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Alina LYKHNO

Research supervisor:

Kateryna

NYKYTCHENKO

Candidate of Philological

Sciences

Associate Professor

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МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**Особливості відтворення жіночого мовлення в перекладі (на матеріалі
англомовного фільму “Барбі”)**

Лихно Аліна

Студентка групи Па 05-20

Керівник курсової роботи _____
(підпис)

кандидат філологічних наук, доцент

Катерина НИКИТЧЕНКО

Київ – 2024

Київський національний лінгвістичний університет
Кафедра теорії і практики перекладу з англійської
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практики перекладу з
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ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

студент 4 курсу Па 05-20 групи, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад**

Тема роботи: Особливості відтворення жіночого мовлення в перекладі (на матеріалі англомовного фільму “Барбі”)

Науковий керівник кандидат філологічних наук, доцент Катерина Никитченко

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Графік виконання курсової роботи з перекладу

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1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1–5 листопада 2023 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2024 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2024 р.	
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2024 р.	
5.	Захист курсової роботи (за розкладом деканату)	2-13 травня 2024 р.	

Науковий керівник _____ (підпис)

Студент _____ (підпис)

РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

студента(ки) 4 курсу групи Па 05-20 факультету германської філології і перекладу КНЛУ спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітня програма Англійська мова і друга іноземна мова: усний і письмовий переклад

Лихно Аліна Валентинівна

(ПІБ студента)

за темою Особливості відтворення жіночого мовлення в перекладі (на матеріалі англомовного фільму “Барбі”)

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

Усього набрано балів: _____

Оцінка:

«До захисту»

_____ (42-70 балів)

_____ (підпис керівника)

«На доопрацювання»

_____ (0-41 балів)

_____ (підпис керівника)

” ____ ” _____ 2024 р.

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INTRODUCTION

Film discourse is an integral and important part of English language, especially in youth circles, which have a clear desire to isolate themselves from the adult world, to “encrypt” their language. Non-equivalent vocabulary appears in the language spread widely and existed for some time, and then disappeared, giving way to new ones, along with new fashion and new trends.

Vocabulary of film discourse is peculiar and unique. It was born and is being born in the depths of the English language itself, in different social spheres and age groups as a striving for brevity, expressiveness, sometimes as a protest against a boring or long word, as a desire to christen an object or its properties in its own way.

Certain female speech can appear as easily as they disappear. All these changes are taking place in order to simplify the spoken language and understanding.

Without being in the territory where English female speech is functioning, it is best to use modern films and TV shows to learn it. One of the best modern English-language film to explore right now is “Barbie”.

The object of research is modern English-language film discourse.

The subject of the research is features of female speech reproduction in translation (based on the English film “Barbie”).

The aim of the work is to identify features of female speech reproduction in translation (based on the English film “Barbie”).

During the research, we solved the following **tasks**:

- to analyze the features and characteristics of film discourse and find out the main approaches to its study and translation;
- to determine the linguistic and extralinguistic characteristics of modern film discourse;

- to find out the linguistic and stylistic characteristics of female speech in modern English-language film “Barbie”;
- to analyze the ways of reproducing of female speech in modern English-language film “Barbie” in Ukrainian.

Research methods. During the writing of the work such general scientific, linguistic and translation methods were used as: analysis (used to dissect the subject of knowledge, abstraction of its certain aspects or aspects), analogy (used to assimilate forms), comparison (used to compare certain language units to identify their features), systematization (used to classify and organize the process), concretization (used to determine certain relationships between the conditions of existence and the form of grammatical constructions), distribution (used to identify individual units), semantic method (used to determine the values of language units). The method of descriptive translation analysis was used to establish the methods of translating female speech into Ukrainian.

The scientific novelty of the research is that it is the first work in translation studies devoted to a comprehensive study of the peculiarities of female speech in English-language cinematographic discourse and the laws of its translation into Ukrainian.

The practical significance of the work is manifested in its further application to the study of female speech and the peculiarities of its reproduction in modern English-language film discourse. In addition, the results can be used to highlight the problems of translation of female speech, as well as in writing scientific papers and as methodological materials in courses of text linguistics, psycholinguistics, and linguoculturology.

CHAPTER 1

GENDER AS A LANGUAGE PHENOMENON AND ITS TRANSLATION CHALLENGE

1.1 Gender and female speech as a language phenomenon

In the last decade, in domestic linguistics, the direction of research based on the socially and culturally marked specificity of gender is more and more clearly defined. The intensive development of “women's” and gender studies can be considered as one of the most important aspects of the transformations taking place in the domestic humanitarian space in the post-Soviet era.

It is no coincidence that I. Zhrebkina, one of the leading representatives of gender research in the post-Soviet space, calls this time the “gender 90s” [1].

There is an opinion that the linguistic tradition that takes into account the gender factor goes back to the ancient world, when the categories of natural sex (sexus) and grammatical gender (gender) began to be understood. However, the assertion that the gender-role tradition of social consciousness originates in ancient philosophy with its main concepts – yang and yin – will probably be legitimate. The concept of the interaction of the polar forces as the main forces of movement, the dualism of which is expressed in the inseparable unity and struggle of light and dark, hard and soft, male and female principles in nature, formed the basis of the doctrine of the symbols of the interaction of extreme opposites [3].

The term “gender studies” appeared in the world not so long ago – in the 1980s, when relevant faculties and departments were opened in the universities of Western Europe and North America. At the same time, associations and scientific research centers appeared in Europe, leading the development of gender issues. As this approach develops and an increasing number of scientific works are published, the need for a clear fixation of key terms and concepts appears [5].

Modern social science distinguishes between the concepts of sex (*sexus*) and gender (*gender*). Contrary to popular belief, the word *gender* was borrowed from grammar and introduced into the science of behavior not at all by American feminists, but by the outstanding sexologist John Money, who, when studying hermaphroditism and transsexualism, had to distinguish general gender properties, gender as a phenotype from sexual-genital, sexual-erotic and sexual procreative qualities [6]. Then it was picked up by sociologists and lawyers. At the same time, it has always been and remains multi-meaningful.

The very concept of gender came to linguistics in a rather peculiar way: the English term *gender*, which means the grammatical category of gender, was removed from the linguistic context and transferred to the research field of other sciences – social philosophy, sociology, history, as well as political discourse.

The transfer was made in order to “get away” from the term *sexus* (biological sex), because this concept connects with natural determinism not only the bodily differences of men and women, but also the gender-role division of labor, the unequal requirements and attitudes of society towards men and women, different social “value” of individuals depending on their gender. The term *gender* was intended to emphasize not the natural, but the sociocultural cause of gender differences [5].

“Gender” is one of the most complex and ambiguous scientific categories. Gender (that is, biological features inherent in a person) has always been characterized by the presence of a fundamental and primary role in matters related to the psychological and social differences between men and women. As science developed, relying on biological studies, more and more features of similarity between men and women were distinguished in it, rather than differences. Currently, numerous researchers are of the opinion that there is only one clear and significant biological difference between men and women – it is about their role in the ability to have offspring [1].

Gender, unlike sex, is a product of a special kind of social action. Gender is created by individuals, but it manifests itself exclusively in the course of social interaction. Some researchers specify that gender is not a set of personal psychological traits, which are not a role, but a product of “a special social ... action (creation)” [12].

Gender determines the individual's belonging to a certain subculture with its norms, standards, ideals, patterns of behavior, appointment system, forms of communication, relevant consumer markets, types of creativity, public self-organization, forms of leisure, etc. This is a socio-biological and cultural characteristic, with the help of which a person defines himself as a gender [3].

Important in issues related to the development and maintenance of the gender system is the role assigned to human consciousness. The gender consciousness of individuals is constructed when stereotypes of social and cultural direction are spread and supported, norms and prescriptions are mastered, the violation of which may be punished by society [3].

T. Hundorova, considering gender as a cognitive construct, claims that the cognitive process of obtaining and processing information leads to the formation of concepts that are structured according to the principle of binary oppositions. Gender concepts are arranged according to the binary opposition “femininity – masculinity” [4].

Currently, it is relevant to highlight three leading approaches to defining gender. According to the first of the mentioned approaches, gender is considered as a special category of socio-demographic nature, and the functionality of the object of analysis is assigned to the very process during which gender is constructed by society. This approach is based on the following guiding principles:

- 1) the construction of gender is inspired by socialization, the division of labor, the functionality of the family, the system of gender roles, the media;

2) the formation of gender is carried out by the individuals themselves – at the conscious level, when they identify themselves as representatives of a certain gender, master the norms set by society and adjust to them (by the manner of dressing, having a certain appearance, behaving in a certain way, etc.).

In other words, the understanding of gender as a specific set formed by cultural characteristics is formulated. These characteristics are used to determine behavioral norms, as well as to crystallize positions associated in society with female and male behavior, respectively.

The second approach is characterized by the awareness of gender as a special category of stratification or auxiliary direction, which becomes the basis for building hierarchical relations at the social level, such as those related to class, age, and race. According to the guidelines presented by the stratification gender category, the experience of oppression is characteristic for women, and for men, accordingly, the presence of oppressive subjectivity, despite class, ethnic, and age affiliation. An auxiliary component of the interpretation of the category of gender endows each class, age, and ethnic group with its own ideas and implementation forms regarding relations at the gender level [6].

Ultimately, the third approach is characterized by the understanding of gender as a cultural metaphor. The use of such an approach has become widespread in studies of cultural orientation, being rooted in relation to certain guidelines and value orientations associated with men (as endowed with rationality, spirituality and divinity) and women (as endowed with sensuality, carnality, sinfulness). For the masculine and feminine, in the symbolic aspect, representation is created by the elements that form the cultural-symbolic series, and for all phenomena and concepts, the transition to the gender status appears specific [29].

The concepts of sex and gender in modern linguistic research are mostly interpreted in this way. Natural gender is designated as a constituent value of vocabulary units designed to reproduce existential individual parameters. Instead,

gender is a simultaneous reflection of the process and outcome of how an individual adapts within the socially and culturally conditioned model associated with masculinity or femininity and accepted in a given society for the current historical stage. The interpretation of the very existential beginnings of a person, in particular, his gender, is carried out by society depending on what concepts of masculinity and femininity currently exist in it.

Therefore, the mastery of gender studies also involves consideration of those lexicon units that contain a reflection of the natural essence of gender, because for the way it is perceived by speakers, social conditioning and conformity to established models of masculine or feminine behavior become important. Instead, there may be no match between a person's natural sex and their gender profile. The totality of the above statements proves the validity of the study in parallel with the ideas about masculinity and femininity fixed in the language, as well as models illustrating approximate behavioral models characteristic of certain individuals [30].

Femininity and masculinity as cultural concepts have several dimensions – historical, synchronous (actual), figurative (internal form). Each of these dimensions is amenable to linguistic description, which allows us to identify gender stereotypes and trace their dynamics over time. The fact that gender does not have a final and unambiguous definition is most likely a feature of the concept itself. The difficulty lies in the fact that there is a relationship between action and thinking, which cannot be separated.

Despite the intensive development of gender studies, the study of gender aspects of language and communication remains an underdeveloped field in the general interdisciplinary field of gender studies, which determines their relevance.

1.2 Theoretical background of translating female language

We will be using the classification of translation methods according to S. Maksymov [19]. The following methods of translation, placed within three main types of transformations, are singled out:

1. Formal lexical transformations, which include the following translation methods in its structure:

- transliteration, i.e. transcoding the graphic form of the original word;
- transcription, i.e. transcoding the sound form of the original word;
- traditional reproducing of the phonetic and graphical form of the original word.

2. Lexical-semantic transformations containing in their structure the following ways of translating words:

- specification, or substantiation of the word-generic name with the word-specific name;
- generalization, or replacing the word-specific name with the word-generic name;
- differentiation, or replacement of the broad-meaning name with the contextual synonymic dictionary name;
- modulation, or replacing the dictionary equivalent of the original word with a contextual one.

3. Lexical-grammatical transformations containing the following translation methods in their structure:

- zero, or word-for-word reproduction;

- an antonymic translation, or replacing the form of a word or word combination with the opposite;
- grammatical replacement – replacement of a part of speech, syntactic structure, type of sentence that originally belonged to the word;
- addition or introduction to the translation of lexical elements that were absent in the original word;
- omission or removal of pleonastic or tautological elements from the translated text;
- transposition, or structural changes in the sequence of units that make up a word;
- descriptive translation or explanation of the meaning of a foreign word;
- compensation or replacement of an element of the original word with any other element that compensates for the loss of information;
- total reorganization, or expression of the meaning of a foreign word, phrase or a full sentence passage by the means of the translation language, which are neither dictionary nor contextual equivalents of this word.

Gender has at least two main structural components: personal and social. The social component of gender regulates the number and properties of gender statuses. It functions independently of a specific individual in the form of normative, hierarchical, stereotyped and role systems and applies to the entire society as a whole.

The personal component of gender is a set of conceptual representations in the mind of a person, formed as a result of understanding social norms and developing one's own position in relation to them. The interaction of gender with language is built according to the structural division of the former. Thus, two channels of

interaction are obvious: “social component – language” and “personal component – speech”.

Taking into account the social and linguistic significance of gender, its speech markers can be recognized as “a set of linguistic units serving a limited speech sphere” [7]. In this case, it becomes legitimate to talk about gender sublanguages: the sublanguage of the female gender and the sublanguage of the male gender. Each of them has absolutely specific features, which are their differentiating features, relatively specific – situationally conditioned – and nonspecific.

The main part of the speech activity of most people is oral communication. Realizing a systematic approach to the analysis of prosody, it is difficult to dispute the opinion that intonation is a broader concept than prosody [13].

Intonation forms a cluster of super-segmental characteristics, which is a functional unity of a higher level than the sum of its components. Prosody, in this case, can be understood as a simple set of over-segment parameters: pause, melody, tempo, accent structure, rhythm, timbre, the acoustic correlates of which are various combinations of intensity, extended in time [6].

Before it becomes possible to talk about gender-marked intonation, it is necessary to identify how the gender factor affects prosodic units – the building material from which intonation is formed. Since phrasal prosody is systemic, and all of its components are interconnected, the gender factor is manifested in each element of the super-segment level. However, the intensity of gender manifestations in different aspects of prosody is not the same.

In a pause, gender manifests itself in different ways. With unprepared reading aloud, there are more similarities between the gender variants, for example: both genders reliably distinguish between three substantial types of pauses (quasi-pause, i.e. the impression of a pause caused by the contrast of prosodic characteristics, real short and real long pauses [10].

Speech tempo is an aspect of prosody where gender differences are less obvious. When unprepared reading aloud, they consist in the unequal degree of differentiation of the speed of pronouncing syllables with different types of stress. In men, the unstressed syllable practically does not differ from the stressed and syntagmatic nucleus, and the unstressed syllable and the phrasal nucleus are poorly differentiated, since the pronunciation speeds of these syllables are very close. Women, in turn, very little distinguish between unstressed and stressed syllables and somewhat better separate them from nuclear ones, in general showing the same tendency as men [7].

With spontaneous speaking, the degree of differentiation of syllables according to the rate of pronunciation in men increases sharply: the duration of unstressed syllables decreases, stressed and nuclear ones – increases. In women, on the contrary, all temporal parameters are retained without significant changes [8].

The rhythmic organization of speech when switching from reading to speaking practically does not undergo changes, and the gender differences observed in the first case remain relevant in the second. The gender factor has little effect on both the paradigmatics and syntagmatics of rhythmic groups: the “male” features of the paradigmatics of rhythmic groups during reading consist in the fact that men spontaneously form a syllabic rhythm, but very unambiguously place semantic accents (syntagmatic and phrasal nuclei).

For women, the opposite is true: a text spontaneously read aloud by different speakers has a similar, almost identical syllabic rhythm, but the location and number of semantic accents vary greatly. With spontaneous speaking, the frequency of the use of structural types of rhythmic groups changes: women are almost twice as likely as men to use shock and enclitic rhythmic groups. In the field of syntagmatics of rhythmic groups, men more spontaneously use non-contrast changes in rhythm than women, preferring “leaps” to smooth modifications of the rhythm [15].

Thus, the number of unstressed syllables in adjacent rhythmic groups in men usually increases or decreases by more than one syllable. This feature persists in spontaneous speaking. On the basis of the correlation between the structural type of the rhythmic group and its position in the speech segment (phrase or syntagma), the following was revealed: the variance values in men, with some exceptions, are lower than in women, which is explained by the gender difference in approaches to the formation of the accent structure of the read text. As a result, in men, the distribution of structural types of rhythmic groups by positions in speech segments looks more monotonous and, on the whole, gives the impression of greater consistency than in women.

Speech melody has the following gender differences: in men, the range of tone modulations is one and a half times narrower than in women. They are dominated by even and rather gentle tone movements. In women, the number of tonal "jumps" is much higher than in men, and their values can reach 80% of the width of the tonal range. Thus, the melodic contours in the speech of men and women differ in that the former are perceived as less variable and more monotonous than the latter. When changing the type of speech activity, no significant changes in the nature of the melodic design of each of the gender variants were noticed [18].

The timbre characteristics of voices during the transition from unprepared reading to spontaneous speaking do not undergo changes. Men are characterized by a combination of such qualities as squeak, nasal and sonorousness (arranged in descending order of frequency of occurrence). Women are characterized by a set of properties such as sonority and falsetto. Acoustically speaking, female and male voices differ in the number of harmonics (one and a half times more for women), the distance between the first and zero formants, the intervals between the harmonics, and the range between the first and last harmonics. In general, female voices carry more audio information than male voices.

The problems of segmentation of sounding speech continue to be relevant for more than one decade. Despite extensive research in domestic and foreign linguistics in the field of segmentology, today there is no single classification of pauses. Data on their number and variability of their functions in the scientific literature are different [1; 2; 3].

Historically, formal and functional approaches have been the main ones in the study of pause phenomena. Methods other than the formal and functional are not clearly defined. The cardinal question of the relationship between the form of pauses and their functions has not been resolved. The linguistic status of pauses and their individual varieties remains a debatable point.

According to most researchers, the main function of a pause in speech (at the levels of generation and perception) is to serve as a means of segmentation of the speech stream into discrete units. For this, it is important not only the presence of the pause itself as a perceived phenomenon, but also the form in which it is realized.

The most important characteristic of a pause as a temporal component is its duration. The form of a pause (its duration and composition is a complete interruption of phonation or the termination of the flow of communicatively significant information during the sound of lexical and non-lexical fillers) becomes a function: with the help of breaks of different duration, the speech stream is divided into fragments that also have duration, a rhythm arises.

As a component of the tempo-rhythmic structure, a pause is able to structure the oral discourse. It is known that syntactic pauses (or junction pauses) in the delimitation-conjunction function structure discourse not only linearly, that is, sequentially, but also nonlinearly. The duration of the break is a functional prosodic parameter in the hierarchical temporal structure of discourse units [3; 6]. In spontaneous discourse at lower levels of the hierarchy, the ratio of the durations of pauses related to units of a lower level and pauses related to units of a higher level may not always be observed [7]. Thus, the duration of an intra-syntagmenal pause in

cognitive search can exceed not only the intersyntagmal gap, but also the pause fragment between two superphrasal unities. In addition, the size of an emphatic pause that is not a syntactic pause can be several times greater than the average duration of a syntactic butt pause. Later experimental studies of spontaneous speech showed that the balance disturbed at the lower levels within the units of a high hierarchical level is preserved for them as a whole [6]. In cases of non-pausal division, the pause duration is equal to or approaches zero. However, we cannot speak about the complete absence of a pause: the tonal difference at the level of perception is recorded as a signal segmenting the speech stream.

The pauses also differ in composition. They are divided into two main groups: completed and unfilled. The filled pauses are not always realized only as pauses in the hesitation: depending on the words of communication in emotional speech, there are those that may not be associated with the planning of the utterance. In spontaneous discourse, pauses in planning or cognitive search are in most cases filled (both lexical and non-lexical elements) [11]. Nevertheless, the form (duration, fullness or non-fullness with insertion elements) is not a sufficient basis for creating a typology. This, in our opinion, reveals the narrowness of the formal approach: the number of varieties of pauses identified is small, and they all perform, in essence, a single function of delimitation. To classify pauses, it is necessary to consider their additional functions, or rather, the functional and pragmatic aspect.

So, the pause function – division – is determined by its form, that is, the perceived break in the sound. With an integrated approach, a pause is the “place” and “time” of the intersection of the three planes we have identified: extralinguistic, linguistic and metalinguistic.

The extra-linguistic plan illustrates the interaction of the components of the extra-linguistic situation. It is represented mainly by non-syntactic pauses: hesitation, fascination and emotional [4; 7].

The linguistic plan functionally reflects the regularities of the syntactic division of the speech stream, and also indicates the presence of parallel extralinguistic processes, including hesitation. At this level, the hesitation pauses are superimposed on the joint pauses.

The metalinguistic plan contains information about the prevailing method of division, as well as conceptual information about the order of decoding a speech message using prosodic means. If the duration of the pause exceeds the same average pausal segmentation index of the largest units of sounding discourse, for the listener this can become a signal of intentional or unintentional interruption of communication, which is a very significant factor in distant communication.

Determining the nature of pauses, we note that their fixation is possible: at the level of perception – in the psychological environment, ie, in the consciousness and memory of the individual; in a material (acoustic) medium in the form of a sound wave or, in the absence of such, for unfilled pauses. The communicative status of a pause in the case when silence is used as a linguistic sign can be talked about based on the analysis of metalinguistic information when decoding the speaker's intention. Also, silence can be a signal-consequence of refusal to participate in communication, at least in a verbal form.

All speech pauses can be divided into mandatory, which are present in any utterance, and optional, the appearance of which depends more on the speaker. Mandatory pauses are subdivided into linguistic (their appearance is due to the main linguistic laws) and non-linguistic (their occurrence is not associated with the laws of a particular language). Among the optional pauses based on the arbitrariness / involuntary nature of their occurrence, we single out intentional (situational and psychological) and unintentional (oscillation pauses). This classification is based on the psycholinguistic principle – the consistency of the speaker's communicative intention with the action of linguistic laws.

It is necessary to distinguish between the concepts of “hesitation pause” and “hesitation”, which represent different sides (external and internal, respectively) of the process of speech production. Hesitation – doubts, indecision, or, in other words, difficulties that arise in the speaker in the process of producing an utterance, which in speech appear in the form of a pause in hesitation. A hesitation pause is an unintentional interruption of the information flow in the process of communication, caused by external and / or internal factors.

The hesitation pause does not have an independent linguistic status, since it functions only in conjunction with other linguistic units. Only in the flow of speech (more precisely, in the process of speech communication) does the hesitation pause acquire a sign function, since it receives a plan of expression (exponents of the oscillation pause) and a plan of content. The hesitation pause is a mandatory, nevertheless, not always relevant, phenomenon of colloquial speech (unprepared speech of native speakers, taking place in conditions of direct communication with unofficial relations between speakers and the absence of an attitude towards a message that has an unofficial character). This speech takes place in conditions of a temporary deficit, when the formation of an idea and its development into external speech occurs practically simultaneously. The appearance of a hesitation pause in colloquial speech is due to psycholinguistic, linguistic (orthoepic, lexical, lexical-semantic and grammatical) and sociolinguistic factors [23, p. 71].

For the addressee, the hesitation pause plays both a positive and negative role. Thus, a hesitation pause performs a communicative function, ensuring the operation of a communication channel between interlocutors; gives the speaker time to navigate the situation and plan the semantic, syntactic and motor organization of the statement; allows for multiple control and correction of speech at all stages of its generation; helps to establish contact with the interlocutor and disguise speech difficulties or embarrassment. At the same time, a hesitation pause can have an adverse effect on the speaker, since it distracts the addressee from the content of the utterance.

Thus, studies have shown that there are a number of differences between male and female prosody. The tempo of speech of men is slower, than in women. The speech of men looks more prepared, while the speech of women is more spontaneous and emotional, which affects the representation of pauses, hesitations, and speech errors in it.

1.3 Specifics of cinematic discourse text analysis

In studying discourse, considering its features, we faced the problem of typology of discourse. Science presents many different typologies of discourse. One type of discourse is film discourse, ie the discourse of feature films and TV series.

Film discourse is intensively studied in psychology, philosophy, sociology, semiotics, pedagogy, theory and practice of translation. In linguistics, the complex language of film is seen as a special kind of text. In the scientific literature, the relative terms “film discourse”, “film text”, “film story”, “film dialogue” are used. In our opinion, film discourse is the most capacious concept in this series.

V. Lytvynenko studies film discourse from the point of view of sociology, deals with issues of the functional component of film discourse. She believes that film discourse is a discourse of liberal values, ideas of modernization and human rights, a form and means of spreading liberal ideology on a global scale. The researcher notes the supranational nature of film discourse, its impact on modern man through audiovisual means that objectify the perception of reality and are a form of social knowledge, despite the created virtual reality [17].

Linguists raise questions about the distinction between “film text” and “film discourse”, the role and features of the subtext in film discourse, classification of film discourses, genre typology of film discourse, practical problems of film discourse translation, significance of film text as an object of linguocult.

T. Kyyak defines film discourse as a semiotically complicated dynamic process of interaction between author and film recipient, which takes place in interlingual and

intercultural space by means of cinematic language, possessing properties of syntactic, verbal-visual unity of elements, intertextuality, plurality of addressee, synthetic. In addition, the researcher interprets as an object of linguistics the related concept of «film story», in her opinion, it is a form of verbal and iconic behavior that correlates with a particular situation, culture, time, space and has basic functions inherent in language, which is influenced on the recipient of the film. The author also notes that film discourse as a communicative situation is created by a polyphonic author, screenwriter, director, actors, editors, cameramen [8].

D. Dobrynska and M. Zaytseva devoted their research to the analysis of film text. According to their point of view, the film text is a production film or, in a naive classification, a feature film, except in cases where it is specifically stipulated that it is about any kind of film text. The film text consists of moving and static images, speech, oral or written, noise, music, which are specially organized and are in inseparable unity [6].

D. Dobrynska proposed the following definition of this concept: film text – a clear, complete message, expressed by verbal (linguistic) and nonverbal (iconic and / or index) signs, organized according to the idea of a collective functionally differentiated author using cinematic codes, recorded on a tangible medium and is intended for on-screen reproduction and audiovisual perception by moviegoers [6].

B. Schultze understands film discourse as a polycode cognitive-communicative formation, a combination of different semiotic units in their inseparable unity, which is characterized by coherence, integrity, completeness, and targeting. Film discourse is expressed by means of verbal, nonverbal (including cinematic) signs according to the plan of the collective author; it is recorded on a tangible medium and is intended for on-screen reproduction and audiovisual perception by filmgoers [25].

B. Hasek also proposes to distinguish between film text, film and film discourse [24]. The researcher considers the film as a generic concept in relation to

the film text, while the film text focuses on the language and considers the elements of language: intonation, pauses and others as secondary.

Many researchers consider film text as a creolized text, ie a text that has both verbal and nonverbal components (it is impossible to talk about solving the problem, which of these two components is a priority in film discourse). The same authors claim that film text is first of all media text.

Thus, an indisputable fact has become the growing interest of linguists in the study of film discourse in connection with the great influence of cinema on the peculiarities of perception of the world by modern man. Film discourse is a polyparadigmatic object of study, and its systematic description requires data from a number of sciences.

The constituent elements of film discourse are screenplays, which are understood as the literary basis for the production of a film. Screenplays are transformed dramatic texts in conjunction with a video series as a basis for the transmission of emotions.

The identity of the concepts of “film discourse” and “screenplay” is not mentioned, because, first, there may be several scenarios (first, second, third) plus different forms of script (preliminary, director, object, etc.). Secondly, although the film will be based on a screenplay, deviations from it are quite common and acceptable. For example, when the director makes changes to the script, if the joke conceived by the screenwriter is not funny to anyone or the actor stumbles on an overly complex phrase.

Thirdly, the verbal information of the screenplay is not realized in the film discourse in full: it is partly transmitted in sound form (the language of the film's characters sounds), partly turned into a video series (action, acting), and something goes into the subtext. Screenplay is one of the precedent discourses for film discourse, which participates in the formation of its vertical context, which, along

with different versions of the screenplay may include other films representing the work of the same director or related to the same genre, books, screenplays which are the film or which are mentioned in it, alternative versions of different scenes, reviews of critics, etc.

Based on the script, film discourse is created using cinematic tools, which include the full range of expressive means of cinematography: frame, editing, music, noise effects, large, distant and panoramic plans, tempo, facial expressions and gestures, language of characters and / or announcer and etc.

The concept of “film discourse” can be defined through the concept of film text, as film text in relation to film discourse is considered as a fragment, because film discourse is a whole text or a set of texts united by any feature (various accompanying materials or other films of the same director or genre).

Thus, only narrow extralinguistic factors (parameters of the communicative situation) can be included in the film text, while the structure of film discourse includes broad extralinguistic factors (cultural and ideological environment in which communication is formed and unfolded). Note that the result of the functioning of film discourse is the impact on the audience, even taking into account the unpredictability of the audience reaction. The film in most cases is aimed at the success of the viewer and the understanding of the proposed interpretation of a work. Screenplay texts, as well as works of art, have an unlimited opportunity to express the author's ideas both in the dialogical form of communication between the characters and in the form of the author's metatext inserts.

The text under analysis is a fragment of “Barbie. The movie” (Annex B), filmed in 2023 by G. Gerwig. One of the brightest, basic storytelling techniques is the hero's journey, on which the main plot of the film is built. After all, Barbie goes to the real world to regain her place in Barbieland, and then to save Barbieland from Ken's erroneous understanding of “patriarchy” – and thereby, she passes all the “control” points of the journey. Among other things, she meets her creator Ruth

Handler and receives from her touching information about how Barbie was really created.

Therefore, it is a mentafact type of text that belongs to fictional discourse, namely discourse of cinema. The communicative intention of the text is realized by reflecting the imaginary world created by the author's artistic ego through the artistic images, by the extensive use of tropes and figures of speech, as well as special literary and colloquial vocabularies, such as:

Epithets: *giant blow-out party; wrong way; sexualized capitalism, unrealistic physical ideals; feminist movement; rampant consumerism; young man; old man; flying squirrel; sweating bullets; crippling shame; irrepressible thoughts; specific object; dark colors; real world; insane calculation; alternate reality; different girls; favorite woman.*

Metaphors: *a job for the box; to seek my fortune; books say;*

Irony:

OFFICE EMPLOYEE: You need at least an MBA and many of our people have PhDs.

KEN RYAN GOSLING: Isn't being a man enough???

Simile: *Looks like this beach was a little too much beach for you, Ken; It's like an abstract art version of every girl's Dreamhouse; I'm like the Barbie you think of; And then you will look like me; This is more real than Barbie Land; who looks like he's been crying.*

Zeugma: *What do we really sell? We sell dreams! Imagination! And sparkle!*

Metonymy: *And you're killing the planet with your glorification of rampant consumerism; Barbie's a lawyer. And a doctor. And a senator. And a Nobel Prize winner.*

There are also examples of special literary and colloquial vocabulary in the fragment:

Proper names: *Barbie Margot; Ken Ryan Gosling; Barbie Land; Davey Crocket Junior High School; Sasha; Dreamhouse.*

Specialized vocabulary: *dolls; life-size versions; alternate reality; Hydroflasks; t-shirts; scrunchies.*

CHAPTER 2

FEATURES OF FEMALE SPEECH REPRODUCTION IN TRANSLATION

(BASED ON THE ENGLISH FILM “BARBIE”)

2.1 Lexical transformations in the translation of female speech in “Barbie”

With the transformations on the lexical level, the author of the target language can adequately transmit the semantic, pragmatic and stylistic characteristics of linguistic units in such a way that the target language norms and traditions of linguistics are taken into consideration. As we know, linguistic items can be successfully interpreted only with regard to the context, which is why there is sometimes a need to avoid dictionary direct equivalents, and functional characteristics rather than when taken separately.

Therefore, the one who develops the target language text must determine the word or phrase meaning with reference on their context. The research material in this paragraph consisted of 50 sentences using female speech from the English movie “Barbie” and its Ukrainian translation. The plot of the movie “Barbie” revolves around the figure of the “Stereotypical” Barbie – a doll who suddenly begins to think about the existential problems of being. The stereotypical Barbie (“Barbie”) and other types of Barbie live in Barbieland, a utopian matriarchal society where all women (who are different editions of the iconic Barbie doll) are self-confident, self-sufficient and successful. The thorough implementation of effective translation transformation was critical for a film of this sort in order to maintain the integrity of its style, tone of voice of all the characters, and the key communicative essence in the target language.

The analysis of the material displayed that the following formal lexical transformations types were used to effectively choose TL equivalents:

1. **Transcription and transliteration.** There are numerous examples of transcribing and transliteration in the target Ukrainian language version. This is due

to the fact that the “Barbie” is used for every female character within the framework. We will provide some of them below:

(24) “*This is a real rager, Barbie!*” (BB, URL) – “*Відпадна вечірка, Барбі!*” (ББ, URL).

We observe a usage of transcoding (transliteration & transcription), where the distinction between the ST and TT names is minimal: only a few characters differ, namely, “ie” is transcribed as “i”.

(41) “*Barbie doesn't get embarrassed!*” (BB, URL) – “*Барбі соромно не буває!*” (ББ, URL)

This is another instance of transcoding where the name “Barbie” is rendered as “Барбі” despite the change of noun case in the target language.

In all the similar examples, the lexical unit “Barbie” is rendered into Ukrainian as “Барбі”, representing direct pronunciation of these words accounting for phonetic variances between English and Ukrainian.

2. **Reproduction of phonetic and graphical forms.** Despite notable differences in English and Ukrainian languages, there are various instances of translated lexical units in a manner that closely resembles English linguistic structure. They are:

(16) “*Come on, Kens, nobody is going to beach anyone off!*” (BB, URL) – “*Годі, Кени, не потрібно нічим мірятися, хлопці!*” (ББ, URL)

As we can see in the provided example, “Kens” is conveyed as “Кени”, which is a reproduction of graphical form and adaptation of it to the phonetic structure of the Ukrainian language.

(38) “*Come on! The president is here!*” (BB, URL) – “*Покванся, Барбі, президентка чекає.*” (ББ, URL)

Firstly, the lexeme “president” is translated as “президентка” in Ukrainian with implementation of a feminine noun – non-common feature for the English language. Also “president” and “президентка” have a similar phonetic structure; TL lexical unit also closely resembles its SL counterpart in terms of its length. Both lexical elements have the same initial and almost all final characters.

(44) “*I know I’m Stereotypical Barbie...*” (BB, URL) – “*Я знаю, я стереотипна Барбі...*” (ББ, URL)

The English word “stereotypical” was adapted into the Ukrainian language as “стереотипна”. This adaptation preserves almost the same phonetic structure to the original lexical element. Both words have identical stressed syllable pattern and consonant & vowel sounds arrangement. Ukrainian “стереотипна” is closely similar to the English translation “stereotypical” in the graphical form: they share the prefix “stereo-“ and end with an adjectival suffix: “-typical” – “-типна”.

(33) “*It’s Barbie’s Dreamhouse.*” (BB, URL) – “*Це будиночок Барбі*” (ББ, URL).

Let us analyze this translation, where the English possessive form “Barbie’s” was reproduced into the target language as “Барбі”. We see close phonetic structures: “Barbie’s” and “Барбі” share the arrangement of consonants and vowels. There’s also a close graphical resemblance while the possessive form is almost never directly translated in Ukrainian.

(34) “*Not Ken’s Dreamhouse.*” (BB, URL) – “*А не будиночок Кена*” (ББ, URL).

In this, similar to the previous one, case, the possessive form of the noun “Ken’s” is transcoded as “Кена”. Both in SL and TL, the words have very similar phonetic and graphical form consonant and vowel sounds.

Furthermore, consecutive examples include explicit lexical-semantic transformations, in which the original lexical meaning of specific English terms is deliberately changed for a better fit in Ukrainian. The transformations used are as follows:

1. **Specification.** This form of translation is commonly employed when conveying lexemes with broad semantic sense. In the 50 selected female utterances, such a type of modifications is quite uncommon.

(44) *“I know I’m Stereotypical Barbie, and therefore don’t form conjectures concerning the causality of adjacent unfolding events, but some stuff has been happening that might be related: bad breath this morning, a cold shower, burnt waffle, falling off my roof...”* (BB, URL) – *“Я знаю, я стереотипна Барбі, і не формую жодних здогадок чи теорій щодо наслідків того, що відбувається, проте ці дивні події, мабуть, пов’язані...: поганий запах з рота, холодний душ, підгоріла вафля і падіння з даху”* (BB, URL).

This passage comes as a very unambiguous instance of concretization. This translation approach is often used when dealing with words with broad semantic scopes, such as thing, matter, piece, affair, unit, stuff and related phrases. The translator implements the phrase “ці дивні події” to represent the original variation “some stuff”. The Ukrainian version overall has a greater degree of detail. This strategy of transmission is productive, as the sentence is immediately followed by enumeration of the aforementioned “stuff”.

(22) *“I don’t have anything big planned, just a giant blow-out party with all the Barbies, with planned choreography and a bespoke song”* (BB, URL). – *“Я нічого не планувала. Звичайна грандіозна гулянка із Барбі, танцювальною постановкою, та саундтреком”* (BB, URL).

The decision of the translator to concretize the lexeme “choreography” as “танцювальною постановкою” in Ukrainian makes it more approachable to the

target audience. Furthermore, this choice of not using a precise word-for-word translation, such as “хореографією”, is supported by the semantic difference between English and Ukrainian in this case. In Ukrainian, “choreography” refers to the art of dance production rather than the prepared dance itself. Thus, a direct translation would not adequately express the intended meaning within the Ukrainian cultural and language context.

2. **Generalization.** When using this method, attention must be paid to avoid any loss of informational accuracy. Nonetheless, the translator skillfully employs this strategy, as seen by the instances below.

(32) “*And after all, this is MY Dreamhouse*” (BB, URL). – “*І це мій будиночок*” (ББ, URL).

When analyzed closely, the rationale behind the translator's decision to avoid a direct word-for-word replication becomes plain. While Barbie and her Dreamhouse are well-recognized among English-speaking audiences, their stylistic effect in the Ukrainian setting would be decreased, particularly within the narrative framework under consideration. In this particular setting, Ken, Barbie's partner, is only happy when he's with Barbie, so he longs for intimacy, but Barbie isn't interested and rejects him in favor of independence and female friendship. Ken's obsession with Barbie contrasts with her apparent silliness, and the translator uses diminutive language, a popular stylistic approach for the Ukrainian viewership, to emphasize Barbie's frivolity. As a result, “Dreamhouse” becomes “будиночок” in Ukrainian.

(22) “*I don't have anything big planned, just a giant blow-out party with all the Barbies, with planned choreography and a bespoke song*” (BB, URL). – “*Я нічого не планувала. Звичайна грандіозна гулянка із Барбі, танцювальною постановкою, та саундтреком*” (ББ, URL).

In this section, the translator expertly integrates concretization and generalization options. In particular, “bespoke song” is translated as “саундтреком”.

“Саундтрек” accurately reflects the basic idea of a “personalized song”, and its larger connotation may cause ambiguity or misunderstanding among viewers. It is better than a literal translation such as “пісня на замовлення”, since it corresponds more closely with the context and retains the narrative flow.

3. **Differentiation.** The translation alterations noticed often in the selected utterances for investigation are typically similar to modulation. In many cases, translators must carefully consider different interpretations to ensure maximum effectiveness. It is essential to differentiate between modulation, which seeks to develop the sense of the text, and differentiation, which is primarily concerned with ensuring the stylistic correctness of the chosen phrase within the context.

(2) “*Compliment her!*” (BB, URL) – “*Похваліть її!*” (ББ, URL)

This translation “похвалити” appears as the first dictionary synonym of the original word “to compliment”. The translator appears to resort to this option, because “хвалити” is somewhat different from “робити комплімент” in Ukrainian. They “praise” (“хвалять”) somebody for their work and the compliment is made for nothing. In this context, these are the words of one of the Barbies, Barbie Issa, and the scene is where that all the Barbies with different professions and achievements are gathered in one place. Therefore, the word “хвалити” is more appropriate here, because Barbie is praised for her successes.

(3) “*How come you’re so amazing?*” (BB, URL) – “*Як можна бути такою неймовірною?*” (ББ, URL)

The translator certainly selected “неймовірною” as the translation for “amazing” because it accurately reflects the intended significance in Ukrainian.

(6) “*I love you guys!*” (BB, URL) – “*Я люблю вас, леді!*” (ББ, URL)

In this case, replacing “guys” with the more feminine and pleasant phrase “леді” is quite beneficial. The term “guys” carries a masculine connotation since it is

derived from the single form “guy”, which signifies males. The original scriptwriter's use of such terminology is presumably intended to emphasize the film's concept that Barbie, as a female protagonist, also possesses attributes of masculine, upsetting society standards. In the film, Barbies hold all the important positions: doctors, lawyers, politicians etc. However, translating “guys” to Ukrainian as “хлопці” would damage the original setting of the scene. Similarly, the other meaning “друзі” would soften the initial tone, leaving off a feminine yet serious atmosphere. “Леді” retains the scene's theme and reinforces Barbie's confident and self-sufficient identity within the narrative framework.

(21) *“Actually by the time I finished that sentence, you healed”* (BB, URL). – *“Взагалі-то, навіть швидше, ніж я встигну сказати: “Ти одужав.””* (BB, URL)

In keeping with the patterns identified in other cases of differentiation, the translator employs this method owing to the inherent challenges of literal word-for-word replacement here when producing an adequate rendering. The phrase “heal” implies the act of someone else healing you, making a literal translation like “ти зцілив” odd and inappropriate in this passage. To provide clarity and consistency in the translated text, the translator uses the semantically synonymic phrase “одужав”, already expressing recovery.

(22) *“I don't have anything big planned, just a giant blow-out party with all the Barbies, with planned choreography and a bespoke song”* (BB, URL). – *“Я нічого не планувала. Звичайна грандіозна гулянка із Барбі, танцювальною постановкою, та саундтреком”* (BB, URL).

The translation uses the phrase “гулянка” which has importance in Ukrainian culture as a customary gathering with entertainment and dance. Despite the apparent appropriateness of the more up-to-date counterpart “вечірка”, particularly considering the background, scenario, and characters presented in the film, the translator prefers the conventional phrase “гулянка”. “Вечірка” might become more fitting in this context.

(12) “*And I’m expressing it*” (BB, URL). – “*Я демонструю їх*” (ББ, URL).

This is quite an obvious example of differentiation since “express” has a very close meaning to “демонструвати”. In this case, the literal translation “Я їх виражаю” would seemingly appear as even more suitable due to the point being that one of Barbie's strengths is not only the ability to deal with emotions, but also to express them.

4. **Modulation**, i.e. reproducing the dictionary equivalent of the original language with a contextual one for a sense development. We see the most modulation among the sentences for analysis. The extensive usage of semantic development is due to variations in speech norms and traditions between the SL and TL. During this change, grammatical changes to structures can seldom occur as well.

(1) “*Everybody – turn to the Barbie next to you, tell her how much you love her.*” (BB, URL) – *А зараз поверніться до Барбі поряд, скажіть, що любите її*” (ББ, URL).

The phraseme “next to you” was productively modulated in the translation as the word “поряд”.

(7) “*The Nobel Prize in Literature goes to “BARBIE!”*” (BB, URL) – “*Нобелівську премію з літератури отримує “БАРБІ!”*” (ББ, URL)

The translator used a more appropriate expression in the target language, “отримує”. A literal rendering like “Нобелівська премія йде до...” will undermine the text's adequacy. Choosing “отримує” accords with the target language's linguistic norms. It is unconventional for the Ukrainian language to employ verbs typically associated with animate entities to describe inanimate objects.

(8) “*I worked very hard, so... I deserve it!*” (BB, URL) – “*Я так старалась, тож, я гідна її*” (ББ, URL).

As seen, the phrase “worked very hard” has been rendered as “я так старалась” with the help of modulation method.

(13) “*I have no difficulty holding both logic and feeling at the same time*” (BB, URL). – “Мені зовсім не складно бути чутливою і розумною одночасно” (ББ, URL).

Another case of modulation emphasizing the need of meticulously opting for the most appropriate versions during the translation process. Retaining the original sentence “тримаючи логіку та розум...” would indicate a lack of translator’s expertise in properly expressing meanings more fluently.

(30) “*But I don’t want you here*” (BB, URL). – “Але я не хочу, щоб ти лишався” (ББ, URL).

Interpreting “...you here” as “...щоб ти лишався” in Ukrainian vividly demonstrates modulation. The translation expertly managed this paragraph, with Barbie’s connotation of her unwillingness to spend time with Ken and her choice for her female acquaintances instead.

Further examples of modulation masterfully exercised in the translation process – the translator’s ability to adapt the source material to achieve ideal coherence and consistency in the target language:

(31) “*No, Ken is just a good friend*” (BB, URL). – “Кен просто близький друг” (ББ, URL).

As we can see, the translator decided to replace the ST phrase “a good friend” by the TT expression “близький друг”. In the source language, it carries the connotation of someone close and trusted – in the same way, “близкий друг” in the target language also has the meaning of a close friendship.

(38) “*The president is here!*” (BB, URL) – “Президентка чекає.” (ББ, URL)

In the given translation, the translator utilized the phrase “чекає” to render the meaning that the president is not only present there physically but they also wait for Barbie to join. This specific effective choice is a more precise and appropriate interpretation of the English phrase “...is here” in this context.

(40) “*I’m definitely not thinking about death any more!*” (BB, URL) – “*Я більше не думаю про смерть, чесне слово!*” (ББ, URL)

We consider decision to translate “definitely” with the expression “чесне слово” as the one reflecting an understanding of the nuances of the film settings and the intent & tone of the original phrase.

(42) “*I don’t even have any context for this, but – I think my feet are – my heels are on the ground*” (BB, URL). – “*Я...не знаю, як так сталося, та раптом мої п’ятки, мої стопи стали опускатися*” (ББ, URL).

In the given passage, we have several instances of modulation, which confirms again that this is quite a productive method upon translation from English into Ukrainian. On the one hand, the expression “I don’t even have any context for this...” is translated by means of modulation as “Я...не знаю, як так сталося...” -not only it transmits the intended meaning, but also it is very common for the Ukrainian language. On the other hand, the translator utilizes “стали опускатися” to describe Barbie's specific physical condition and situation. The translation has better-explained meaning which enables the audience to visualize this scene in a more effective way.

(43) “*I’m no longer on my tip-toes*” (BB, URL). – “*Я більше не стою навшпиньках*” (ББ, URL).

Here, we come across a vivid application of modulation. Just like this time, modulation is frequently used to logically develop the meaning by selecting a more contextually appropriate verb in the TT. The translator chose the verb “стояти” to

render the English verb “to be” – this is deemed efficient by us: by replacing the generic “to be” with “стояти”, the translator achieves more clarity.

(46) “You know - you’re going to have to visit... Weird Barbie” (BB, URL). – “Тобі доведеться піти до дивної Барбі” (ББ, URL).

“To visit” is literally translated as “відвідати”. In English it’s used more often, but in Ukrainian it has a different implication and connotation. That’s why the translator decided to opt for a more general variant “піти”.

According to this analysis, the lexical transformation strategies used in the translation of female speech of the film “Barbie” into Ukrainian were as follows: transcription/transliteration (2.08% of translation cases), reproduction of phoneme-graphical structures (5.21% of translation cases), specification (2.08% of translation cases), generalization (2.08% of translation cases), differentiation (6.25% of translation cases), modulation (12.5% of translation cases).

2.2 Grammatical transformations in the translation of female speech in “Barbie”

The next category of translation transformations is grammatical transformations. These denote structural changes from the source text to conform to the syntactic structures of the target language. It is essential to precisely understand the grammatical structure of sentences in a SL, as well as the skill to formulate sentences in translation which follow the linguistic norms and genre standards, is an essential requirement for ensuring adequacy upon translation.

The biggest obstacles met in translation focus around comprehension of the syntactic & morphological content of sentences. They are the main carriers of the subject matter, and as translation challenges, need to be addressed by means of grammatical transformations, resulting from variations in language structures, – English has an analytical structure, but Ukrainian is a synthetic language; grammar categories, and constructions between the SL and TL.

Few of English and Ukrainian sentences propose similar syntactic features. The grammatical modifications are further classified to identify particular syntactic changes occurred throughout the translation process of the film “Barbie”.

1. **Omission.** This strategy of translation serves for redundancy of unnecessary information in the target text.

(1) “*Everybody* – turn to the Barbie next to you, tell her *how much* you love her” (BB, URL). – “А зараз поверніться до Барбі поряд, скажіть, що любите її” (ББ, URL).

The original “everybody” and “how much” were omitted in the translation; the latter means that translator found it unnecessary to highlight the degree to which Barbies expressed this particular affection.

(22) “*I don’t have anything big planned, just a giant blow-out party with all the Barbies, with planned choreography and a bespoke song*” (BB, URL). – “*Я нічого не планувала. Звичайна грандіозна гулянка із Барбі, танцювальною постановкою, та саундтреком*” (ББ, URL).

Here, the omission method used by the translator is the removal of the word “blow-out”, which symbolized another of Barbie's classification for the party she wants to have.

There are many more excellent examples of omission in the Ukrainian film:

(23) “*But you can stop by, sure*” (BB, URL). – “*Тож забігай*” (ББ, URL).

In this case, the translation omits the word “sure” from the source phrase. The lexical element “sure” is intended to be conversational filler and does not change the meaning of the sentence drastically, and therefore, such an omission doesn't influence the translated utterance.

(32) “*And after all, this is MY Dreamhouse*” (BB, URL). – “*І це мій будиночок*” (ББ, URL).

This given instance shows another case of omission – of the expression “after all” from the original sentence. The phrase “after all” puts emphasis on the Barbie's point, but the translator omitted it in favor of a more clear and affirmative sentence in Ukrainian, necessary for this context and settings.

(46) “*You know - you're going to have to visit... Weird Barbie*” (BB, URL). – “*Тобі доведеться піти до дивної Барбі*” (ББ, URL).

We consider another example of omission – similarly to previous cases, the translator removes the emphatic junk phrase “You know” and makes the target language utterance more precise and affirmative.

(18) “*You’re very brave, Ken*” (BB, URL). – “*Ти такий хоробрий*” (ББ, URL).

The omission of the direct address “Ken” simply displays the redundancy of unnecessary information and draws the focus solely on the compliment given to Ken.

(44) “*I know I’m Stereotypical Barbie, and therefore don’t form conjectures concerning the causality of adjacent unfolding events, but some stuff has been happening that might be related: bad breath this morning, a cold shower, burnt waffle, falling off my roof...*” (BB, URL) – “*Я знаю, я стереотипна Барбі, і не формую жодних здогадок чи теорій щодо наслідків того, що відбувається, проте ці дивні події, мабуть, пов’язані...: поганий запах з рота, холодний душ, підгоріла вафля і падіння з даху*” (ББ, URL).

Two cases of omitted phrases can be observed here: “therefore” and “has been happening”. The first lexical part “therefore” serves for a logical consequence of a preceding expression – its omission does not change the meaning of the TL utterance. Secondly, the omission of “has been happening” is solely a choice of the TT author and it preserves conciseness and clarity.

2. **Addition.** Another productive style of translation transformation is addition – we see that in the instances below. It mostly serves for:

- Emphasis

(13) “*I have no difficulty holding both logic and feeling at the same time*” (BB, URL). – “*Мені зовсім не складно бути чутливою і розумною одночасно*” (ББ, URL).

By adding the lexical unit “зовсім” here, the translator puts emphasis on Barbie’s confidence in her statement.

(16) “*Come on, Kens, nobody is going to beach anyone off!*” (BB, URL) – “*Годі, Кени, не потрібно нічим мірятися, хлопці!*” (ББ, URL)

The addition of “хлопці” makes the statement more familiar and informal.

- Highlighting the recipient of the message

(15) *“Let’s get you up on your feet”* (BB, URL). – *“Ми допоможемо тобі встати, Кене”* (ББ, URL).

In this statement, the added “Кене” personalizes the Barbie’s address.

(38) *“Come on! The president is here!”* (BB, URL) – *“Покванся, Барбі, президентка чекає”* (ББ, URL).

In this similar example, “Барбі” is added as a specification of the person being addressed.

- To facilitate the translation process

(42) *“Barbie, I think my - I don’t even have any context for this, but – I think my feet are - my heels are on the ground”* (BB, URL). – *“Це правда, але...я...не знаю, як так сталося, та раптом мої п’ятки, мої стопи стали опускатися”* (ББ, URL).

The addition of “Це правда, але...” facilitates the translation making it coherent to Barbie’s further statement. It also creates smooth transition in the target language, while in the source one, the sentence begins abruptly with “Barbie, I think my - I don’t even...”.

(48) *“...and now she’s fated to an eternity of making other Barbies perfect while falling more and more into disrepair herself”* (BB, URL). – *“...відтоді вона навечно приречена робити інших Барбі ідеальними, натомість приносячи себе в жертву їхній красі”* (ББ, URL).

Since the translator completely changed the ultimate phrase in the translation, the expression “їхній красі” was added to provide more specificity – to what exactly the Barbie was sacrificing herself for.

3. **Grammatical replacement.** This kind includes two types of replacements: syntactic, which replaces syntactic components inside an expression, and morphological, which replaces parts of speech. The following transformations were gathered.

- **Syntactic replacement:**

(3) “*How come you’re so amazing?*” (BB, URL) – “*Як можна бути такою неймовірною?*” (ББ, URL)

The translation author replaced “How come you’re...” in the sentence of original with impersonal form “Як можна бути...” in Ukrainian.

The same happens in the next utterances:

(13) “*I have no difficulty holding both logic and feeling at the same time*” (BB, URL). – “*Мені зовсім не складно бути чутливою і розумною одночасно*” (ББ, URL).

The original phrase “I have no difficulty” was transformed into “Мені зовсім не складно”, where English personal sentence with “I” as a subject became an impersonal statement in Ukrainian “Мені...”.

(16) “*Come on, Kens, nobody is going to beach anyone off!*” (BB, URL) – “*Годі, Кени, не потрібно нічим мірятися, хлопці!*” (ББ, URL)

In this case, we can see the same change with the part “Nobody is...” being replaced with impersonal structure “не потрібно...” in the target language.

(41) “*Barbie doesn’t get embarrassed!*” (BB, URL) – “*Барбі соромно не буває!*” (ББ, URL)

The personal sentence with the subject “Barbie” and predicate “doesn’t get” was translated with impersonal structure “Барбі соромно не буває”.

(46) “...you’re going to have to visit...” (BB, URL) – “Тобі доведеться піти до дивної Барбі” (ББ, URL).

As we consider this instance, the personal “you’re going...” was syntactically replaced with the impersonal phrase “Тобі доведеться”.

Also, the translator can implement a subject-change upon grammatical transformation of syntactic structure, as in the following example:

(7) “The Nobel Prize in Literature goes to “BARBIE!”” (BB, URL) – “Нобелівську премію з літератури отримує “БАРБІ!”” (ББ, URL)

The subsequent utterances contain the other changes of grammatical structures upon syntactic replacement.

(45) “You’re malfunctioning!” (BB, URL) – “Ти зламалася!” (ББ, URL)

We see that the inherent to the English language, but foreign to the Ukrainian one, the construction of gerund “are malfunctioning” is replaced upon the translation with the help of the verb in the past form “зламалась”.

(28) “Do you ever think about dying?!” (BB, URL) – “Ви колись думали про смерть?” (ББ, URL)

In this translation, the gerund construction “dying”, which functions here as a verbal noun is syntactically replaced with the noun “смерть” in the Ukrainian language.

(47) “I heard that she used to be the most beautiful Barbie of all but then someone played too hard with her in the Real World...” (BB, URL) – “Я чула, що колись вона була найпрекраснішою Барбі, а тоді хтось жорстко погрався нею в реальному світі...” (ББ, URL)

Again, in this case, we encounter an efficient modification of the English syntactic structure “she used to be” expressing the habit of the past by means of replacing it with the adverb “колись” & “вона була...”.

- **Morphological replacement** – there are numerous utterances where this is applied:

(8) “*I worked very hard, so... I deserve it!*” (BB, URL) – “*Я так старалась, тож, я гідна її*” (ББ, URL).

The SL verb “deserve” has been rendered into Ukrainian as the adjective “гідна”.

(11) “*This makes me emotional!*” (BB, URL) – “*Це викликає в мене емоції!*” (ББ, URL)

The translation author selects the noun “емоції” as a transmission of the adjective “emotional” in the source language.

(13) “*I have no difficulty holding both logic and feeling at the same time*” (BB, URL). – “*Мені зовсім не складно бути чутливою і розумною одночасно*” (ББ, URL).

The English noun “difficulty” was substituted for the adverb “складно” in the Ukrainian language.

(22) “*I don’t have anything big planned, just a giant blow-out party with all the Barbies, with planned choreography and a bespoke song*” (BB, URL). – “*Я нічого не планувала. Звичайна грандіозна гулянка із Барбі, танцювальною постановкою, та саундтреком*” (ББ, URL).

We meet a substitution of the SL adverb “just” by the TL adjective “звичайна”.

(27) “*And so is yesterday and so is tomorrow and so is the day after tomorrow and even Wednesdays and every day from now until FOREVER!*” (BB, URL) – “*Як і вчорашній, і завтрашній, і післязавтрашній, і навіть середа, - як кожен день у нашому житті!*” (ББ, URL)

This sentence has quite a few morphological replacements at once. English adverbs “yesterday”, “tomorrow”, “the day after tomorrow” are being changed to the following Ukrainian adjectives: “вчорашній”, “завтрашній” and “післязавтрашній”.

And many other various cases of replacement on morphological level:

(29) “*I’m just dying to DANCE!*” (BB, URL) – “*Я до смерті люблю ТАНЦІ!*” (ББ, URL)

The morphological replacement occurs with the infinitive verb “to DANCE” which is conveyed by the noun “ТАНЦІ”.

(36) “*And: It’s girl’s night!*” (BB, URL) – “*І у нас дівочий вечір*” (ББ, URL).

In this example, we see the replacement on the morphological level with the possessive form of the noun “girl’s” changed to the TL adjective “дівочий”.

(48) “*...and now she’s fated to an eternity of making other Barbies perfect while falling more and more into disrepair herself*” (BB, URL). – “*...відтоді вона навічно приречена робити інших Барбі ідеальними, натомість приносячи себе в жертву їхній красі*” (ББ, URL).

Studying this sentence, we see that the morphological replacement appears with the SL noun “eternity” and the TL adverb “навічно”.

4. **Transposition.** Again, this translation technique is performed due to syntactic differences between English and Ukrainian. It comprises shifting the lexical

units or phrases position within the source text (ST) and target text (TT) to maintain coherence and adherence to the TT syntactic standards.

(13) “*I have no difficulty holding both logic and feeling at the same time*” (BB, URL). – “*Мені зовсім не складно бути чутливою і розумною одночасно*” (ББ, URL).

In this instance, the transposition appears to be motivated not just by structural requirements, but also by the translator's deliberate decision. Words positioned at the beginning naturally have greater emphasis than those following them. As a result, the author assumedly meant to emphasize Barbie's initial emotionality before her logical thinking. Thus, “logic and feeling” is rendered as “чутливою і розумною”.

The same phenomenon occurs here:

(17) “*Not even broken, you'll be just fine*” (BB, URL). – “*Перелому в тебе немає, ти оклигаєш*” (ББ, URL).

Transposition refers to transferring the word “... broken” from its original position in the English phrase to a new position in the Ukrainian version. In the initial English text, the past participle adjective “broken” comes in the third position. Yet in the Ukrainian translation, this phrase is shifted to the beginning of the sentence, appearing as “Перелому в тебе...”.

(47) “*I heard that she used to be the most beautiful Barbie of all but then someone played too hard with her in the Real World...*” (BB, URL) – “*Я чула, що колись вона була найпрекраснішою Барбі, а тоді хтось жорстко погрався нею в реальному світі...*” (ББ, URL)

In this case, in order to achieve more natural word order in the target language, the translator has moved the word “жорстко” putting it before the verb that follows.

Upon looking at the below sentence, it becomes clear that in the TL, there was a bigger necessity to emphasize the in-no-time recovery of Ken. In such a way, unlike the English sentence, Ukrainian utterance primarily has the adverb “миттю” and then “одужаєш”.

(20) “*You should heal up in no time*” (BB, URL). – “*Ти миттю одужаєш*” (ББ, URL).

Let’s consider other occurrences of transposition of sentence units:

(22) “*I don’t have anything big planned, just a giant blow-out party with all the Barbies, with planned choreography and a bespoke song*” (BB, URL). – “*Я нічого не планувала. Звичайна грандіозна гулянка із Барбі, танцювальною постановкою, та саундтреком*” (ББ, URL).

The translator put the lexical unit “anything” from the original sentence “I don’t have anything...” to the next position after the subject in the target sentence “Я нічого...”.

(34) “*Not Ken’s Dreamhouse*” (BB, URL). – “*А не будиночок Кена*” (ББ, URL).

In the instance above, the transposition is conditioned by the structural necessity imposed by the English possessive “s”, which requires a repositioning of words in the translation process.

(40) “*I’m definitely not thinking about death any more!*” (BB, URL) – “*Я більше не думаю про смерть, чесне слово!*” (ББ, URL)

In this part, the transposition of the words “definitely” and “anymore” occurs.

5. **Word-for-word reproduction.** We also come across a phenomenon known as zero transformation, in spite of the structural disparities between the SL and TL. The notable instances of loan rendering can still be observed:

(4) “No comment!” (BB, URL) – “Без коментарів!” (ББ, URL)

The technique used here is a literally rendering. In Ukrainian, the expression is translated word-for-word as “Без коментарів!” where “Без” corresponds to “No” and “коментарів” means “comments”.

(5) “No seriously, no comment” (BB, URL). – “Ні, серйозно, без коментарів” (ББ, URL).

As in the previous case, this one has two more lexical elements which were also reproduced word-for-word: the English phrase “No seriously...” is rendered as “Ні, серйозно...”.

(9) “You’re the voice of a generation” (BB, URL). – “Ти голос нашого покоління” (ББ, URL).

The following parts of the sentence were conveyed literally: “You’re” as “Ти”, “the voice” as “голос”, “of a generation” as “нашого покоління”. As for the article “a” in the English phrase, the possessive pronoun “нашого” is used in Ukrainian instead. Despite it the general TT sentence structure lets us say this is a word-for-word reproduction from English to Ukrainian.

(10) “I know” (BB, URL). – “Я знаю” (ББ, URL).

This is an unambiguous word-for-word replication with the entire construction kept in the Ukrainian language.

(25) “Gosh this night is just perfect!” (BB, URL) – “Боже, ця ніч просто ідеальна!” (ББ, URL)

Here, the English phrase is translated into Ukrainian literally, let us consider the following parts: “Gosh” is conveyed as “Боже”, “this night” as “ця ніч”, “is just perfect” as “просто ідеальна”. Therefore, this translation maintains the original structure and is taken as a word-for-word reproduction.

(49) “She’s SO Weird. And why is she always in the splits?” (BB, URL) –
“Вона ТАКА дивна. Чому вона вічно у шпагаті?” (ББ, URL)

This source language text is a word-for-word translation into Ukrainian. All the parts are rendered in a loan way and even the phrase “...вічно у шпагаті” directly corresponds to “always in the splits”.

The results of this particular analysis are as follows: omission (8.33% of translation cases), addition (6.25% of translation cases), grammatical replacement (20.83% of translation cases), transposition (6.25% of translation cases), word-for-word reproducing (6.25% of translation cases).

2.3 Lexical and grammatical transformations in the translation of female speech in “Barbie”

In this section, we had a purpose to study the characteristic features of lexical and grammatical transformations upon translating female speech of English-language film “Barbie” into Ukrainian. In a course of analysis, the following transformations were employed: antonymic translation, total reorganization and compensation.

1. **Antonymic translation.** This method involves the replacement of a SL lexical unit with its opposite meaning in the TL. Only few such transformations were revealed, which is quite natural for languages like English-Ukrainian, the ones with extensive semantic distinctions.

(39) “*I am. You’re welcome!*” (ББ, URL) – “*Саме так, не дякуй*” (ББ, URL).

Upon this translation, the translator rendered “you're welcome” by inserting negation particle “не” into Ukrainian translation “не дякуй”, which resulted in antonymic translation.

(20) “*You should heal up in no time.*” (ББ, URL) – “*Ти миттю одужаєш*” (ББ, URL).

The particle “...no...” from the original text into the target one “МИТТЮ” makes this translation antonymic.

2. **Total reorganization.** The necessity to use this type of transformation arises with idiomatic expressions, since they pose significant hardship for faithful translation into the TL due to their inherent intricate cultural connotations. As for the female speech in “Barbie”, we can frequently hear Barbies saying various colloquial expressions which were substituted with quite suitable variants in Ukrainian. Let us consider the following examples:

(11) “*This makes me emotional!*” (BB, URL) – “*Це викликає в мене емоції!*” (ББ, URL)

The English stable expression “make someone do something” which implies forcing somebody for certain actions, was conveyed with a less-strict-tone term “викликає”.

(19) “*And what a good job you do at Beach*” (BB, URL). – “*І ти такий крутий на пляжі*” (ББ, URL).

The translator opted for complete reproduction of the set expression “do a good job” with the help of the descriptive phrase “ти крутий”.

(20) “*You should heal up in no time*” (BB, URL). – “*Ти миттю одужаєш*” (ББ, URL).

Studying this example, we discover that the ST author translates the expression “in no time” as “миттю”, structurally reorganizing the phrase, yet maintaining the original sense of swift recovery.

(23) “*But you can stop by, sure*” (BB, URL). – “*Тож забігай*” (ББ, URL).

We encounter a phrasal verb which is uncommon for the Ukrainian language. It was translated by a verb with suitable for TL meaning – a verb “забігай” was employed.

(24) “*This is a real rager, Barbie!*” (BB, URL) – “*Відпадна вечірка, Барбі!*” (ББ, URL)

This is an exceptionally explicit demonstration of total reorganization of the phrase “real rager”. If translated in a word-for-word way, it would be “справжній гнів”. Therefore, to make translation appropriate, the translator opted for comprehensive reproduction and the rendering was successful.

(26) “*It’s perfectly perfect!*” (BB, URL) – “*Вона більше, ніж ідеальна!*” (ББ, URL)

The original utterance has an adverb “perfectly” intensifying the exactly similar adjective “perfect”. It could be preserved as “ідеально ідеальний”, however, for commonness and appropriateness in the TL, the author selected a more conventional expression “більше, ніж...” and managed to maintain the intended emphasis.

(29) “*I’m just dying to DANCE!*” (BB, URL) – “*Я до смерті люблю ТАНЦІ!*” (ББ, URL)

Here, the translator preserved the original phrase regarding death but adapted it to be more suitable for the Ukrainian language.

(37) “*Come on, Barbie, slumber party!*” (BB, URL) – “*Ходи, Барбі, дівочий вечір!*” (ББ, URL)

Literally, the expression “slumber party” means “вечірка з ночівлею” or “піжамна вечірка”. The translator could leave this translation as it is. Still, for the sake of investing into contextual relevance, they chose the rendition “дівочий вечір”.

(38) “*Come on! The president is here!*” (BB, URL) – “*Поквапся, Барбі, президентка чекає”* (ББ, URL).

In this case, the phrase “Come on” has been replaced with the help of the imperative verb “Поквапся”.

(50) “*What’s cookin’ good lookin’?*” (BB, URL) – “*Що новенького, гарненька?*” (ББ, URL)

The indicated example demonstrates a notable instance of total reorganization: the inherently English idiom “what’s cookin’ good lookin’” has been transformed into the Ukrainian equivalent “що новенького, гарненька”. Intriguing to observe that the

TT producer even effectively preserved the rhyme during adaptation of the expression into the TL.

3. **Compensation.** Translators utilize this approach when, upon translation, the loss of the SL's original lexical element is expected, necessitating its replacement with a component in the TL. The subsequent examples illustrate it:

(35) “I guess” (BB, URL) – “Як скажете” (ББ, URL)

The translator has compensated the original phrase with “Як скажете” which directly means “As you say” / “As you wish”. This is employed to convey a similar sense of uncertainty, yet the initial meaning is maintained in the target language.

(14) “We saw the whole thing!” (BB, URL) – “Від початку до кінця!” (ББ, URL)

The expression “the whole thing” is translated as “від початку до кінця” in the Ukrainian language. If to apply literal translation “ми бачили повну річ”, it would sound odd concerning the norms of the TL usage. The translator uses compensation for coherence and effective rendition upon the sense level rather than direct equivalence at the level of lexical units.

(15) “Let's get you up on your feet” (BB, URL). – “Ми допоможемо тобі встати, Кене” (ББ, URL).

In this instance, if we look from a grammar point of view, the phrase “let's get you up...” is naturally intended for asking permission. Here, it is simply as the direct affirmative statement “ми допоможемо тобі...”. Here, the translator used compensation.

(17) “Not even broken, you'll be just fine” (BB, URL). – “Перелому в тебе немає, ти оклигаєш” (ББ, URL).

This translation is absolutely remarkable – the translator chose a more suitable phrase, “ти оклигаєш”, and enhanced the stylistic emphasis of this utterance.

(21) “*Actually by the time I finished that sentence, you healed*” (BB, URL). – “*Взагалі-то, навіть швидше, ніж я встигну сказати: “*Ти одужав*”*” (BB, URL).

We see a vivid example of compensation, the segment “by the time I finished that sentence” was compensated as “*навіть швидше, ніж я встигну сказати*”. The lexical elements were changed but the original meaning was preserved.

(27) “*And so is yesterday and so is tomorrow and so is the day after tomorrow and even Wednesdays and every day from now until FOREVER!*” (BB, URL) – “*Як і вчорашній, і завтрашній, і післязавтрашній, і навіть середа, - як кожен день у нашому житті!*” (BB, URL)

The translator applied compensation in translating the phrase “from now until FOREVER” as “у нашому житті”. However, this caused a loss of expressive coloring in the phrase.

(39) “*I am. You're welcome!*” (BB, URL) – “*Саме так, не дякуй*” (BB, URL).

Translating “I am” literally would result in awkwardness in the TL. Instead, the translator opted for “Саме так”.

(46) “*It's usually just hair related. You know - you're going to have to visit... Weird Barbie*” (BB, URL). – “*Зазвичай з волоссям нюанси. Тобі доведеться піти до дивної Барбі*” (BB, URL).

In the sentence “It's usually just hair related” the TT author made use of compensation transformation to boost comprehension for the TL audience. A literal translation would have raised confusion.

(48) “*...and now she's fated to an eternity of making other Barbies perfect while falling more and more into disrepair herself*” (BB, URL). – “*...відтоді вона навечно приречена робити інших Барбі ідеальними, натомість приносячи себе в жертву їхній красі*” (BB, URL).

This final case shows how the translator replaced the part “...while falling more and more into disrepair herself” into Ukrainian as “натомість приносячи себе в жертву їхній красі” – new lexical units were introduced to improve the translation and understanding of the target audience.

The outcomes can be summarized in the following way: antonymic translation (2.08% of translation cases), total reorganization (10.43% of cases), and compensation 9.38% of cases).

Let us consider a detailed diagram of the strategies employed throughout the translation of the film “Barbie” into Ukrainian. They are as presented below:

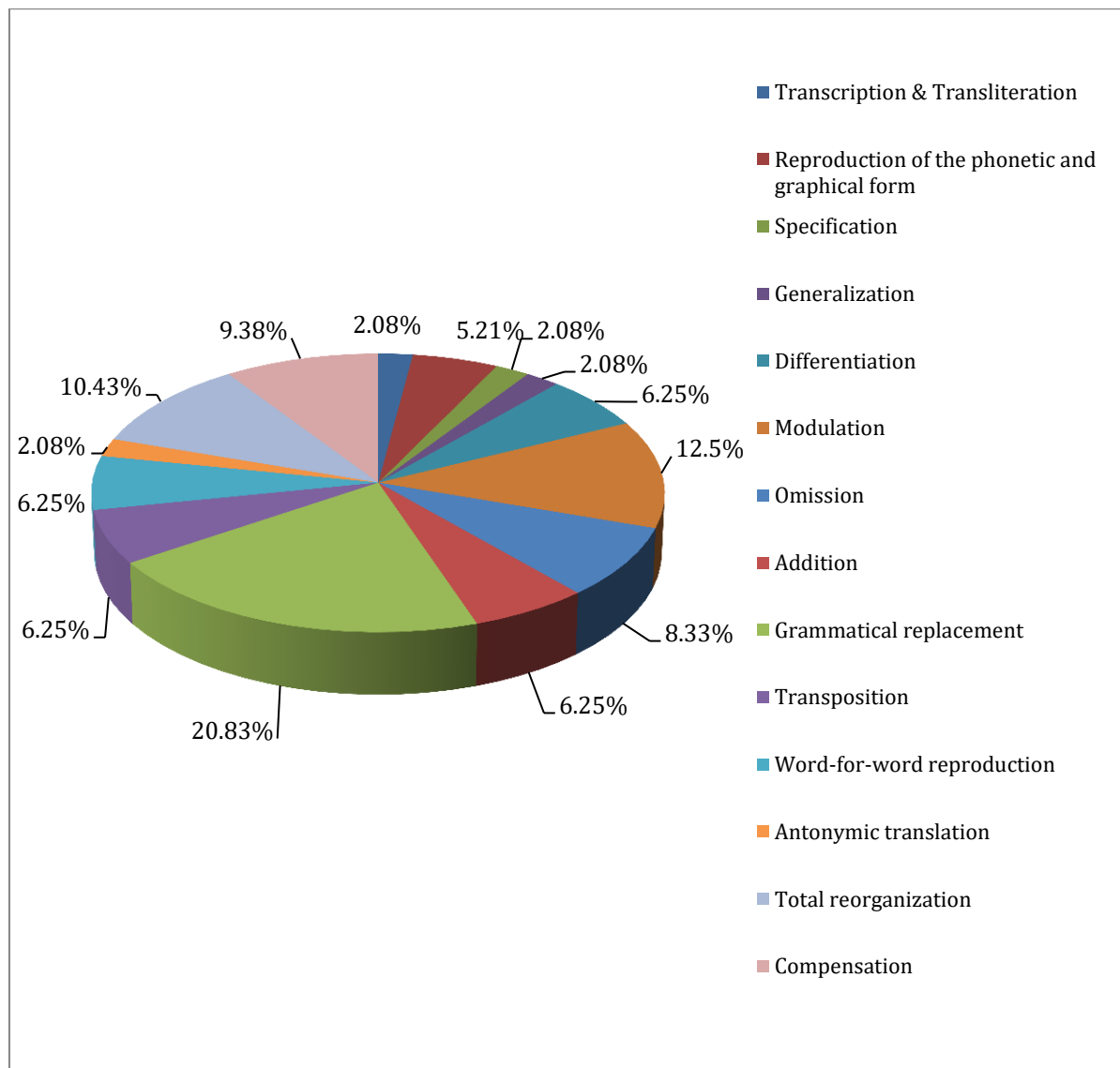


Figure 2.1 Correlation of applied translation strategies

CONCLUSIONS

Gender has at least two main structural components: personal and social. The social component of gender regulates the number and properties of gender statuses. It functions independently of a specific individual in the form of normative, hierarchical, stereotyped and role systems and applies to the entire society as a whole.

Public speech is a traditional object of rhetoric, both in its narrow sense as a complex discipline that studies oratorical speech, and in the broad sense, according to which all forms of influencing or persuasive communication are included in the sphere of its scientific interests. For rhetoric, both in theoretical and applied aspects, the concept of speech and its result are essential.

The speeches of public figures are units of the highest level of the verbal sphere, and their composition and pronunciation is important both for the speaker himself and for the audience listening to him.

While working on the translation of a cinematic text, the translator faces a number of problems that may arise at the phonetic, nominative, lexical, grammatical, pragmatic, paraverbal levels. Due to the difference in the lexical composition of the original and translated languages, differences in grammar construction, discrepancies in the idiomatic and paremic fund, the translator is forced not only to perform a detailed, competent and accurate translation, but also to preserve the author's idiosyncrasy.

Any transformation of a work of art involves the preservation of idiosyncrasy. However, during film interpretation, this process becomes even more difficult. This is due to the fact that a lot of the original material is missed during the filming. Experts do this in order to create a quality visual product that will be easy for viewers to perceive. That is, the same lexical units can manifest their properties in the language of fiction and in the language of cinema in different ways.

Successful finding of appropriate equivalents in the translation of cinematographic works is one of the main problems of translation studies. To achieve the equivalence of the original text with the translation, the translator uses translation transformations, ie transformations, substitutions in the process of translating one form of expression to another. Thus, all translation difficulties are eliminated through the skillful application of translation transformations.

The research material consisted of 50 sentences using female speech from the movie “Barbie” and its Ukrainian translation. We focused our attention on determining lexical, grammatical, and lexico-grammatical translation transformations. Outcomes displayed that grammatical replacement, modulation, and total reorganization prevailed among the material for this study. This attributes to the typical structural variations between the English and Ukrainian languages, which stems from them being from different language families. To be able to faithfully translate both the structural and intended sense of the source language work, translator resorted to these transformational techniques. They mostly involved structural rather than lexical modifications of utterances. “Barbie” female characters utilize numerous colloquial phrases, phrasal verbs, and idioms, which demand total reorganization to precisely convey their meaning. The translator proved their high proficiency in management of all these language elements.

Future research could be aimed at similar studies, for instance, on male speech within the same context. This would promote further female-male speech comparative analyses of translation strategies upon the gender discourse.

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ANNEX A

50 sentences for analysis and their translations

	Original text	Ukrainian translation
1.	<i>Everybody – turn to the Barbie next to you, tell her how much you love her.</i> (BB, URL)	<i>А зараз поверніться до Барбі поряд, скажіть, що любите її.</i> (ББ, URL)
2.	<i>Compliment her!</i> (BB, URL)	<i>Похваліть її!</i> (ББ, URL)
3.	<i>How come you're so amazing?</i> (BB, URL)	<i>Як можна бути такою неймовірною?</i> (ББ, URL)
4.	<i>No comment!</i> (BB, URL)	<i>Без коментарів!</i> (ББ, URL)
5.	<i>No seriously, no comment.</i> (BB, URL)	<i>Ні, серйозно, без коментарів.</i> (ББ, URL)
6.	<i>I love you guys!</i> (BB, URL)	<i>Я люблю вас, леді!</i> (ББ, URL)
7.	<i>The Nobel Prize in Literature goes to "BARBIE!"</i> (BB, URL)	<i>Нобелівську премію з літератури отримує "БАРБІ!"</i> (ББ, URL)
8.	<i>I worked very hard, so... I deserve it!</i> (BB, URL)	<i>Я так старалась, тож, я гідна її.</i> (ББ, URL)
9.	<i>You're the voice of a generation.</i> (BB, URL)	<i>Ти голос нашого покоління.</i> (ББ, URL)
10.	<i>I know.</i> (BB, URL)	<i>Я знаю.</i> (ББ, URL)

11.	<i>This makes me emotional!</i> (BB, URL)	<i>Це викликає в мене емоції!</i> (ББ, URL)
12.	<i>And I'm expressing it.</i> (BB, URL)	<i>Я демонструю їх.</i> (ББ, URL)
13.	<i>I have no difficulty holding both logic and feeling at the same time.</i> (BB, URL)	<i>Мені зовсім не складно бути чутливою і розумною одночасно.</i> (ББ, URL)
14.	<i>We saw the whole thing!</i> (BB, URL)	<i>Від початку до кінця!</i> (ББ, URL)
15.	<i>Let's get you up on your feet.</i> (BB, URL)	<i>Ми допоможемо тобі встати, Кене.</i> (ББ, URL)
16.	<i>Come on, Kens, nobody is going to beach anyone off!</i> (BB, URL)	<i>Годі, Кени, не потрібно нічим мірятися, хлопці!</i> (ББ, URL)
17.	<i>Not even broken, you'll be just fine.</i> (BB, URL)	<i>Перелому в тебе немає, ти оклигаєш.</i> (ББ, URL)
18.	<i>You're very brave, Ken.</i> (BB, URL)	<i>Ти такий хоробрий.</i> (ББ, URL)
19.	<i>And what a good job you do at Beach.</i> (BB, URL)	<i>І ти такий крутий на пляжі.</i> (ББ, URL)
20.	<i>You should heal up in no time.</i> (BB, URL)	<i>Ти миттю одужаєш.</i> (ББ, URL)
21.	<i>Actually by the time I finished that sentence, you healed.</i> (BB, URL)	<i>Взагалі-то, навіть швидше, ніж я встигну сказати: "Ти одужав".</i> (ББ,

		URL)
22.	<i>I don't have anything big planned, just a giant blow-out party with all the Barbies, with planned choreography and a bespoke song.</i> (BB, URL)	<i>Я нічого не планувала. Звичайна грандіозна гулянка із Барбі, танцювальною постановкою, та саундтреком.</i> (ББ, URL)
23.	<i>But you can stop by, sure.</i> (BB, URL)	<i>Тож забігай.</i> (ББ, URL)
24.	<i>This is a real rager, Barbie!</i> (BB, URL)	<i>Відпадна вечірка, Барбі!</i> (ББ, URL)
25.	<i>Gosh this night is just perfect!</i> (BB, URL)	<i>Боже, ця ніч просто ідеальна!</i> (ББ, URL)
26.	<i>It's perfectly perfect!</i> (BB, URL)	<i>Вона більше, ніж ідеальна!</i> (ББ, URL)
27.	<i>And so is yesterday and so is tomorrow and so is the day after tomorrow and even Wednesdays and every day from now until FOREVER!</i> (BB, URL)	<i>Як і вчорашній, і завтрашній, і післязавтрашній, і навіть середа, - як кожен день у нашому житті!</i> (ББ, URL)
28.	<i>Do you ever think about dying?!</i> (BB, URL)	<i>Ви колись думали про смерть?</i> (ББ, URL)
29.	<i>I'm just dying to DANCE!</i> (BB, URL)	<i>Я до смерті люблю ТАНЦІ!</i> (ББ, URL)
30.	<i>But I don't want you here.</i> (BB, URL)	<i>Але я не хочу, щоб ти лишався.</i> (ББ, URL)
31.	<i>No, Ken is just a good friend.</i> (BB, URL)	<i>Кен просто близький друг.</i> (ББ, URL)

	URL)	URL)
32.	<i>And after all, this is MY Dreamhouse. (BB, URL)</i>	<i>І це мій будиночок. (ББ, URL)</i>
33.	<i>It's Barbie's Dreamhouse. (BB, URL)</i>	<i>Це будиночок Барбі. (ББ, URL)</i>
34.	<i>Not Ken's Dreamhouse. (BB, URL)</i>	<i>А не будиночок Кена. (ББ, URL)</i>
35.	<i>I guess. (BB, URL)</i>	<i>Як скажете. (ББ, URL)</i>
36.	<i>And: It's girl's night! (BB, URL)</i>	<i>І у нас дівочий вечір. (ББ, URL)</i>
37.	<i>Come on, Barbie, slumber party! (BB, URL)</i>	<i>Ходи, Барбі, дівочий вечір! (ББ, URL)</i>
38.	<i>Come on! The president is here! (BB, URL)</i>	<i>Поквапся, Барбі, президентка чекає. (ББ, URL)</i>
39.	<i>I am. You're welcome! (BB, URL)</i>	<i>Саме так, не дякуй. (ББ, URL)</i>
40.	<i>I'm definitely not thinking about death any more! (BB, URL)</i>	<i>Я більше не думаю про смерть, чесне слово! (ББ, URL)</i>
41.	<i>Barbie doesn't get embarrassed! (BB, URL)</i>	<i>Барбі соромно не буває! (ББ, URL)</i>
42.	<i>Barbie, I think my - I don't even have any context for this, but - I think my feet are - my heels are on the ground. (BB, URL)</i>	<i>Це правда, але...я...не знаю, як так сталося, та раптом мої п'ятки, мої стопи стали опускатися. (ББ, URL)</i>
43.	<i>I'm no longer on my tip-toes. (BB, URL)</i>	<i>Я більше не стою навшпиньках. (ББ, URL)</i>
44.	<i>I know I'm Stereotypical Barbie, and therefore don't form conjectures concerning the causality of adjacent unfolding events, but some stuff has been happening that might be related:</i>	<i>Я знаю, я стереотипна Барбі, і не формую жодних здогадок чи теорій щодо наслідків того, що відбувається, проте ці дивні події, мабуть, пов'язані...: поганий запах з рота, холодний душ, підгоріла</i>

	<i>bad breath this morning, a cold shower, burnt waffle, falling off my roof... (BB, URL)</i>	<i>вафля і падіння з даху. (ББ, URL)</i>
45.	<i>You're malfunctioning! (BB, URL)</i>	<i>Ти зламалася! (ББ, URL)</i>
46.	<i>It's usually just hair related. You know - you're going to have to visit... Weird Barbie. (BB, URL)</i>	<i>Зазвичай з волоссям нюанси. Тобі доведеться піти до дивної Барбі. (ББ, URL)</i>
47.	<i>I heard that she used to be the most beautiful Barbie of all but then someone played too hard with her in the Real World... (BB, URL)</i>	<i>Я чула, що колись вона була найпрекраснішою Барбі, а тоді хтось жорстко погрався нею в реальному світі...(ББ, URL)</i>
48.	<i>...and now she's fated to an eternity of making other Barbies perfect while falling more and more into disrepair herself. (BB, URL)</i>	<i>...відтоді вона навечно приречена робити інших Барбі ідеальними, натомість приносячи себе в жертву їхній красі. (ББ, URL)</i>
49.	<i>She's SO Weird. And why is she always in the splits? (BB, URL)</i>	<i>Вона ТАКА дивна. Чому вона вічно у шпагати? (ББ, URL)</i>
50.	<i>What's cookin' good lookin'? (BB, URL)</i>	<i>Що новенького, гарненька? (ББ, URL)</i>

ANNEX B

EXT. JUNIOR HIGH SCHOOL. AFTERNOON

Barbie Margot and Ken Ryan Gosling approach the school. Barbie Margot sticks out even more here, as the kids are all wearing dark colors trying not to be noticed. You know, Junior High School.

BARBIE MARGOT (looking up at the sign) Look! Davey Crocket Junior High School! Just like I saw in my vision.

KEN RYAN GOSLING A man on a horse!

BARBIE MARGOT We better find her soon, I've started to get all these weirdo FEELINGS. Ugh. Like I have fear with no specific object, what's that?

MOM (passing by) Anxiety. I have it too. (re: the kids) They're just awful at this age.

KEN RYAN GOSLING I feel amazing.

MOM That's because kids don't take it out on Dads.

KEN RYAN GOSLING Cool! Kids are running everywhere. Barbie Margot and Ken Ryan Gosling try to not look sketchy.

BARBIE MARGOT She's got to be here somewhere. They pass the library and Ken says, kind of suspiciously:

KEN RYAN GOSLING Hey, I'm just going to pop into to the library and see if I can find any books on trucks...

BARBIE MARGOT Okay, but don't get in trouble!

KEN RYAN GOSLING I won't!

EXT. JUNIOR HIGH SCHOOL. CAFETERIA Barbie scans all the different girls' faces and then BAM - like Roy Scheider in "JAWS" seeing that kid getting eaten – she sees her Girl, the one from her vision! Her Girl is sitting in a VERY prominent table with a group of other pretty 13 year old girls. She's clearly popular. They all have Hydroflasks, big t-shirts, scrunchies, Mario Badescu Or whatever kids are into after this pandemic! She begins to walk towards the girl but is interrupted by:

OTHER GIRL What are you doing? Indicating the one she thinks is *HER* girl:

BARBIE MARGOT What's that girl's name?

OTHER GIRL (reverence) That's Sasha.

BARBIE MARGOT (calling out) Hey Sasha!

OTHER GIRL (panicking) **NO DON'T TALK TO HER!** Sasha can talk to you but you can never talk to Sasha. She'll crush you.

BARBIE MARGOT Don't worry – everyone likes me and thinks I'm cool and pretty.

OTHER GIRL (staring at her) Huh.

BARBIE MARGOT Thank you! And then she goes up to talk to Sasha, and all these 13-yearold queen bees turn to look at her.

NOTE: this is the opposite of what Barbie (and we!) think will happen.

BARBIE MARGOT Hey ladies! Sasha, what's up? Sasha and her friends stare at Barbie Margot, stunned:

SASHA (if looks could kill...) Who are you?

BARBIE MARGOT I'm only your favorite woman of all time - Barbie!

SASHA You really think you're Barbie?!

BARBIE MARGOT Well yeah! They burst out with lots of mean laughter, unable to stop.

POPULAR GIRL #1 Omg she's crazy.

POPULAR GIRL #2 Do you think she's escaped from an insane asylum?

POPULAR GIRL #3 So do you think you're like pretty?

POPULAR GIRL #2 Tell us more about how you think you're Barbie.

SASHA Okay, so you're like

BARBIE Like a professional bimbo?

BARBIE MARGOT No way! Barbie's not a bimbo! Barbie's a lawyer. And a doctor. And a senator. And a Nobel Prize winner.

POPULAR GIRL #1 You're a Nobel Prize winner?

BARBIE MARGOT (slightly defensive) Well, not me. But Barbie is. They all laugh in her face, again. Barbie is confused:

BARBIE MARGOT Don't you guys – I mean aren't you guys going to thank me and give me a big hug? For being your FAVORITE toy?

SASHA We haven't played with Barbies since we were like 5 years old.

POPULAR GIRL #2 Yeah. I hated dolls with hair.

POPULAR GIRL #1 I played with Barbie but it was the last resort.

POPULAR GIRL #3 I loved Barbie... They give that girl a look.

SASHA Anyways. Even then it was horrible for us.

BARBIE MARGOT Horrible? Why? Her friends egg her on, they know that Sasha can totally flatten someone.

POPULAR GIRL #2 Come, on Sasha.

POPULAR GIRL #1 Give it to her.

POPULAR GIRL #3 Destroy Barbie.

SASHA Ok, Barbie, let's do this. Sasha's verbal jabs are like a boxer relentlessly landing punches in a ring, maybe we even shoot it like Raging Bull. She is clearly so smart and so articulate that you can't help but admire her.

SASHA You've been making women feel bad about themselves since you were invented.

BARBIE MARGOT No, I think you have that the wrong way around.

SASHA You represent everything wrong with our culture: sexualized capitalism, unrealistic physical ideals.

BARBIE MARGOT Whoa hang on you're describing something stereotypical. Barbie is so much more than that.

SASHA Look at yourself!

BARBIE MARGOT (she has a point) Well, I am, actually, Stereotypical Barbie.

SASHA You set the feminist movement back fifty years, you destroy girls' innate sense of worth and you're killing the planet with your glorification of rampant consumerism.

BARBIE MARGOT But, but I'm supposed to help you and make you happy and powerful –

SASHA - I am powerful and until you showed up here and declared yourself "Barbie", I hadn't thought about you in years, you FASCIST.

Barbie bursts into tears and runs away. The Other Girl watches Barbie run, and just shakes her head.

РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу іншомовного жіночого мовлення (на матеріалі фільму “Барбі”). У ході роботи висвітлено основні етапи наукового дослідження функціонування жіночого мовлення, описано наявні способи перекладу зразків жіночого мовлення в кінотексті, проаналізовано зразок фільму, насиченого зразками жіночого мовлення, та здійснено перекладацький аналіз фактичного матеріалу дослідження (випадків уживання жіночого мовлення, усього 50 одиниць). Крім того, у курсовій роботі складено таблицю-зіставлення оригінальних англomовних особливостей жіночого мовлення та їхніх перекладних відповідників в українській мові.

Ключові слова: переклад, перекладацький аналіз, гендер, кінотекст, жіноче мовлення, способи перекладу.