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# КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

Специфіка українського перекладу засобів вербалізації концепту  
LOVE (на матеріалі кінофільму Titanic "Титанік")

Гаврилюк Анни

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## INTRODUCTION

The term paper is focused on exploring the nuances of translating and verbalizing the concept of love within the context of the movie "Titanic" into Ukrainian. As a timeless and universal theme, love holds a significant place in human experience, serving as a driving force for emotional connection, interpersonal relationships, and cultural expression.

**Theoretical Basis of the Research.** Central to this investigation is an exploration of the theoretical underpinnings surrounding the conceptualization and translation of love. Drawing upon insights from translation studies, linguistic theory, and cultural analysis, this term paper seeks to unravel the complexities involved in rendering the multifaceted concept of love into Ukrainian.

**Rationale for the Study.** The study of love in translation is inherently topical and relevant, particularly within the context of cinematic discourse. "Titanic," a cinematic masterpiece renowned for its portrayal of epic romance amidst tragedy, offers fertile ground for examining the translation challenges inherent in verbalizing love. In an era characterized by globalization and cultural exchange, the accurate translation of concepts like love assumes heightened significance, shaping cross-cultural understanding and communication.

**Aim and Objectives of the Study.** The primary aim of this research is to explore the specificity of Ukrainian translation in conveying the concept of love as depicted in "Titanic." Objectives include describing the theoretical basis of love conceptualization, identifying the linguistic and cultural challenges of translating love, analyzing love discourse in film, and evaluating translation options within the context of "Titanic."

**Subject and Object of Research.** The subject of this term paper encompasses the translation and verbalization of the concept of love within the movie "Titanic," while the object of research pertains to the methods and strategies employed in translating love into Ukrainian.

**Data Sources.** The primary research material for this study consists of the movie "Titanic" and its Ukrainian translation. Additionally, scholarly articles, theoretical texts, and linguistic analyses provide supplementary sources for theoretical exploration and methodological framework.

**Research Methods.** Methodologies employed in this research include textual analysis, comparative examination, and theoretical inquiry. By scrutinizing linguistic and cultural elements within the film, as well as exploring theoretical frameworks proposed by scholars in translation studies, this study aims to elucidate the complexities of translating love.

**Theoretical and Practical Value of the Research.** The theoretical value of this research lies in its contribution to the understanding of translation challenges, particularly in conveying abstract concepts like love. Furthermore, the practical implications extend to enhancing translation practices, fostering cultural exchange, and enriching cross-cultural communication.

**Structure of the Term Paper.** This term paper comprises an introduction, two chapters with three subsections in each, conclusions, a bibliography, a list of reference sources, a list of data sources, an annex, and a summary. Through a comprehensive examination of translation strategies and linguistic analysis, this study aims to deepen scholarly understanding of the verbalization of love in cinematic discourse.

## CHAPTER 1

### CONCEPTUALIZING LOVE IN LINGUISTIC THEORY

#### 1.1 Understanding the Concept of Love: Definitions and Features

For ages, love has been the subject of philosophical, psychological, and literary discourse due to its enduring attraction and curiosity. Scholars and intellectuals have presented a wide range of definitions and examined this complicated and nuanced topic through the prism of several disciplines in an effort to better grasp it. This section aims to clarify the concept of love by analyzing its definitions and salient characteristics as expressed by distinguished academics and writers, drawing on ideas from literature, philosophy, and psychology.

Defining Love:

*"Love is an irresistible desire to be irresistibly desired."* - Robert Frost

The definition of love has been a subject of much debate and contemplation throughout history. Poets, philosophers, and scholars have grappled with articulating the essence of love, often expressing it in poetic and metaphorical terms. Robert Frost's definition encapsulates the reciprocal nature of love, emphasizing the profound desire to be desired by another as a defining characteristic of the phenomenon.

*"Love is an emotion experienced when an individual feels deeply connected to another person, fostering a sense of intimacy, affection, and compassion."* — John Gottman;[17]

More complex definitions of love, highlighting its behavioral, emotional, and cognitive aspects, are provided by psychologists and relationship specialists. According to John Gottman's definition, love is primarily a relational emotion that emphasizes the closeness, affection, and compassion that are characteristics of loving relationships. This viewpoint regards love as a complex and multidimensional feeling that encourages people to connect deeply and understand one another.

Love is a deep and universal feeling that influences all facets of human life and shapes our interactions with others, our experiences, and our perception of the outside world. In order to shed light on the essence and traits of love, this part explores

the complex nature of the emotion using literary quotations, real-world examples.[17]

What Love Is:

Love is a gift that one gets without having to work for it. Love, as I put it in Shakespeare, is the sunshine that comes after the storm. Love is as new as ever, as vibrant as a cherry flower. A single definition of love does not exist.

Though everyone has a different interpretation, we can all agree that nothing exists in the world without love: it permeates our lives at home, at work, and on vacation since love cannot exist without a person. Love is characterized by the need to forgive, trust, and worry about those you love.[1:213]

As varied and complex as the human experience itself, love can refer to a broad spectrum of feelings, actions, and viewpoints. Love can take on many different forms, each with its own distinct characteristics and manifestations, from the soft attachment between a parent and child to the intense yearning between romantic partners.

Think about the unwavering love that Ruth Bader Ginsburg, the late Associate Justice of the United States Supreme Court, had for her husband, Martin Ginsburg. Throughout the course of their more than 50-year collaboration, they showed support, respect, and affection for one another. According to Justice Ginsburg, "My mother told me to be a lady," And that meant being independent and unique to her." This statement emphasizes the fundamental qualities of love, which are a partnership based on respect for one another and individual freedom, allowing each partner to live life to the fullest and follow their passions. [5 : 115-118]

Similar to this, the affection shared by viewers and the adored host of "Mister Rogers' Neighborhood," Fred Rogers, demonstrated the transforming and inspirational power of love. "Love isn't a state of perfect caring," Rogers famously remarked. This term is active, just like "struggle." In order to be in love with someone, one must make an effort to accept them for who they are in this moment. His description of love as a continuous process of growth and acceptance, in which people accept and understand each other's flaws, perfectly captures the essence of the emotion.



Quotations from well-known people:

- *"The best thing to hold onto in life is each other."* The words of Audrey Hepburn

- *"Love is when the other person's happiness is more important than your own."* - H. Jackson Brown, Jr.

- *"Love knows no bounds. It crosses obstacles, vaults gates, and breaks through walls to reach its target with optimism."* - Maya Angelou

Quotations from literary works:

- *"The greatest happiness you can have is knowing that you do not necessarily require happiness."* - William Saroyan, in his book *"The Human Comedy"* - *"Love does not consist of gazing at each other, but in looking outward together in the same direction."* - *Wind, Sand, and Stars*, by Antoine de Saint-Exupéry.[4: 99]

- *"Love is a condition in which the happiness of another person is essential to your own."* – *"Stranger in a Strange Land,"* Robert A. Heinlein.[5: 71-70]

To sum up, the definition of love is elusive and encompasses a wide range of interpretations and manifestations that accurately capture the intricacy and breadth of human feeling. We get a greater knowledge of the profound significance of love in forming our lives and relationships by examining real-life instances, quotations from well-known people, literature, and provocative questions. Love illuminates the human experience with its radiant and transformational power.

Qualities of Love:

*"The greatest happiness of life is the conviction that we are loved; loved for ourselves, or rather, loved in spite of ourselves."* – Hugo [ 1: 287]

Numerous qualities that define and enhance the human experience are found in love. Victor Hugo's contemplation emphasizes how love has the capacity to change people's life and provide them happiness and contentment. The idea that love provides a

deep sense of acceptance and validation is fundamental to this sentiment. It enables people to embrace who they truly are and take comfort in the knowledge that they are loved without conditions.

*"Love is compassionate and patient. It is neither arrogant nor haughty, nor does it boast. It does not denigrate others, it is not conceited, it does not lose its cool easily, and it does not keep track of wrongdoings. Love rejoices in the truth and does not take pleasure in wickedness. It consistently perseveres, hopes, trusts, and protects."* - The Bible, 1 Corinthians 13:4–7

Texts from religion and spirituality can also shed light on the nature of love; they frequently portray it as a transcendent, moral force that embodies empathy, compassion, and selflessness. According to the scripture from 1 Corinthians, love is a collection of attitudes and actions that foster forgiveness, harmony, and respect for one another in interpersonal relationships. According to this viewpoint, love is a moral principle as well as an emotion.

The theory that the lexicon, like other levels of language, is systematically organized, was recognized by all linguists. The possibility of combining words into lexical-semantic fields (groups, ranks, paradigms) was revealed as a result. It denotes such a system-structural union with the word Love, in which the word exists in all its features and is all its lexical, grammatical and structural forms.[ 4:4 ]

In summary, love is a notion that is difficult to define since it encompasses a wide range of feelings, experiences, and virtues that have captured people's attention for ages. We get insights into the vast depths of love and its transforming power in reshaping our lives and relationships through the words of poets, philosophers, and religious scriptures.

#### Characteristics of Love:

Love is a complex feeling that encompasses a wide range of positive traits and attributes that improve our relationships and quality of life. The characteristics of love influence how we engage with people and define the depth of our connections, from

empathy and compassion to selflessness and acceptance. This section explores the various attributes of love, examining their significance and impact through literary quotations, real-world examples, and thought-provoking questions. [5 : 100-105]

#### Empathy & Compassion:

Compassion and empathy, or the capacity to comprehend and experience another person's feelings, are essential components of love. Love cultivates a strong sense of empathy, allowing people to emotionally connect with one another and provide support and understanding during trying times.

Think about the scenario where a caregiver gives an old patient kind care. The caregiver's love and empathy motivate them to provide the patient with consolation, companionship, and support despite the obstacles and difficulties they may encounter, enhancing both of their lives with compassion and understanding.[9 : 52-53]

#### Quotations from well-known people:

*"Compassion and love are not extravagances; they are necessities." Humanity cannot exist without them.* - According to the Dalai Lama *"The best way to find yourself is to lose yourself in the service of others."*

*Mahatma Gandhi once said, "Those who have experienced loss, hardship, battle, and defeat and have managed to rise beyond the abyss are the most beautiful people we have ever met. These people have a profoundly loving care, kindness, and gentleness that stems from their respect, sensitivity, and comprehension of life."* - Elisabeth K. Rosenberg

#### Books Quotes:

- *"You don't love someone because they're perfect, you love them in spite of the fact that they're not."* - Jodi Picoult, author of *"My Sister's Keeper"* - *"Love is that condition in which the happiness of another person is essential to your own."* - Heinlein, Robert A., *"Stranger in a Strange Land"* - *"You can give without loving, but you cannot love without giving."* - Amy Carmichael

In summary, love's defining characteristics—compassion and empathy, for example—are vital components of human interactions that deepen our understanding of one another and enhance our lives. We get a greater knowledge of the tremendous

relevance of these attributes in influencing our feelings of love and connection by examining real-life instances, quotations from well-known people, literature, and provocative questions.[7 : 106-111]

## **1.2 Translational aspect of the verbalization of the concept of love**

It's more important than ever to have an exact and sufficient translation in today's world, as global cultures are becoming more integrated and technology is developing at a rapid pace. The increasing dissolution of barriers to communication and the increasing frequency and diversity of connections among individuals, corporations, and nations underscore the critical need for efficient translation services.

Here are the definitions of the term 'love' according to different dictionaries:

1. The Cambridge Dictionary defines love as "the feeling of being very fond of another adult and being romantically and sexually attracted to them, or having strong feelings for a friend or family member"

2. According to the Longman Dictionary, love is "a strong feeling of affection for someone, combined with sexual attraction"

3. The Oxford English Dictionary describes love as "an intense feeling of deep affection" and "a feeling of deep romantic or sexual attachment to someone"

4. According to the Merriam Webster Dictionary, love is "a strong attachment to another arising from a family or personal relationship" or "attraction based on sexual desire"

*"Translation is not only a matter of words: it is a matter of making a culture understandable"* - Anthony Burgess (1917-1993) [ 6: 120]

In the current world, proper and accurate translation is crucial for the following reasons:

- Encouraging International Communication: In this day of globalization, precise translation makes it possible for individuals who speak various languages to communicate effectively with one another. Precise translation fills language barriers and promotes cross-border understanding, cooperation, and collaboration in many types of situations, including corporate negotiations, diplomatic connections, and interpersonal relationships.

- Encouraging Cultural interaction: Ideas, writing, art, and customs may cross linguistic barriers and find a worldwide audience thanks to translation, which acts as a bridge for cross-cultural interaction.

- Promoting Economic Growth: In the global economy, companies looking to grow into new markets and connect with clients abroad must translate their content accurately.

- Ensuring Access to Information: In the information era of today, having correct access to information is a basic right. In order to enable speakers of other languages to have full access to information, education, and basic services and to participate fully in social, economic, and political life, translation plays a crucial role.

Preserving Linguistic Diversity: By giving these voices a worldwide audience, translation helps to preserve and revive endangered languages and indigenous cultures.

- Promoting Peace and Diplomacy: In the field of international relations, peacekeeping, diplomatic efforts, and dispute settlement all depend on proper translation.

- Maintaining Ethical Standards: Accuracy, faithfulness, and cultural sensitivity are only a few of the ethical translation techniques that preserve the integrity and authority of translated material. [10 : 150-151]

In summary, in the present world, mutual understanding, economic development, cross-cultural communication, and precise and sufficient translation all depend on it.

One of the most difficult parts of the translating process is interpreting terminology. Interpreting terms accurately is essential for communicating exact information and preserving coherence and clarity in the target text since terms, which are frequently technical or specialized in nature, have distinct meanings within specific disciplines or domains. [10 : 161]

Terminology is essential to expressing the subtleties, motifs, and customs of romantic storytelling in the film industry, especially in the love genre. The following are some essential phrases frequently used while discussing the love genre in movies:

- Love comedy, or Rom-Coms, are a type of comedy movies that center on love relationships and are frequently distinguished by a lighthearted sense of humor, clever repartee, and situational humor.
- Melodrama: A type of fiction that frequently revolves around love relationships and is distinguished by intense conflicts, dramatic narrative twists, and elevated emotions.
- A love triangle is a plot device in which three characters are entangled in a romantic relationship; usually, this means that two people are fighting for the attention of a third.
- Meet-Cute: A sequence of events or scene in a movie where the main characters of a love narrative cross paths for the first time in an odd, memorable, or fateful way.
- A narrative pacing strategy known as "Slow Burn" involves characters' sexual tension and growth building gradually over time as opposed to being instantaneously fulfilled.

The researched terms can be categorized into the following groups based on their semantics:

1) Romantic relationships:

- Love

- Romance

- Intimacy

- Affection

2) Narrative techniques and tropes:

- Love triangle

- Acquaintance-Sympathik

- Slow burning

- Forbidden love

3) Emotional states and experiences:

- A broken heart

- Longing

4) Archetypes and character dynamics:

- Main character

5) Setting and atmosphere:

- Romantic setting

- Atmospheric lighting

6) Genre conventions and themes:

- Romantic comedy

- Melodrama

- Tragedy

- Coming-of-age romance

- Historical novel

- A fantasy novel

These semantic categories offer a framework for dissecting and interpreting numerous phrases and concepts in the romance genre. They also reflect the thematic richness, narrative complexity, and emotional depth inherent in the representation of love and romance in film.

- HEA: Happily Ever After, - is the term used to describe the pleasant and satisfying ending that the main characters experience after their romantic journey.

2. OTP: One True Pairing - Indicates a fan's preferred love duo or pair from a specific movie or TV show, frequently signifying a deep emotional connection to the partnership.

3. OTP: Over the Top - Characterizes extravagant or overdone romantic actions or declarations of love in a story.

4. ILY: I Love You – A typical abbreviation for "I love you" that is used when characters engage in romantic discourse or exchanges of emotion.

The way that people in modern Europe express love has evolved.

- Expression and Openness: When it comes to expressing their sentiments of love and devotion, contemporary Europeans may be more expressive and open than those of earlier generations.

- Unconventional Expressions of Love

- Digital Communication: Europeans' methods of verbalizing and expressing love have changed as a result of the emergence of digital communication platforms including social media, messaging apps, and online dating services.

A number of important considerations must be made in order to have a translation that is adequate:

Context: Producing an appropriate translation requires an understanding of the context in which the original material is situated. This entails considering the source



language and text's cultural, historical, and social context in addition to the particular communicative setting in which it is employed. **Meaning:** Translators must accurately translate the source text's intended meaning into the target language.

**Audience:** Taking the intended audience into account is essential for tailoring the translation to their language proficiency, cultural background, and communication requirements. Whether their intended audience consists of general readers, experts, or someone else entirely, translators must modify their language and style to suit their tastes and expectations. **Linguistic correctness:** Selecting the best vocabulary, syntax, and grammar in the target language to accurately translate a source text's meaning is known as linguistic accuracy. **Consistency:** Ensuring the target text's coherence and clarity throughout the translation requires maintaining consistency. This covers adherence to any published translation rules or glossaries as well as uniformity with terminology, style, formatting, and punctuation.

**Subject expertise:** To correctly express the vocabulary and concepts related with the subject, translating specialist or technical materials requires subject expertise. Translators working in specialist disciplines like science, technology, law, or medical need to be knowledgeable about the subject matter they are translating into order to provide accurate and trustworthy translations.

Translation is difficult because national differences go beyond cultural settings to linguistic ones. This is the reason why:

Language Structure, Vocabulary, Cultural Nuances, Linguistic Evolution, Regional Variations, Contextual Ambiguity, Linguistic Equivalents, Technical Challenges.

Making dubbing interesting for viewers is essential when translating movies; it's not simply about capturing the spirit of the original work. Translation modifications can be useful in this situation and aid translators.

Transformations are first and foremost lexical and grammatical distinctions between two languages. Maksymov categorizes transformations into three categories: lexical, semantic, and grammatical.[8]

Grammatical transformations include:

1. Addition is used to compensate for semantic or grammatical losses and often accompanies transposition and grammatical replacement:

- But sooner or later the fire in you is goin' to go out- Але рано чи пізно полум'я у твоєму серці згасне (An example from the film "Titanic")

2. Omission is a transformation opposite to addition and is aimed to avoid redundant information:

-When he lowers his hands, her arms stay up... like wings - Коли він опускає руки, її залишаються піднятими... наче крила (An example from the film "Titanic")

3. Transposition is the change in the order of words in phrases and sentences, which is often caused by structural differences in expressing the theme and the rheme in different languages.

- Jack tips his face forward into her blowing hair, letting the scent of her wash over him, until his cheek is against her ear - До її вуха торкається його щока, коли Джек нахиляє своє обличчя вперед, дозволяючи аромату її оговорнути його, розвівається її волосся (An example from the film "Titanic")

4. Grammatical replacement is known as substitution of the word belonging to one part of speech by a word belonging to another part of speech.

- Love whispered a secret, a promise of forever in a fleeting moment- Любов шепотіла таємницю, обіцянку вічності у миттєвості (own example)

Lexical and semantic transformations include:

1. Generalization is a substitution of the source language words of a narrow meaning by the target language words of a general meaning:

- Their hearts danced to the rhythm of a song only they could hear- Їхні серця танцювали під мелодію, яку вони могли чути (own example)

2. Antonymous translation is the substitution of the source language notion by the opposite in translation with the relevant restructuring of the utterance aimed at faithful rendering the content:

- In the silence of the night, their love spoke the loudest - У гаморі ночі, їхня любов мовчала найгучніше.

3. Concretization is a substitution of source language words with a general meaning by the target language words with a more specific meaning:

- Their connection was unspoken, yet it filled the room like a fragrant bloom - Їхній зв'язок був невимовлений, але він наповнив кімнату, ніби аромат троянди.

4. Differentiation using when some words have broad meaning and you need to choose one of variants which suit the context best of all:

-Their love was a canvas, painted with the colors of their shared experiences - Їхня любов була полотном, розмальованим кольорами спільних переживань.

Hemingway sheds light on a number of metaphorical linkages between the concept of love in his writings, each of which provides important insights into interpersonal relationships. Hemingway frequently depicts love as a battleground where people fight over their emotions and dominance. In "A Farewell to Arms," the turbulent history of Frederic Henry and Catherine Barkley's romance is set against the backdrop of World War I, emphasizing the difficulties and sacrifices that come with being in love during difficult times. According to Hemingway, love has the capacity to save and mend broken souls. In "The Old Man and the Sea," the relationship between the young man Manolin and the elderly fisherman Santiago provides support and fortitude in the face of hardship. Their love emphasizes how ephemeral human ties are by being tainted with mortality and the certainty of loss. Hemingway explores the many facets of love, including its triumphs and tragedies, joys and sorrows, and ultimately its enduring

capacity to mold and modify the human experience, through these metaphorical linkages.

Translating texts on love necessitates capturing emotional resonance, linguistic nuances, idiomatic expressions, poetic devices, and contextual understanding with sensitivity and precision. [11 : 205]

To ensure an accurate and efficient translation, it is important to emphasize the lexical and grammatical aspects' influence on the text's overall meaning and structure when talking about them.

The translator must skillfully translate the idea of war into another language, sensitively and precisely expressing its nuances, feelings, and cultural ramifications. [12 : 250-254]

When exploring the idea of love, it's critical to evaluate if metaphors are essential to conveying its core. Using metaphors as language techniques can help clarify complicated concepts by giving them rich emotional content and vivid images. Metaphors act as a conduit between the indescribable subtleties of human love and the bounds of language, particularly in the domain of love, where emotions frequently exceed the literal boundaries of words. Through the use of metaphors, translators are able to convey the complicated, contradictory, and joyous aspects of love. For example, sayings like "love is a journey" or "love is a battlefield" conjure up strong images of a dynamic, life-changing event full of obstacles and revelations. These metaphors touch readers viscerally, appealing to feelings and experiences that are shared by all people. [12 : 255-260]

On the other hand, translating metaphors effectively calls for careful thought. Metaphors can improve the text's depth and evocativeness, but they can also present problems with grammatical clarity and cultural compatibility. In order to preserve coherence and readability in the target language, translators must carefully balance being faithful to the original material with making sure that metaphors are correctly modified.

In summary, the choice to employ metaphors in a discussion of love depends on how well they will enhance the text's emotional resonance, cultural relevance, and communication efficacy.

### **1.3 Specifics of film discourse text analysis**

A vast and diverse topic of study, translational aspects of verbalizing the concept of love explore the ways in which this deep emotion is understood and communicated in many languages and cultural contexts. Beyond only words, translation takes into account the emotional and cultural factors that give the words their meaning and complexity.

For example, the Ukrainian adage "Любов без взаємності — як свято без гостей" means "Love without reciprocity is like a celebration without guests." This proverb emphasizes that love is not only a personal matter but rather a social experience that calls for reciprocal involvement, thus capturing the communal aspect of love in Ukrainian culture.

Hryhorii Skovoroda, a philosopher from Ukraine, once remarked, "Good love is love that is true, strong, and eternal." If corrupted things, like wealth, are the source of love, then love cannot be strong and eternal. The affinity of immortal souls is the source of strong and eternal love". This quotation captures the Ukrainian view that love is based on a person's spiritual connection to another person and transcends worldly belongings.

Love has served as a global muse for a great number of writers, encouraging them to express their ideas via works that have resonated with people all over the world. In "The Great Gatsby," for instance, F. Scott Fitzgerald captures the passion and yearning of unrequited love when he writes, "Gatsby looked at Daisy in a way that every young girl wanted to be looked at."

The subject of love is frequently handled with a great deal of passion and soulfulness in Ukrainian literature. For example, lyrics like "Oh, how I love you, so

deeply and so fiercely, As the sun loves the sky, the earth loves the rain" demonstrate the lyrical beauty and emotional depth of Ukrainian love poems. [6 : 95]

These instances demonstrate how, despite cultural differences in how love is expressed, love itself is a universal human emotion that cuts over language divides. We are able to communicate and comprehend the various ways that love is celebrated throughout the world thanks to the art of translation. Love continues to be a common language that unites all of us, whether it is expressed via the insightful proverbs of philosophers, the moving words of writers, or the passionate stanzas of poets.

The story of cinema discourse's evolution from the silent period to the current blockbuster era is one of inventiveness, inventiveness, and cultural metamorphosis. The innovators, artists, and trailblazers who have pushed the bounds of storytelling and visual expression have affected the growth of cinema discourse, from its modest origins as a fresh form of entertainment to its current standing as a global cultural phenomenon.[6 : 96]

The silent era dominated the early days of cinema, entralling viewers with its silent pictures and visual narrative approaches. Film pioneers such as Charlie Chaplin, who is most known for creating the famous figure The Tramp, and for his groundbreaking movies like "The Kid" and "City Lights," transformed the silent film industry and demonstrated that narratives are universally understood.

A surge of inventiveness and ingenuity swept across Hollywood during its Golden Age, when studios produced beloved movies that would influence future generations of filmmakers. Hollywood greats like Billy Wilder, Orson Welles, and Alfred Hitchcock expanded the parameters of narrative and visual storytelling and permanently altered the form.

The advent of the blockbuster period, marked by lavish productions and cutting-edge visual effects, occurred in the second part of the 20th century. Movies such as "Star Wars," "Jaws," and "Jurassic Park" broke box office records and captivated

audiences globally, launching a new chapter in the history of grandiose storytelling and filmmaking.[6 : 94]

The introduction of digital technology ushered in a new period of creativity and opportunity for filmmakers. Using digital technology, filmmakers such as James Cameron, who is renowned for pushing the limits of visual effects in movies like "Avatar" and "Titanic," created immersive cinematic experiences that went beyond what was conceivable on screen.

- "Film as dream, film as music. No art passes our conscience in the way film does, and goes directly to our feelings, deep down into the dark rooms of our souls." - Ingmar Bergman

- "Cinema is a matter of what's in the frame and what's out." - Martin Scorsese

The "Titanic" Effect on Film Discussion

Any conversation about cinema would be incomplete if it did not recognize the enormous influence of James Cameron's "Titanic." This epic romance-drama, which debuted in 1997, not only broke box office records but also made a lasting impression on popular culture and the film industry. Let's examine how "Titanic" changed the conversation around movies, both in Ukraine and globally. [16 : 51]

"Titanic" broke free from the confines of conventional filmmaking to become a worldwide cultural phenomenon. The tragic love tale of Jack and Rose, set against the tragic backdrop of the RMS Titanic, enthralled the audiences. The film touched a nerve with audiences of all ages with its sweeping sights, amazing special effects, and moving storyline, creating a common experience that cut across generations and cultural boundaries.

- Technological Innovation: By pushing the envelope of technological innovation, James Cameron's creative approach to filmmaking established new benchmarks for immersive storytelling and visual effects. With its painstakingly detailed ship and

amazing underwater scenes, "Titanic" demonstrated how cinematic narrative can carry viewers to a different era and location.

-Narrative Complexity: Although "Titanic" is primarily a love story, it also intertwines a number of other narrative strands, such as those about class, sacrifice, and human resiliency. The movie went beyond a straightforward romance because to its well-developed characters and subtle narrative, which sparked discussions about societal injustice, the human cost of tragedy, and the eternal power of love. [18 : 72]

#### Actual Instances:

- "Titanic" attracted a throng of Ukrainian moviegoers who came to see it on the big screen because of its emotional resonance and epic scope.

- Due to their roles as Jack and Rose, Leonardo DiCaprio and Kate Winslet gained widespread recognition and cemented their reputation as movie idols.

- Celine Dion's "My Heart Will Go On," which served as the movie's theme tune, shot to the top of international charts and won the Academy Award for Best Original tune.

In terms of film debate, "Titanic" is a seminal work that pushes the limits of storytelling, technology, and cultural effect. Its enduring legacy keeps inspiring both fans and artists, serving as a constant reminder of the emotional impact that movies can have. [15: 13-18]

- "Titanic was called the ship of dreams. And it was. It really was." - Rose, "Titanic"

- "I'll never let go, Jack. I'll never let go." - Rose, "Titanic"

- "A woman's heart is a deep ocean of secrets." - Old Rose, "Titanic"

"Titanic" is essentially a shining illustration of how film discourse can turn a motion picture from an amusement to a cultural phenomenon. The movie serves as an excellent example of the transformational power of narrative and its capacity to



influence our collective consciousness as it provokes thought, encourages innovation, and deeply affects viewers on an emotional level.

*Rose and Jack:*

*[Jack and Rose are sitting at a table lighted by candles, their eyes meeting for a private moment.]*

*Jack: Well, this evening has been eventful.*

*[Rose grins, joy flushing her cheeks.]*

*Rose: It has, indeed. Jack, I never thought I'd be having dinner with someone like you.*

*[Jack draws his eyes closer, bending forward.]*

*Jack: And Rose, what sort of person am I?*

*Rose leans back and teases, her mischievous eyes sparkling.*

*Rose: Well, I'm not sure. A wanderer, a nomad, a... outlaw, maybe?*

*[Jack laughs, taken aback by Rose's lighthearted humor.]*

*Jack: So, rogue? That seems good to me.*

*[Rose leans across the table and touches Jack with her hand.]*

*Rose: Jack, you know, I've never felt like this before. It feels like the first time I'm seeing the globe.*

*[Jack's visage softens, emotion rising in his heart.]*

*Jack: Rose, that's because you're viewing things from a different perspective. eyes that have witnessed both beauty and adversity. eyes that have witnessed both the peaks of happiness and the lowest points of sadness.*

*[Rose gives Jack a tight embrace while speaking in a barely audible whisper.]*

*Rose: Now, Jack, what are those eyes seeing?*

*[Jack draws in closer yet, breathing in and out with Rose.]*

*Jack: They envision an infinitely promising future. Anything is conceivable in the future as long as we're together.*

*As Jack's lips touch Rose's, their love ignites like a flame, and Rose's heart accelerates.*

*Роуз і Джек:*

*[Джек і Роуз сидять за столом, освітленим свічками, їхні погляди зустрічаються на мить.]*

*Джек: Ну, цей вечір був насичений подіями.*

*[Роуз посміхається, її щоки червоніють від радості.]*

*Роза: Справді так. Джеку, я ніколи не думав, що буду вечеряти з кимось, як ти.*

*[Джек підводить очі ближче, нахилиючись вперед.]*

*Джек: А Роуз, що я за людина?*

*Роуз відхиляється назад і дразниться, її пустотливі очі виблискують.*

*Роза: Ну, я не впевнена. Мандрівник, кочівник, може... розбійник?*

*[Джек сміється, вражений легковажним гумором Роуз.]*

*Джек: Отже, шахрай? Мені це здається добре.*

*[Роуз нахилиється через стіл і торкається Джека рукою.]*

*Роуз: Джек, ти знаєш, я ніколи раніше не відчувала такого. Таке відчуття, ніби я вперше бачу глобус.*

*[Обличчя Джека пом'якшується, у його серці зростає почуття.]*

*Джек: Роуз, це тому, що ти дивишся на речі з іншої точки зору. очі, які були свідками і краси, і біди. очі, які бачили як вершини щастя, так і найнижчі точки смутку.*

*[Роуз міцно обіймає Джека, промовляючи ледь чутним шепотом.]*

*Роуз: Джеку, що бачать ці очі?*

*[Джек наближається ще ближче, вдихаючи та видихаючи разом з Роуз.]*

*Джек: Вони бачать нескінченно багатообіцяюче майбутнє. Усе можна уявити в майбутньому, поки ми разом.*

*Коли губи Джека торкаються губ Роуз, їхнє кохання спалахує, як полум'я, а серце Роуз прискорюється.*

1. The text "Titanic," which is being analyzed, falls under the heading of cinema discourse. It is a narrative work that functions as a screenplay or script, encapsulating character interactions, dialogue, and feelings inside the framework of a particular movie. Texts of this kind are excellent resources for researching character development, cinematic narrative, and thematic aspects seen in the film "Titanic." Scholars and cinema aficionados may learn more about the film's topics, character motives, and storytelling techniques by analyzing the language, scenes, and general narrative structure.

2. The movie "Titanic" has themes of romance, tragedy, and historical events, hence its narrative is meant for an older audience, usually adolescents and adults. While younger kids are welcome to see the movie, older audiences are better suited to understand and enjoy the intricacies of the plot due to its PG-13 classification and powerful sequences like the Titanic sinking and certain love moments. Furthermore, older audiences could find the film's duration and emotional depth to be more compelling and significant. Although "Titanic" is meant for a broad audience, adults and teens are the ones who are usually advised to see it.

3. Lexical and semantic coherence guarantee the text "Titanic" at the structural level.

- Semantic cohesion refers to the cohesive links formed by common meaning and semantic linkages between textual pieces, whereas lexical cohesion refers to the cohesive ties formed by the usage of words and phrases that connect various sections of the text together.

- Lexical coherence is achieved in the "Titanic" screenplay or script by the constant usage of character names, places, and plot-related terminology, ensuring that the story flows naturally and logically. Additionally, by highlighting theme components and narrative continuity, repeated words, motifs, and symbols throughout the text aid in lexical cohesiveness.

- The interdependence of concepts, themes, and character development in "Titanic" is another indication of semantic coherence in the narrative. The evolution of the characters' relationships, the plot's advancement, and the examination of broad topics like love, grief, and survival all add to the text's semantic coherence. Moreover, by adding levels of meaning and strengthening the overall narrative structure, the use of foreshadowing, symbolism, and references to past conversations or occurrences improves semantic cohesiveness.[20: 88-90]

- Overall, lexical and semantic cohesion are crucial for maintaining the text of "Titanic"'s structural integrity and coherence, which helps the viewer connect with the narrative and its underlying ideas.

4. The text of "Titanic" has the following stylistic elements:

1) Emotive Language: To elicit powerful emotions and portray the deep sentiments experienced by the characters, the literature frequently uses emotive language. This might involve using vivid language to portray the ship's magnificence and expressive speech to show the characters' desperation, terror, and love.

2) Conversation: The text's conversation is a key stylistic element as it advances the plot and illuminates the characters' motives, personalities, and conflicts. Depending on the circumstances and backgrounds of the characters, the conversation may change in register, tone, and style, giving the exchanges more nuance and realism.

3) Imagery: The text makes great use of imagery to evoke strong mental images in the reader and improve their visual perception of the narrative. Readers are able to fully immerse themselves in the film's setting with descriptive sections that may build intricate pictures of the ship, the water, and the surrounds of the characters.

4) Symbolism: Symbolism is used to give specific textual parts a deeper, more significant meaning. Themes of love, fate, and mortality are represented by symbols like the iceberg, the Heart of the Ocean necklace, and the actual Titanic.

5) Foreshadowing: This technique raises the stakes throughout the story by making references to things that may happen in the future. The narrative may contain subtle hints and cues that gradually build the audience's anticipation of important story events.

6) Pace: The text's pace is skillfully constructed to keep the listener interested and suspenseful. As the plot develops, there may be slow but steady increases in tension interspersed with very dramatic and emotional scenes.

7) Narrative Structure: To add to the text's depth and richness, the narrative structure may make use of flashbacks, nonlinear storytelling techniques, or numerous perspectives. This makes it possible to examine the experiences and viewpoints of other individuals, giving the story more nuance and complexity.

These aesthetic elements enhance the content of "Titanic," giving it more depth, richness, and immersive quality, which heightens the effect on viewers and creates an engaging and unforgettable cinematic experience.

#### 5. Basic transformation:

- Liquid transformations: Modifications performed to specific words or terms in a text.

- Syntactic Transformations: Modifications to a text's sentence or phrase structure or layout.

- Morphological Transformations: Adjustments to a word's internal structure, usually including alterations to the root word or prefixes or suffixes.

- Semantic Transformations: Modifications performed to the interpretation or meaning of individual words, phrases, or sentences.

- Stylistic Transformations: Modifications made to the text's register, style, or tone to make it more appropriate for a given audience or goal.

In general, cinema discourse is a broad field of study that highlights the artistic qualities, cultural relevance, and audience influence of films by analyzing the language, aesthetics, and storytelling tactics used in them. Scholars and film aficionados learn more about the complex structure of cinematic communication and how it shapes our shared experiences via study and interpretation.

## CHAPTER 2

### FILM DISCOURSE: TRANSLATION OPTIONS

#### 2.1 Lexical transformations in the Ukrainian translation of Titanic film

1 Transcription:

1) - *It doesn't look any bigger than the Mauretania.*

- *Він не виглядає більшим за "Мауританію".*

The name of the ship "Mauretania" was translated from English into Ukrainian with the pronunciation preserved.

2) - *There is a Monet of water lilies, a Degas of dancers, and a few abstract works.*

- *Є Моне водяних лілій, Дега танцюристів, і кілька абстрактних робіт.*

3) - *The lights of a Cherbourg harbor complete the postcard image.*

- *Вогні гавані Шербура доповнюють образ листівки.*

4) - *A steward coming the other way greets her, and she nods with a slight smile.*

- *Стюард, що йде в інший бік, вітається з нею, і вона киває з легкою посмішкою.*

5) - *The drawing is like an Alfred Steiglitz print of Georgia O'Keefe.*

- *Малюнок нагадує гравюру Альфреда Штайгліца з Джорджією О'Кіф.*

6) - *Also at the table are Molly Brown, Ismay, Colonel Gracie, the Countess, Guggenheim, Madame Aubert, and the Astors.*

- *Також за столом сидять Моллі Браун, Ісмей, полковник Грейсі, графиня, Гуггенхайм, мадам Обер та Астори.*

7) - *This one from the "Baltic".*

- *Цей з "Балтики".*

2 Transliteration:

In the following examples, we transliterate English words into Ukrainian, keeping all letters and their Ukrainian sound:

1) - *Thank you for that fine forensic analysis, Mr. Bodine.*

- *Дякую вам за ту чудову судову експертизу, пане Бодін.*

2) - *Southampton, England, April 10, 1912.*

- Саутемптон, Англія, 10 квітня 1912 року.

3) - *A personal valet opens the door on the other side of the car for Caledon Hockley, the 30 year old heir to the elder Hockley's fortune.*

- *Персональний Парковщик відчиняє двері з іншого боку автомобіля для Каледона Хоклі, 30-річного спадкоємця статків старшого Хоклі.*

4) - *Cal turns and gives his hand to Rose's mother, Ruth Dewitt Bukater, who descends from the touring car being him.*

- *Кал повертається і подає руку матері Роуз, Рут Девітт Букатер, яка спускається з туристичного автомобіля за ним.*

5) - *A white star line porter scurries toward them, harried by last minute loading.*

- *Назустріч їм мчить Портер White Star Line, поспішаючи завантажитися в останню хвилину.*

6) - *Trudy Bolt, Rose's maid, hustles behind them, laden with bags of her mistress's most recent purchases...*

7) - *Murdoch moves the engine telegraph lever to All Ahead Full.*

- *Мердок переміщує важіль моторного телеграфу в положення Вперед на повну .*

8) - *Well they have some of the coldest winters around, and I grew up there, near Chippewa Falls.*

- *Ну, там одні з найхолодніших зим в окрузі, і я виріс там, біля водоспаду Чіннева.*

9) – *Harold Bride, the 21 year old Junior Wireless Operator, hustles in and skirts around Andrews' tour group to hand a Marconigram to Captain Smith.*

- *Гарольд Брайд, 21-річний молодший оператор бездротового зв'язку, поспішає та обминає групу екскурсії Ендрюса, щоб передати Марконіграму капітану Сміту.*

### 3 Logical development (Modulation)

1) - *The others were gracious and curious about the man who'd saved my life.*

- *Інші проявляли доброту та бажали дізнатися більше про чоловіка, який врятував моє життя.*



The sentence contains the words "gracious" and "curious", which can be interpreted as a manifestation of kindness and a desire to learn more.

2) - *They kiss, slowly and tremulously, and then with building passion.*

- Вони починають цілуватися повільно, з легким тремтінням, яке переходить у зростаючу пристрасть.

The translation "*Вони починають цілуватися повільно, з легким тремтінням, яке переходить у зростаючу пристрасть.*" reproduces this process by using words that convey the change in intensity of feelings. This allows you to preserve the dynamics of the original sentence and the emotional content, which is key to accurate translation.

3) - *To me it was a slave ship, taking me back to America in chains.*

- У моєму сприйнятті, це було як повернення до Америки на кораблі рабів, в оковах.

4) - *She extends her gloved hand and he takes it, kissing the back of her fingers.*

- Вона простягає свою руку в рукавичці, і він, відповідаючи на її жест, бере її та цілує пальці

5) - *Jack and the ship seem to merge into one force of power and optimism, lifting her, buoying her forward on a magical journey, soaring onward into a night without fear.*

- Джек і корабель зливаються в єдиний потік сили та оптимізму, що підносить її, дає їй відчуття підтримки та спрямовує вперед у чарівну подорож, несучи її вперед у ніч, що не знає страху.

#### 4 Generalization:

1) - *People embrace in tearful farewells, or wave and shout bon voyage wishes to friends and relatives on the decks above.*

- Емоційні прощання та побажання щасливої дороги лунають серед людей, які збираються розлучитися зі своїми близькими.

The translation "*Емоційні прощання та побажання щасливої дороги лунають серед людей, які збираються розлучитися зі своїми близькими.*" summarizes these actions by focusing on the emotional aspect of the situation rather than on specific

actions. Such a translation helps to convey the general atmosphere of the scene while maintaining the emotional connection between people.

2) - *It is the slightest contact imaginable, and all either one of them can feel is that square inch of skin where their hands are touching.*

- *Вони відчують лише легке доторкання своїх рук, яке є найменшим можливим контактом.*

3) - *Jack looks at her, and finds that they are suddenly very close together.*

- *Джек дивиться на неї і раптом усвідомлює, що вони стоять дуже близько один до одного.*

The translation " *Джек дивиться на неї і раптом усвідомлює, що вони стоять дуже близько один до одного.*" Summarizes this moment, focusing on the main feeling - sudden closeness, without unnecessary details about how they ended up together.

4) - *Your father left us nothing but a legacy of bad debts hidden by a good name.*

- *Твій батько залишив нам спадщину, яка виявилася боргами, прикритими репутацією.*

5) - *They've got you in a glass jar like some butterfly, and you're goin' to die if you don't break out.*

- *Тебе утримують у настці, і ти зів'янеш без свободи.*

6) - *Jack holds her hand with all his strength, bracing himself on the railing with his other hand.*

- *Він підтримує її, тримаючись за поруччя.*

7) - *His emotion is, for the first time, unguarded.*

- *Він відкрив свої почуття.*

The transformation of Generalisation in this translation consists in replacing the specific description of the emotional state ("unguarded") with a more general expression ("відкрив свої почуття").

8) - *She can't take her eyes off him.*

- *Вона захоплено дивиться на нього.*

The transformation of the generalization in the translation of the sentence is to use the word "захоплено", which has a more general meaning, instead of the literal "не може відвести очей".

#### 5 Substantiation:

1) - *Amore is'a not logical.*

- *Кохання не піддається логічному аналізу.*

2) - *It's not up to you to save me, Jack.*

- *Ти не маєш вирішувати, чи витягувати мене з біди, Джек*

3) - *He looks down at Rose, not wanting to waste a second of his last view of her.*

- *Його очі зафіксовані на обличчі Роуз, він намагається запам'ятати кожну рису, не втрачаючи жодної секунди.*

In this sentence, specific details are added ("кожну рису"), which makes the scene more visual and emotionally intense for the reader.

4) - *He takes the necklace and during the following places it around her throat.*

- *Він витягує елегантне намисто і акуратно одягає його їй на шию.*

5) - *She spots Jack and gives a little smile, walking straight to him.*

- *Вона вгледіла Джека, мило посміхнулася і пішла прямо до нього.*

In the above translation of the sentence: Using the word "вгледіла" instead of "побачила" and adding the word "мило" to "посміхнулася".

6) - *Jack glances over his shoulder, one eyebrow raised, as he walks out with her leaving a stunned silence.*

- *Джек кидає погляд через плече, піднімаючи одну брову, коли вони разом виходять, залишаючи за собою ошелешену тишу.*

7) - *I'm not some foreman in your mills than you can command!*

- *Я не якийсь там майстер на твоєму заводі, яким ти можеш командувати!*

8) - *you're a spoiled little brat even, but under that you're a strong, pure heart, and you're the most amazingly astounding girl I've ever known and-*

- *Ти навіть трохи розбещена, але під цим криється сильне і чисте серце, і ти найчудовіша дівчина, яку я коли-небудь знав, і...*

An example of concretization in this translation is the use of the phrase "*трохи розбещена*" instead of "*spoiled little brat*".

9) - *Then he takes her two hands and raises them until she is standing with her arms outstretched on each side.*

- *Він бере її за обидві руки та піднімає їх, щоб вона стояла з витягнутими в сторони руками.*

"*outstretched*" is translated as "*витягнутими в сторони*", which accurately conveys the meaning of the original.

#### 6 Differentiation:

1) - *He seems himself to be disarmed by Rose's elegance and beauty.*

- *Його, здається, повністю підкоряє ніжна елегантність та вражаюча краса Роуз.*

This transformation in this translation consists of choosing words that best fit the context and deepen the meaning of the original sentence.

2) - *So you feel like you're stuck on a train you can't get off 'cause you're marryin' this fella.*

- *Ти відчуваєш, ніби ти застрягла в потязі без можливості вибратися, оскільки ти зобов'язана одружитися з цією особою.*

3) - *Because just behind Cal and Ruth on the stairs is Rose, a vision in red and black, her low-cut dress showing off her neck and shoulders, her arms seathed in white gloves that come well above above the elbow.*

- *За Калом і Рут на сходах крокує Роуз, наче втілення елегантності у червоному та чорному, її сукня з вирізом акцентує на її шиї та плечах, а руки витончено вкриті білими рукавичками, що піднімаються високо над ліктями.*

Using the phrase "*наче втілення елегантності*" instead of "*a vision*" gives the description more specificity and clarity. Using the phrase "*сукня з вирізом акцентує на її шиї та плечах*" instead of "*her low-cut dress shows off her neck and shoulders*" chooses words that more accurately convey the openness of the dress and how it accentuates certain parts of the body.

4) - *They have reached the First Class Entrance, but don't go straight in, not wanting the evening to end.*

- *Вони стоять перед входом Першого класу, але не рушають далі, бажаючи затримати кінець цього чудового вечора.*

In terms of lexical transformations, examples were taken into account, which can be interpreted as 100%. The number of cases identified for each transformation will determine the percentage of that transformation.

Found 7 cases of transcription (14%), 9 cases of transliteration (18%), 5 cases of modulation (10%), 8 cases of generalization (16%), 9 cases of substantiation (18%), 4 cases of differentiation (8%).

## 2.2 Grammatical Transformations in the Ukrainian Translation of "Titanic"

**1 Transposition** transformation is used to change the order of words or phrases in a sentence to make the translation more natural and understandable for a Ukrainian-speaking reader, in accordance with the grammatical and stylistic norms of the Ukrainian language. Below are examples:

1) - *Rose closes her eyes, feeling herself floating weightless far above the sea.*

- *“Закривши очі, Роуз відчула, як вона невагомо пливе далеко над морем.”*

2)-*she sees his hand trembling, the tears at the corners of his eyes, and cannot believe the unbearable pain he is feeling...*

- *Вона бачить, тремтіння його руки, як сльози стоять у куточках очей, і не може повірити в нестерпний біль, який він відчуває...*

3) - *His voice is trembling with the cold which is working way to his heart.*

- *Холод, який проникає до його серця, змушує його голос тремтіти.*

5) - *In her stocking feet she assumes a ballet stance, arms raised, and goes up on point, taking her entire weight on the tips of her toes.*

- *Вона, стоячи на пуантах у балетній позі з піднятими руками, бере на себе всю вагу на кінчиках пальців ніг.*

6) - *Her hands lie at her chin, one furled and one open like a flower, languid and graceful.*

- *Лежачи на підборідді, її руки, одна зігнута, а інша розкрита, як квітка, виглядають ледачо та граціозно*

7) - *Rose finds his eyes in the dim light.*

- *У темному світлі Роуз знаходить його очі.*

8) - *Still giddy from the party, they are singing a popular song "Come Josephine in My Flying Machine".*

- *Вони співають популярну пісню "Come Josephine in My Flying Machine", ще під враженням від вечірки.*

9) - *The tension is palpable.*

- *Відчутно напруженість.*

10) - *You are not to see that boy again, do you understand me Rose?*

- *Ти більше не маєш бачитися з тим хлопцем, ти мене розумієш, Роуз?*

10) - *He presses her gently to the rail, standing right behind her.*

- *Він ніжно притискає її до поручнів, стоячи прямо за нею.*

11) - *She smiles dreamily, then leans back, gently pressing her back against his chest.*

- *Вона мрійливо усміхається, потім нахилиється назад, лагідно притуляючись спиною до його грудей.*

12) - *I may never be polite the rest of my life!*

- *Решту свого життя я можливо ніколи не буду ввічливою.*

13) - *Jack punches him repeatedly, pulling her free.*

- *Тримавши її міцно, Джек б'є його знову і знову, звільняючи її.*

14) - *His words keep her focused, taking her mind off the wailing around them.*

- *Вона залишається зосередженою завдяки його словам, які відволікають її від стогонів довкола.*

2 Grammatical replacement:

1) - *It would be so easy to move another couple of inches, to kiss her.*

- *Для поцілунку він міг би легко зрушити ще на пару сантиметрів.*

This sentence uses a syntactic replacement because it changes the word order and structure of the phrase to achieve greater expressiveness and preserve the meaning of the original sentence.

2)- *They kiss passionately in the steamy, pounding darkness.*

- *Вони пристрасно цілються в паруючій, пульсуючій темряві.*

This sentence uses also syntactic replacement.

3) - *And my wife... in practice, if not yet by law.*

- *Вона моя дружина на практиці, хоча ще не в законному сенсі.*

This sentence uses a syntactic replacement.

4) - *He sees the emotion between Jack and Rose and his jaw clenches*

- *Він спостерігає за емоційним зв'язком між Джеком та Роуз, і його щелепа напружується.*

This is an example of syntactical replacement, as it involves rearranging parts and changing the order of words in a sentence to achieve a more natural word order in the target language.

5) - *It is reminiscent of Jack slowly moving up to her at the stern of Titanic.*

- *Це викликає спогади про те, як Джек повільно наближався до неї на кормі Титаніка.*

6) - *He imitates the gentlemen's stance, hand behind his back.*

- *Він копіює позу джентльменів, тримаючи руку за спиною.*

In this case, the English construction with a verb and a preposition ("*hand behind*") is replaced by a Ukrainian construction with an adjective that serves as a definition and extends the action of the main verb "*копіює*".

7) - *O hear us when we cry to thee for those in peril on the sea.*

- *О, вислухай нас, коли ми благаємо тебе за тих, хто у небезпеці на морі.*

"*cry to thee*" is translated as "*благаємо тебе*", which corresponds to an appeal to a higher power.

8) - *Jack rises, kicking hard for the surface... holding tightly to Rose, pulling her up.*

- Джек виринає, намагаючись дістатися поверхні... не відпускаючи Роуз, підтягує її.

Morphological replacement: "kicking" (Participle) is replaced by "намагаючись дістатися" (verb in the form of an adverb), which is a substitution of a verb for another verb form in order to preserve the meaning in Ukrainian.

3 Addition:

1) - *I've bet it all to find the Heart of the Ocean.*

- *Я ризикнув усім, що мав, у надії знайти Серце Океану.*

2) - *Of course his gift was only to reflect light back onto himself, to illuminate the greatness that was Caledon Hockley.*

- *Звісно, його талант полягав не в чомусь іншому, як у відбитті світла на себе, щоб висвітлити величність, якою був Каледон Гоклі.*

3) - *So you will honor me, as a wife is required to honor her husband.*

- *Ти повинна будеш виявляти мені повагу, як це вимагається від дружини по відношенню до її чоловіка."*

4) - *You're going to get out of this... you're going to go on and you're going to make babies and watch them grow and you're going to die an old lady, warm in your bed.*

- *Ти виберешся з цієї ситуації... ти будеш жити повноцінним життям, народиш дітей, побачиш, як вони виростуть, і ти доживеш до старості, в теплі та комфорті свого дому.*

The translation adds the words "повноцінним життям" and "в теплі та комфорті" which were not in the original.

5) - *Rose can only stare at his still face as the realization goes through her.*

- *Роуз може лише дивитися на його нерухоме обличчя, відчуваючи, як гостре усвідомлення проймає її серце.*

The addition in this sentence helps to convey a deeper emotional state of the character

6) - *Fifteen hundred people went into the sea when Titanic sank from under us.*



- *Півтори тисячі душ відправилися у холодні води океану, коли Титанік зник з-під нас.*

The translation adds the word "душ" to give the sentence a human dimension and the phrase "холодні води океану" to reinforce the sense of tragedy associated with this historical event.

7) - *Jack catches her as she loses her balance, and everyone cracks up.*

- *Джек швидко ловить її, коли вона ледь не впала, і всі навколо нестримно регочуть.*

In the phrase "Джек швидко ловить її, коли вона ледь не впала, і всі навколо нестримно регочуть" the words "швидко" and "ледь не" are additions that provide additional context to the action. Also, "нестримно" intensifies the audience's reaction, adding emotional intensity to the scene, which in the original is expressed simply as "cracks up."

8) - *You are not to see that boy again, do you understand me Rose?*

- *Ти більше не маєш бачитися з тим хлопцем, ти мене розумієш, Роуз?*

In addition to the transposition transformation, the addition transformation was also used (the word "більше" was introduced to emphasise the prohibition on further meetings)

9) - *Their breath floats around them in a cloud as they pant from exertion.*

- *Їхній подих, немов хмара, витає навколо них, в той час як вони, виснажені, ледь ловлять повітря від зусиль.*

10) - *No... don't say your good-byes, Rose.*

- *Ні, Роуз... будь ласка, не кажи зараз своїх прощальних слів.*

### 3 Omission:

1) - *He is caught staring, but he doesn't look away.*

- *Він дивиться і не відводить погляд.*

The translation omits the words "is caught staring", which indicate that he was noticed. This simplification can be useful for emphasising the main point without unnecessary details.

2) - *Rose turns her head until her lips are near his.*

- Роуз повертає голову, її губи наближаються до його.

This version omits the word "until", which in the original sentence indicates the duration of the action, but is not necessary for the meaning of the translation.

3) - *She opens it and removes the necklace, then holds it out to Jack who takes it nervously.*

- Вона відкриває і простягає намисто Джеку, який бере його з хвилюванням.

This version omits the word "removes" as it is redundant in the context and omits "тримає перед ним" (holds it out), replacing it with "простягає".

#### 5 Integration:

1) - *She shows him her engagement ring. A sizable diamond.*

- Вона показує йому свою обручку, а там великий діамант.

2) - *Just a few more minutes. It'll take them a while to get the boats organized...*

- Ще кілька хвилин, їм потрібен час, щоб підготувати човни...

3) - *His voice is trembling with the cold which is working tis way to his heart. But his eyes are unwavering.*

- Його голос тремтить від холоду, який пробирається до серця, але його очі непохитні.

4) - *She stands, turning to the rail. Dismissing him. We see Cal stricken with emotion.*

- Вона стоїть, повернувшись до поручнів і відпускає його, але ми бачимо Кела, враженого емоціями.

In summary, among the grammatical transformations 15 cases of transposition (30%), 8 examples of replacement (16%), 10 examples of addition (20%), 3 omissions (6%), 4 integration(8%).

### 2.3 Lexical and Grammatical Transformations in the Ukrainian Translation of "Titanic"

#### 1 Compensation:

The compensation transformation in translation is used to replace an element of the source text that cannot be translated accurately with another element in the target text that corresponds to the overall meaning of the original text.

1) - *Only life is priceless, and making each day count.*

- *Життя є тим, що не можна оцінити грошима, тому кожен день має бути прожитий так, ніби він останній.*

2) - *She looks at his eyes and they somehow suddenly seem to fill her universe.*

- *Коли вона дивиться в його очі, вони стають для неї всім, компенсуючи будь-яку порожнечу у її житті.*

In translation, the idea that his eyes not only fill her universe, but also compensate for the feeling of emptiness she may have. This extends the original meaning.

3) - *They pass people reading and talking in steamer chairs, some of whom glance curiously at the mismatched couple.*

- *Вони проходять повз людей у шезлонгах, які читають та розмовляють, і хоча декілька осіб кидають на них цікаві погляди, вони не звертають на це уваги.*

The original phrase "*steamer chairs*" in English has a specific meaning that may not be clear in the context of the Ukrainian language. Therefore, the translation uses "*крісла-пароварки*", which is an attempt to convey the general meaning of the original text.

4) - *Sunlight splashing across the promenade.*

- *Сонячне світло, що іскриться на променаді.*

5) - *Moving slowly, their fingers caress through and around each other like the bodies of two lovers.*

- *Повільно рухаючись, їхні пальці лагідно торкаються, ніби обійми закоханих.*

In this case, the direct comparison of fingers with bodies was replaced with "*обійми закоханих*", which allows conveying a similar emotional meaning, given that there may be no direct equivalent for "*caress through and around each other*" in Ukrainian.

6) – *Jack and Rose, embracing at the bow rail, dissolve slowly away, leaving the ruined bow of the wreck—*

- Джек і Роуз, обіймаючись на носі корабля, поступово зникають, залишаючи понівечений ніс затонулого судна.

The word "dissolve" has been replaced with "поступово зникають" to match the meaning of the original text. Also, "wreck" was adapted to "затонулого судна".

7) - *You must do me this honor... promise me you will survive... that you will never give up... no matter what happens... no matter how hopeless... promise me now, and never let go of that promise.*

- *Ти повинна мені пообіцяти... що, незважаючи на всі перешкоди, ти будеш продовжувати життя... що ти ніколи не втратиш віру... обіцяй мені це зараз, і ця обіцянка нехай буде твоїм постійним нагадуванням.*

## 2 Total reorganization:

1) - *Rose lies on the railing, looking down fifteen stories to the boiling sea at the base of the stern section.*

- *На кормовій частині, на п'ятнадцять поверхів вище киплячого моря, Роуз лежить на перилах.*

2) - *Jack and Rose lie side by side on what was the vertical face of the hull, gripping the railing, which is now horizontal.*

- *Те, що було вертикальною поверхнею корпусу, тепер горизонтальне, і на ньому, тримаючись за поручні, лежать поруч Джек і Роуз.*

3) - *She stares at the water coming up at them, and grips his hand harder.*

- *Вона міцніше стискає його руку, спостерігаючи за водою, що піднімається до них.*

4) - *The name TITANIC disappears, and the tiny figures of Jack and Rose vanish under the water.*

- *Під водою зникають маленькі фігурки Джека та Роуз, і назва "ТИТАНІК" зникає.*

5) - *Jack strokes rhythmically, the effort keeping him from freezing.*

- *Зусилля, не дозволяє йому замерзнути, Джек робить ритмічні гребки.*

### 3 Antonymic translation:

1) - *I can't turn away without knowin' that you're goin' to be alright.*

- *Я не можу залишитися, знаючи, що тобі буде погано.*

In this translation, the words "turn away" are replaced by "залишитися", which is an antonym to the original meaning, and "alright" is replaced by "погано", which is also an antonym.

2) - *Jack and Rose drift under the blazing stars.*

- *Джек і Роуз пливуть нерухомо під тьмяними зірками.*

### 4 Idioms:

Idioms play a significant role in all languages and are frequently used in movies because they capture linguistic subtleties and cultural features. Idioms can be challenging to translate into other languages while translating movies since their literal meaning frequently varies from their metaphorical meaning, and occasionally there isn't a direct translation available:

1) - *A woman's heart is a deep ocean of secrets.*

- *Серце жінки - глибокий океан таємниць.*

2) - *Make it count.*

- *Зроби це значущим.*

3) - *Down with the ship.*

- *Піти на дно з кораблем.*

4) - *It's been 84 years, and I can still smell the fresh paint.*

- *Пройшло 84 роки, а я все ще відчуваю запах свіжої фарби.*

5) - *Steerage passengers.*

- *Пасажери нижньої палуби.*

6) - *Master of my own fate.*

- *Володар своєї долі.*

In the third section, 7 cases of compensation (14%), 5 total reorganization (10%), 2 cases of antonymic translation (4%), 6 idioms were found (12%).

*Table 2.1*

<b>Transformation</b>	<b>Percentages</b>
transcription	14%
transliteration	18%
modulation	10%
generalization	16%
substantiation	18%
differentiation	8%
transposition	30%
replacement	16%
addition	20%
omissions	6%
integration	8%
compensation	14%
total reorganization	10%
antonymic translation	4%
idioms	12%

According to the above statistics, the most common transformation is transposition with 30%, which is the highest percentage of all types of transformations. The second most common is addition with 20%. The least common transformation is antonymic translation, with only 4%. Omissions and integration also have relatively low rates, with 6% and 8% respectively. Thus, we can say that transposition and addition are used much more often than antonymic translation, omissions and integration.

## CONCLUSIONS

In conclusion, this term paper examined the linguistic, cultural, and cinematic facets of the complex concept of love. We were able to comprehend how love is conceived and expressed in various languages and cultures by means of a closer examination of linguistic ideas. Through the analysis of cinematic discourse, specifically as it pertains to "Titanic," we investigated the difficulties and subtleties involved in portraying love on screen.

It became clear to us throughout our investigation that love is a complex and dynamic idea that is influenced by a person's language, culture, and personal experiences. Translators face particular difficulties when translating love; in order to fully capture its essence, they must negotiate linguistic intricacies and cultural disparities.

The translation of love has additional complexity in the context of cinema discourse, as directors endeavor to arouse feelings and communicate topics that strike a chord with viewers throughout the globe. The "Titanic" case study offered insightful

information about the representation and translation of love in movies, emphasizing the value of cultural and linguistic awareness in the translation process.

In summary, this term paper emphasizes how important it is to comprehend love as a language and cultural phenomenon in addition to a universal human feeling. We may learn a great deal about the complexities of human communication and the influence of language on our experiences and perceptions by exploring the conception and translation of love.

As our investigation comes to a finish, it is evident that love touches people's hearts everywhere and cuts over linguistic and cultural barriers. We can better understand love's enormous influence on our lives and solve its mysteries via additional investigation and discussion.

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## ANNEX

1. I can't turn away without knowin' that you're goin' to be alright — Я не можу залишитися, знаючи, що тобі буде погано.
2. Jack and Rose drift under the blazing stars — Джек і Роуз плывуть нерухомо під тьмяними зірками.
3. Rose closes her eyes, feeling herself floating weightless far above the sea. — Закривши очі, Роуз відчула, як вона невагомо пливе далеко над морем.
4. She sees his hand trembling, the tears at the corners of his eyes, and cannot believe the unbearable pain he is feeling... — Вона бачить, тремтіння його руки, як сльози стоять у куточках очей, і не може повірити в нестерпний біль, який він відчуває...
5. His voice is trembling with the cold which is working way to his heart. — Холод, який проникає до його серця, змушує його голос тремтіти.
6. In her stocking feet she assumes a ballet stance, arms raised, and goes up on point, taking her entire weight on the tips of her toes. — Вона, стоячи на пуантах у балетній позі з піднятими руками, бере на себе всю вагу на кінчиках пальців ніг.

7. Her hands lie at her chin, one furled and one open like a flower, languid and graceful. — Лежачи на підборідді, її руки, одна зігнута, а інша розкрита, як квітка, виглядають ледачо та граціозно

8. Rose finds his eyes in the dim light. — У тьмяному світлі Роуз знаходить його очі.

9. Still giddy from the party, they are singing a popular song "Come Josephine in My Flying Machine". — Вони співають популярну пісню "Come Josephine in My Flying Machine", ще під враженням від вечірки.

10. It would be so easy to move another couple of inches, to kiss her. — Для поцілунку він міг би легко зрушити ще на пару сантиметрів.

11. They kiss passionately in the steamy, pounding darkness. — Вони пристрасно цілуються в паруючій, пульсуючій темряві.

12. And my wife... in practice, if not yet by law. — Вона моя дружина на практиці, хоча ще не в законному сенсі.

13. He sees the emotion between Jack and Rose and his jaw clenches. — Він спостерігає за емоційним зв'язком між Джеком та Роуз, і його щелепа напру

14. I've bet it all to find the Heart of the Ocean. — Я ризикнув усім, що мав, у надії знайти Серце Океану.

15. Of course his gift was only to reflect light back onto himself, to illuminate the greatness that was Caledon Hockley. — Звісно, його талант полягав не в чомусь іншому, як у відбитті світла на себе, щоб висвітлити величність, якою був Каледон Гоклі.

16. So you will honor me, as a wife is required to honor her husband. — Ти повинна будеш виявляти мені повагу, як це вимагається від дружини по відношенню до її чоловіка."

17. You're going to get out of this... you're going to go on and you're going to make babies and watch them grow and you're going to die an old lady, warm in your

bed. — Ти виберешся з цієї ситуації... ти будеш жити повноцінним життям, народиш дітей, побачиш, як вони виростуть, і ти доживеш до старості, в теплі та комфорті свого дому.

18. Rose can only stare at his still face as the realization goes through her. — Роуз може лише дивитися на його нерухоме обличчя, відчуючи, як гостре усвідомлення проймає її серце.

19. Fifteen hundred people went into the sea when Titanic sank from under us. — Півтори тисячі душ відправилися у холодні води океану, коли Титанік зник з-під нас.

20. Jack catches her as she loses her balance, and everyone cracks up. — Джек швидко ловить її, коли вона ледь не впала, і всі навколо нестримно регочуть.

21. You are not to see that boy again, do you understand me Rose? — Ти більше не маєш бачитися з тим хлопцем, ти мене розумієш, Роуз?

22. Their breath floats around them in a cloud as they pant from exertion. — Їхній подих, немов хмара, витає навколо них, в той час як вони, виснажені, ледь ловлять повітря від зусиль.

23. No... don't say your good-byes, Rose. — Ні, Роуз... будь ласка, не кажи зараз своїх прощальних слів.жується.

24. He is caught staring, but he doesn't look away. — Він дивиться і не відводить погляд.

25. Rose turns her head until her lips are near his. — Роуз повертає голову, її губи наближаються до його.

26. She opens it and removes the necklace, then holds it out to Jack who takes it nervously. — Вона відкриває і простягає намисто Джеку, який бере його з хвилюванням.

27. She shows him her engagement ring. A sizable diamond. — Вона показує йому свою обручку, а там великий діамант.

28. Just a few more minutes. It'll take them a while to get the boats organized... — Ще кілька хвилин, їм потрібен час, щоб підготувати човни...

29. His voice is trembling with the cold which is working tis way to his heart. But his eyes are unwavering. — Його голос тремтить від холоду, який пробирається до серця, але його очі непохитні.

30. She stands, turning to the rail. Dismissing him. We see Cal stricken with emotion. — Вона стоїть, повернувшись до поручнів і відпускає його, але ми бачимо Кела, враженого емоціями.

31. Only life is priceless, and making each day count. — Життя є тим, що не можна оцінити грошима, тому кожен день має бути прожитий так, ніби він останній.

32. She looks at his eyes and they somehow suddenly seem to fill her universe. — Коли вона дивиться в його очі, вони стають для неї всім, компенсуючи будь-яку порожнечу у її житті.

33. They pass people reading and talking in steamer chairs, some of whom glance curiously at the mismatched couple. — Вони проходять повз людей у шезлонгах, які читають та розмовляють, і хоча декілька осіб кидають на них цікаві погляди, вони не звертають на це уваги.

34. Sunlight splashing across the promenade. — Сонячне світло, що іскриться на променаді.

35. Moving slowly, their fingers caress through and around each other like the bodies of two lovers. — Повільно рухаючись, їхні пальці лагідно торкаються, ніби обійми закоханих.



36. Jack and Rose, embracing at the bow rail, dissolve slowly away, leaving the ruined bow of the wreck — Джек і Роуз, обіймаючись на носі корабля, поступово зникають, залишаючи понівечений ніс затонулого судна.
37. You must do me this honor... promise me you will survive... that you will never give up... no matter what happens... no matter how hopeless... promise me now, and never let go of that promise. — Ти повинна мені пообіцяти... що, незважаючи на всі перешкоди, ти будеш продовжувати життя... що ти ніколи не втратиш віру... обіцяй мені це зараз, і ця обіцянка нехай буде твоїм постійним нагадуванням.
38. It doesn't look any bigger than the Mauretania. — Він не виглядає більшим за "Мавританію".
39. There is a Monet of water lilies, a Degas of dancers, and a few abstract works. — Є Моне водяних лілій, Дега танцюристів, і кілька абстрактних робіт.
40. The lights of a Cherbourg harbor complete the postcard image. — Вогні гавані Шербура доповнюють образ листівки.
41. A steward coming the other way greets her, and she nods with a slight smile. — Стюард, що йде в інший бік, вітається з нею, і вона киває з легкою посмішкою.
42. The drawing is like an Alfred Steiglitz print of Georgia O'Keefe. — Малюнок нагадує гравюру Альфреда Штайгліца з Джорджією О'Кіф.
43. Also at the table are Molly Brown, Ismay, Colonel Gracie, the Countess, Guggenheim, Madame Aubert, and the Astors. — Також за столом сидять Моллі Браун, Ісмей, полковник Грейсі, графиня, Гуггенхайм, мадам Обер та Астори.
44. This one from the "Baltic". — Цей з "Балтики".
45. Thank you for that fine forensic analysis, Mr. Bodine. — Дякую вам за ту чудову судову експертизу, пане Бодін.
46. - Southampton, England, April 10, 1912. — Саутенмптон, Англія, 10 квітня 1912 року.

47. A personal valet opens the door on the other side of the car for Caledon Hockley, the 30 year old heir to the elder Hockley's fortune. — Персональний Парковщик відчиняє двері з іншого боку автомобіля для Каледона Хоклі, 30-річного спадкоємця статків старшого Хоклі.
48. Cal turns and gives his hand to Rose's mother, RUTH DEWITT BUKATER, who descends from the touring car being him. — Кал повертається і подає руку матері Роуз, РУТ ДЕВІТТ БУКАТЕР, яка спускається з туристичного автомобіля за ним.
49. A WHITE STAR LINE PORTER scurries toward them, harried by last minute loading. — Назустріч їм мчить Портер White Star Line, поспішаючи завантажитися в останню хвилину.
50. TRUDY BOLT, Rose's maid, hustles behind them, laden with bags of her mistress's most recent purchases... — Покоївка Роуз, ТРУДІ БОЛТ, поспішає за ними, обтяжена сумками з найновіших покупок її господині...

## РЕЗЮМЕ

Ця курсова робота зосереджена на специфіці українського перекладу засобів вербалізації концепту LOVE на матеріалі кінофільму “Титанік”. Вона включає глибоке дослідження концепту кохання в лінгвістичній теорії, а також аналіз кохання в дискурсі фільму. Робота також включає детальний аналіз лексичних та граматичних трансформацій українського перекладу “Титаніка”. Результати цього дослідження можуть мати важливе практичне значення для перекладачів та дослідників в галузі перекладу.

*Ключові слова:* перекладацька проблема, одиниці дослідження, дискурс, кінофільм “Титанік”.