

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

KYIV NATIONAL LINGUISTIC UNIVERSITY

Department of Theory and Practice of Translation from the English Language

TERM PAPER

in Translation Studies

under the title: Specifics of the Ukrainian translation of the means of verbalization of the WAR concept (based on the material of the MARVEL films)

Group PA 09-20
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Educational Programme:
English and Second Foreign Language:
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Kyiv – 2024

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англійської мови

Представлено на кафедрі _____

(дата, підпис секретаря кафедри)

Рецензування _____

*(кількість балів, «до захисту» («на доопрацювання»),
дата, підпис керівника курсової роботи)*

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системою, дата, підпис викладача)*

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

СПЕЦИФІКА УКРАЇНСЬКОГО ПЕРЕКЛАДУ ЗАСОБІВ ВЕРБАЛІЗАЦІЇ КОНЦЕПТУ WAR (НА МАТЕРІАЛІ КІНОФІЛЬМІВ MARVEL)

Кушніренко Єлизавета

студентка групи Па 09-20

Керівник курсової роботи _____

(підпис)

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CONTENTS

INTRODUCTION	1
CHAPTER 1	
MEANS OF VERBALIZATION THE CONCEPT OF WAR.....	3
1.1 Definition of the concept of war and it's features	3
1.2 Translational aspect of the verbalization of the concept of war.....	8
1.3 Specifics of film discourse text analysis	13
CHAPTER 2	
FILM DISCOURSE: TRANSLATION OPTIONS	21
2.1 Lexical transformations in the Ukrainian translation of Marvel films	21
2.2 Grammatical transformations in the Ukrainian translation of Marvel films ..	31
2.3 Lexical and grammatical transformations in the Ukrainian translation of Marvel films	40
CONCLUSIONS	52
BIBLIOGRAPHY	54
LIST OF REFERENCE SOURCES	56
LIST OF DATA SOURCES	57
ANNEX	58
PE3IOME	62

INTRODUCTION

To begin with, the concept of war is important for a complete understanding of various stages of human history. War has always been, is and will be an extremely difficult topic, especially now, when all Ukrainians see the war with their own eyes. Ukrainians are "shouting" to the whole world about this bloody war, using various means to describe its brutality.

Many films and documentaries have been shot about the events in Ukraine, which show the harsh reality we live in. At the same time, the concept of war in Marvel movies differs from our reality. War in the side films has elements of fantasy, romance and one hundred percent victory of good over evil.

This term paper will be devoted to the understanding and analysis of the specifics of the Ukrainian translation of means of verbalizing the concept of WAR, and the material of the MARVEL films will be used as an example.

Presentation of the problem's theoretical background. The study of means of verbalizing the concept of war reveals different ways of its representation and forms the concept of war. The following tasks should be set for the theoretical basis of research:

- a description of the concept of war;
- find and understand its main features of translation into Ukrainian;
- to analyze the impact of situations/context on differences in the translation of the WAR concept.

In order to fulfill these tasks, we have to examine the theoretical basis proposed by various translation scholars in their works.

Presentation of the rationale for the study. This study is more relevant than ever, because we are in a state of war, and different means of verbalization should be used to spread news about Ukraine. In the 21st century, the issue of accurate and adequate translation is crucial for the process of globalization and cultural exchange. An important place here is occupied by the concept of war, the verbalization and translation of which must be very careful.

Aim and objectives of the study. To find the purpose of the course on the topic "Specifics of the Ukrainian translation of the means of verbalization of the WAR concept (on the material of MARVEL films)" a description and analysis of the specifics of this topic should be used. Tasks include:

- determining the importance of translation of the war concept;
- studying the peculiarities of the translation of the above-mentioned concept;
- definition and consideration of the concept meaning;
- analysis of theoretical sources and practical examples;
- defining of grammatical, lexical-semantic transformations and their examples

in rendering of concept of "WAR" into Ukrainian based on Marvel films.

The subject of research. For the subject of research of this term paper we will use the works of M. Yavorska, I. Stadnik, V. Evans, J. Dennen, M. Zaitseva and others

The object of research. The object of research of this term paper is the translation of concept, its features and means of verbalization.

Actual research material. For the actual research material is MARVEL films, namely "Thor", "Black panther", "Iron man", "Guardians of the Galaxy Vol. 2.", "Capitan America. The first Avenger", "Deadpool", "Spider-man: no way home" and "The Avengers".

Research methods. Among the research methods are the study of scientific articles on this topic, the study of films with the concept of "WAR", the study of various versions of translation and verbalization, the analysis of examples.

Theoretical and practical value of the research. The theoretical value lies in the revealed peculiarities of the translation of the "WAR" concept, the selection of appropriate stylistic devices and lexical units, and the practical value lies in the improved process of translation, in particular, of MARVEL films by future translators, as well as philologists and cultural scientists. To reveal the means of verbalization of the Ukrainian translation of the concept "WAR".

This term paper has an introduction, two chapters with three sections in each, conclusions, a list of used sources, an annex and a resume.

CHAPTER 1

MEANS OF VERBALISING THE CONCEPT OF WAR

1.1 Definition of the concept of war and it's features

War can be different. War happens between countries or between citizens of the same country, between a group of people or between opinions within one person. It can be between generations or genders.

War is a means to an end, a weapon that can be used for good or evil. It is a means to an end. (Eagleton, 1948) It has been used to resolve conflicts, to protect rights, and to right wrongs. And it is certainly a function that must be fulfilled. No other method could be more foolish, cruel, wasteful and unjust. [13: 2]

Our ideas about war, life, death, peace, etc. have a framework that not only theoretically structures what people think about the world, but also influences their actions.

It is also necessary to consider several cognitive schemes related to the representation of war, which are present in the work of M. Yavorska.

Here are a few of them that are the most interesting:

1. War as a natural disaster: the understanding of war as a disaster carries a deep cultural background. The ancient Greek historian, ancient theoretician of war, Thucydides, spoke of war as a natural disaster (earthquake, drought). A widespread cognitive metaphorical scheme among Ukrainians is "*war is a destructive element*", i.e. a force that cannot be controlled. It arises and acts by itself. In many works, war is presented in the form of fire. A striking example is Oleksandr Dovzhenko's 1967 film "*Ukraine on Fire*". The war is also represented in the forms like water and wind, storm and thunderstorm.

2. Games and wars: if we consider the category of events to which the definition of "war" fits, we can see that in addition to well-known historical wars, there are also the latest high-tech wars - star wars, a lot of computer games on the theme of war ("*Squad*", "*War thunder*") fantasy wars from the cinema (Marvel films: "*Captain America: Civil War*", "*Thor*") and wars between light and darkness. This

theory is proposed by the philosopher Ludwig Wittgenstein. The concept of a game is similar to our concept by many criteria, and the expression "*war is a game*" only adds to this meaning. Oddly enough, the moment of randomness is in the first place here. It should be noted that the Prussian military theorist Karl von Clausewitz said that war resembles a game of cards.

3. War as a journey: This scheme, like the first, has deep cultural roots, where war itself is contrasted with home and domesticity. At the end of the war, the soldiers return home as if from a trip, and during the war, they go home and do not see their family. Huge changes can occur in this house, which are not always pleasant, which gives this trip a negative meaning. [11: 19-21]

Unfortunately, now, in the conditions of a full-scale war, many Ukrainian soldiers lose their homes and families and their own lives, which makes them eternal travelers.

According to I. Stadnik, the concept of war is universal, as it is represented in each culture and language. However, it's important to note, that the written and oral language of each country has its own peculiarities of understanding such a concept.

In Old English, this concept comes from various mythological sources, like the concept of aggressiveness and the desire for possession, because as noted by J.K. Anderson, the main theme of Old English heroic-epic poems is war and strife. Here the presence of the concept taught to distinguish good from evil, taught how to live and die. [8: 315]

Our language is formed of different sounds as well as words, owing to which people stay in touch with each other by writing and speech. It is also a part of human culture, since we live and cooperate together. [19: 2-3]

For the most ancient Slavs, the concept of war was associated with hunting, since the Ukrainian word "war" comes from a root in related Indo-European languages with the meaning "*to chase*", "*to hunt*". In the "Etymological Dictionary of the Ukrainian Language" among those genetically related to "war" is the word "*воячинна*", which has a negative form of word formation, since the Ukrainian suffix "*-чин(а)*" creates a semantic element of contempt. [8: 315]

Now, let's talk about the concept by itself. The definition of concept is quite big and every scientist and linguist has his own outlook about it.

According to K. Abdikalyka and her colleagues concept is a linguophilosophical unit introduced due to anthropocentric approach in linguistics. A concept is a grouping of almost all possible meanings of a word. It is a unit that stores and elaborates information about reality. Concept is a small unit of experience and consciousness, idealized for native speakers. A philosopher of Italian origin Anselm was the first, who introduced the term "concept". [12: 5]

According to Evans, a lexical concept is a piece of language-producing knowledge that conveys different kinds of highly schematic linguistic content. The cognitive model profile of a lexical concept is the range of cognitive models it facilitates direct and indirect access to. Some words, such as polysemous words, trigger access to more cognitive models than others, but the process of non-linguistic selection is the same. Similarly, words and other expressions that are not used literally are processed in the way as literal expressions. [14: 7]

When studying the concept, we should also note that there are different approaches to its understanding.

Gisela Harras says that there are different views of lexical semantics and concept. There are some of them:

1. The Classical View, in which concepts are considered as abstract, collective entities, as opposed to individual mental images or ideas. The principle of structuring concepts is part of human cognitive abilities and is innate. Linguistic expressions encode concepts as their semantic content, which is universal and independent of any existing language.

Here it is also worth saying about some assumptions about the relationship between linguistic representations and concepts:

- a) there are linguistic expressions which don't encode any concept at all (pronouns or idioms);

- b) other concepts correlate with no word and can be encoded only by a phrase.

For example, there is no word "grandparents" in the Ukrainian language, only a

phrase "*grandma and grandpa*";

c) words can code any concept. For instance, the phrase "*open the washing machine*" may mean "*to open the lid of the machine*" or "*to unscrew the back of the machine*".

2. One Domain of Concepts [Jackendoff]

Phonological and syntactic structures are independent modules, while conceptual structures must be related to all other sensory modalities. There are some points:

a) if semantics takes into account that the meaning of a lexeme is highly context-dependent, then one level of concepts should be compatible with all contexts;

b) The conceptual structure level should have rules that allow reinterpretation of lexical expressions in a given context.

Let's see:

- *They must have looked at a thousand times, but they never saw it.*

- *They must have seen that a thousand times, but they never noticed it.*

Here the meaning of "*see*" in 1 example is used to deny its meaning in 2 one. "*Someone sees something*" means like "*Someone's gaze goes to something*".

3. Two Conceptual Domains, in which a concept comes into view in two domains:

a) In the area of semantic forms as the semantic content of lexical expressions;

b) In the field of conceptual structure, where the actual interpretation of a linguistic expression is set.

The area of conceptual structure is necessary to interpret a given lexical expression in each context or situation. It is argued that this type of semantics is part of cognitive science, whose information processing systems need not be human. Let's compare:

- *He left the battlefield two hours ago* (the verb "*left*" is interpreted as a change of place).

- *He left the battlefield two years ago* (the verb "*left*" is interpreted as a change of occupation). [15: 13-19]

The American linguist J. Lakoff [Lakoff, 2003] collaborated with the philosopher M. Johnson in the study of concepts. In their works, linguists gave examples of the metaphorical use of the components of the image of war to verbalize other concepts, for instance, the concept of argument, which quite often occurs in the frames "*discussion - war*". For example:

- "*He attacked each weak point in my argument*". [1: 6]

So, war can be different. Even a cursory glance at the literature reveals an incomplete list of "military" terms, including: limited or total war, international war or civil, local or world, accidental war or premeditated. Strategic war, psychological war or genocidal war. [13: 1]

Unfortunately, sometimes war is the last and decisive means of resolving a conflict. In addition, the war concept has various associations and ways of revealing its meaning. War is often associated with heroism, but simultaneously with outrage, horror and injustice.

War changes everything in the world. Just like the world outside, so inside a person. For example, a character without a name in the book "*Now I am here*" by Chidi Ebere, served in National Defence Movement, was a calm and gentle person, but after defeat in battle with the enemy, he turns into a vengeful war criminal and does what he was once ashamed to think about. (CN)

The meaning of concept is broad. When a concept is activated in the process of intellectual or linguistic activity, a person himself does not think about the components of its structure, only a scientist-linguist, manipulating a given concept as a unit of knowledge, highlights its specific features, i.e. components using different techniques. [9: 79]

Conceptual meaning refers to the basic, elements of meaning that are carried by the literal use of this lexeme. If we consider the word "war", then the first thing we think about is associations with this word or its definition. Word meaning is seen as the central meaning of the word or lexical item itself. [17: 92]

In this term paper, we examine the meaning of the concept, the meaning of the war concept and its features. We will discuss the specifics of the Ukrainian translation

of the means of verbalizing the concept of "WAR" based on Marvel films and on examples of translation transformations.

1.2 Translational aspect of the verbalization of the concept of war

In today's world, dominated by the development of technology and cultural exchange gaining momentum every day, the value of accurate and adequate translation becomes incredibly important. It is thanks to translation that people transmit and exchange messages, talk about their culture or about events in their country to others who do not speak their language.

Cambridge Dictionary says, that translation is changing into someone's own language, not the original one. [20]

Among the translator's tasks, providing customers with an adequate translation is in the first place, since the accuracy of the translation is mostly focused on its recipient.

Translation equivalence can be called the similarity of the evaluation of the text content by the addressee and the translator. [Chernovaty, 2006] The following main parameters of an appropriate translation are distinguished

- adequate transfer of emotional and evaluative information;
- adequate transfer of semantic information;
- adequate transfer of aesthetic information;
- adequate transfer of expressive information. [6: 97]

Among the most difficult parts of translation is translating terms. Terminology is considered to be one of the means of intellectual and information exchange, which is useful for a deep understanding of reality. A term is a word used in a particular field (such as technology, science, technology or art). Terminology in the military sphere is quite broad. For example, we can distinguish three groups of military terminology:

- terms denoting armed forces and methods of warfare (*Mike-Mike tactics*)
- military-technical terminology (*loudspeaker, evacuation*)

- vocabulary often used by US soldiers (synonyms of military terms) (*mustang* — офіцер, якого підвищено у званні).

Semantically, the studied terms can be divided into the following groups:

- those that have direct counterparts and are translated by equivalents. They are universal, and when translated, they are either translated or even transcribed (*officer* — офіцер, *mobility* — мобільність);

- slang or established expressions (*digies* — цифровий камуфляж морських піхотинців);

- terms denoting the realities of foreign life and transmitted through descriptive translation (*civilian internee* — місцевий, котрого евакуювали військові задля його безпеки);

- those realities of the overseas military sphere, which have no analogues in the military sphere of another culture. Here it is advisable to use the explanatory method (*column gap* — дистанція, яка присутня при переміщені колони транспортних засобів).

It is worth noting that many military terms are in the form of abbreviations. To transfer them into the Ukrainian discourse, one should use similar transformations:

- full borrowing of the English abbreviation (*DC-8-54*);

- transcription (*SAGE* — СЕЙДЖ);

- transliteration (*SEATO* — СЕАТО);

- translation of the full form (*Northern Army Group (NORTHAG)* — Північна група армій НАТО). [10: 115-127]

According to Merriam-Webster, verbalize means to express something in words; to convert into a verb. [21]

Oles Gonchar, Ukrainian writer of philosophical depth, cited the following examples of the verbalization of the war concept in Ukrainian discourse: *міна* — mine, *розвідка* — reconnaissance, *атака* — attack, *лінія фронту* — front line, *вибух* — explosion, *уламок* — fragment, *полон* — capture, *постріл* — shot, *піхота* — infantry, *гармата* — cannon, etc. [7: 352]

For modern Englishmen, the verbalization of the mentioned above concept has changed quite a bit and has been replenished with the following synonymous series, with its dominant feature: *conflict, attack, warfare, battle, bloodshed, etc.* In our spoken concept, war can be verbalized as follows: *м'ясорубка, суперечка, боротьба, конфлікт, агресія, змагання і тд.* [Dictionary of Synonyms]. If we compare the two cultures, then in Ukrainian the lexeme "war" as enmity mostly used in a figurative sense, which, in turn, is individual and situational. Speaking of English culture, there is no information about such a trend. As the author of the article notes, this is explained by the difference in the meaning and concepts of war in both cultures. [8: 315]

As mentioned earlier, our concept is universal, so there should not be any significant problems during translation. However, problems may arise precisely when transferring this concept to another culture due to different perceptions of war.

In order to achieve an adequate translation, it is necessary to take into account:

- the difference between cultures (the one from which the translation will be made and the one into whose language the translation will be made);
- selection of appropriate means for conveying the cultural features of the concept in the target language.

It is important that figurative, valuable and conceptual elements are present in the translation, where the first two require creative efforts, and the third requires descriptive skills and addition of other features of the subject. [8: 316]

Differences between countries exist not only in the cultural context, but also in the language-producing one. Because of this, translation is not always easy. When translating films, one should not only convey the essence, but also make dubbing interesting for viewing. This is where translation transformations come to translator to help. Let's make acquaintance with the basic transformations for their further use in translation.

First of all, transformations are grammatical and lexical differences between two languages. According to Maksymov, transformations are divided into grammatical, lexical and semantic.

Some of grammatical transformations include:

1. Addition which is adding to the translated language an element that is not in the original one. Used to recoup grammatical as well as semantic losses.

- *This war really changed him — Ця війна його дійсно повністю змінила* (own example)

2. Omission is used to exclude inessential elements during translation.

- *This war has dragged on and on for many years — Ця війна тягнеться вже багато років.* (own example)

3. Transposition. In simple words, it is a change in the order of words in a sentence.

- *Border guards were the first to encounter a full-scale invasion — Першими, хто зустрів повномасштабне вторгнення були прикордонники.* (own example)

4. Grammatical replacement consists in replacing one part of the language with another.

- *War is a terrible poet, it rewrites the whole life of people on black pages — війна жахливо пише, переписує все життя людей на чорні сторінки.* (own example)

Some of lexical and semantic transformations include:

1. Antonymous translation, which is replacing one unit in the translation with its antonym.

- *The war killed everyone — Війна нікого не врятувала.* (own example)

2. Generalization — the replacement of one concept with its broader meaning.

- *The war has been going on for 24 months — Війна йде вже 2 роки.* (own example)

3. Concretization is a transformation opposite of the previous one, that is, a replacing a broader (general) concept with a narrower one.

- *Give me my weapon — Дай мені мою рушницю.* (own example)

4. Differentiation consists in replacing the concept of a word with its synonym.

- *This fight is one solid challenge — Ця сутичка одна суцільна проблема.* (own example). [4: 112-117]

Lakoff in his work talks about metaphorical analysis, thanks to which it is possible to emphasize the meaning of one or another concept, or on the contrary, to reduce its impact. It should be considered which metaphorical connections of the concept of war Lakoff highlights and their translation into Ukrainian, since translators often work with different types of texts and discourses in which the meanings of certain words can be conveyed metaphorically and cause problems when translating into another language:

- war and risk: *lose* — *програвати*, *preparedness* — *готовність*, *the shame of defeat* — *сором від поразки*, *strategic thinking* — *стратегічне мислення*, etc.;

- war and medicine: *military operations* — *воєнні операції*, *surgical strikes* — *точковий удар*, etc.. [1: 5]

In general, due to a certain communicative and functional orientation of the concept of war, his translation has some lexical, stylistic and grammatical peculiarities. First, the translation of the texts of this concept requires the transfer of its structural form, which plays an important role in understanding the overall picture. This aspect includes accurate transmission of time and date, geographical names and coordinates. Secondly, speaking of grammatical and lexical features, it is important to note the observance of the style of the original, with observance of linguistic and literary norms of each language in which the translation is carried out.

Thirdly, the translator must clearly understand how to convey the concept of war to him in another language. There are situations when the above-mentioned concept must be spoken clearly, and when - metaphorically or with euphemisms. [2: 97]

Summarizing all the above, we can conclude that the modern world cannot be imagined without translation, as it is the basis of intercultural communication. The most important thing in translation is accuracy and adequacy, the transfer of emotional and evaluative information and the style of the original text. The accurate use of translation transformations, considering the norms of the language of translation, help the translator convey the meaning and essence of the original text for another culture.

When talking about the concept of war, it is important to understand whether metaphors should be used to increase or decrease the impact of this aspect on the target audience, or on the contrary, all military terms and events that take place should be accurately conveyed.

We must remember that each culture has its own idea of the concept of war. Ukrainians, who have been living in a state of war for 10 years, perceive it quite painfully and acutely when the meaning of this circumstance is softened in English.

1.3 Specifics of film discourse text analysis

Translation is carried out not only on the basis of texts, but also on the basis of films. Movies are now not only entertainment, but also a source of learning the language, traditions, life and geography of other cultures. In addition, modern films impress with their plots, overall picture, acting and box office. Film discourse is broad, it includes comedies and horrors, dramas and melodramas, documentaries and fantasy, etc.

As the Oxford Learner's Dictionary says, the discourse is long or serious discussion of a subject in writing or speech. [22]

Based on the work of O. Isaienko, there are the following definitions of film discourse:

- a broad understanding that defines film discourse as a type of interaction between filmmakers and viewers;
- narrow meaning, i.e. the field of cinema itself, which includes: director's diaries, film texts, terminological dictionary, etc.

It should be noted that there are two fields of study of cinema as a communication phenomenon:

- the study of texts used in the creation of the terminological base of cinema;
- study of film texts, directly from the films themselves, which is the final product.

The study of film discourse as a discipline from the point of view of its linguistic and communicative characteristics is also relevant in view of its multidimensionality, social polyfunctionality and genre diversity cinema. [3: 95-96]

In fact, film discourse has not attracted much linguistic attention. This seems to be in line with the general trend that popular culture, despite its importance, has been neglected by various linguistic subfields. Indeed, much of the research within cultural or media studies discusses concepts such as race and gender. Thus, the study of other aspects of representation includes the role of film in reproducing or challenging established norms or beliefs. [18 :8-10]

Moreover, Marvel movies will open up a whole world of fantasy to the audience. Fantasy is a story which involves magic or even alternate world.

Fantasy is a hardly new rapidly evolving phenomena. Fantasy involves a completely different range of themes and a wide range of works. It is obvious that it gradually expanded both ideologically and thematically. [5: 58]

Fantasy also has the same internal coherence and logic as stories taking place in the real world. Magic in fantasy can be minor or rare, and often causes effects that characters may control. Fantasy has elements like: magic, otherworlds, and low technology. Otherworlds or alternative worlds do not have to be literally another world; they can be past, future, secret, or hidden parts of the "real" Earth. An interworld fantasy is a story in which the main characters are people from the real world who somehow cross over into the fantasy world and have adventures. [16: 2-3]

(*Loki- L; Thor- T; Sif- S; Volstagg- V; Odin- O; Laufé- Lf; Hogun – H; Fandral- F*)

H: Shut up!

S: If you don't treat me like a lady, I won't act like a lady!

L: Pathetic

T: Come on! At least make it a challenge for me! Now that's more like it!

Ugly and stupid.

S: I'm so good taught him how to do that!

V: You may want to put some ice on that!

It's not too late for you to surrender. Don't let them grab hold of you!

S: Of course you did.

V: Hang on!

H: Watch the legs!

V: Right! Sorry.

F: You really think your icicles are a match for Asgardian steel?

Fair enough. Could we stop just a moment while I get another sword?

V: That's unfortunate.

F: I may need a bit of help. Not a good look, is it?

V: Just try not so bleed.

F: How's the face?

V: Flawless.

T: Came on!

L: That can't be good.

V: Yes, it could! Might be an early spring!

L: Thor, we must go!

T: Then go!

S: There are too many of them!

T: I can stop them!

S: Thor!

V: Run! What's Thor done?

L: Likely killed us all!

T: Now! We'll finish them together!

O: Silence! Laufe. Stop it!

Lf: Your boys sought this out.

O: You're right. These are the actions of boys.

Treat them as such. You and I can stop this before there's further bloodshed.

Lf: We are beyond diplomacy now.

O: So let it be.

(Odin raises his spear. The hole in the sky opens).

T: Why did you bring us back?

O: Do you realize what you've done? What you've started?

T: I was protecting my home.

O: You cannot protect your friends.

How can you hope to protect a kingdom?

O: Get him to the healing room!

T: There won't be kingdom to protect if you're afraid to act!

O: That's pride and vanity that talks! Not leadership!

O: Have you forgotten everything I've taught you?

What of a warrior's patience, cunning?

T: While you wait and be patient, the Nine Realms laugh at us!

The old ways are done. You'd stand giving speeches while Asgard falls!

O: You're a vain, greedy, cruel boy!

T: And you are an old man and a fool!

O: A fool, yes! I was a fool to think you were ready. (TR)

(Локі- Л; Тор- Т; Сіф- С; Волстаг- В; Одін- О; Лауфе – Лф; Хогун- Х;

Фанрал- Ф)

Х: Замовкни!

С: Якщо ви не будете поводитися зі мною як з леді, я не буду поводитися як з леді!

Л: Жалюгідно.

Т: Давай! Принаймні хай це для мене буде викликом! Тепер мені ще більше подобається!

Потворний і дурний.

С: Я так Бог навчив його, як це робити!

В: Ви можете покласти на це трохи льоду!

Ще не пізно здатися. Не дозволяйте їм схопити вас!

С.: Звичайно, так.

В: Почекай!

Х: Слідкуйте за ногами!

В: Правильно! вибач

Ф: Ти справді думаєш, що твої бурульки пасують до сталі Асгарду?

Доволі справедливо. Чи можемо ми зупинитися на мить, поки я дістану інший меч?

В.: Прикро.

Ф: Мені може знадобитися допомога. Не дуже гарний вигляд, чи не так?

Ф: Просто спробуй менш кровоточити.

Ф: Як обличчя?

В: Бездоганно.

Т: Давай!

Л: Це не може бути добре.

В.: Так, могло б! Може рання весна!

Л: Тор, ми маємо відступити!

Т: Тоді відступай!

С: Їх забагато!

Т: Я можу подолати їх!

С: Тор!

В: Тікай! Що наробив Тор?

Л: Скоріш за все, вбив нас усіх!

Т: Зараз! Ми всі разом їх переможемо!

О: Замовкни! Лауфе, покінчи з цим!

Лф: Це твої хлопчики розпочали.

О: Ти прав, це дії саме хлопчиків.

Поводься з ним так, як вони заслуговують. Проте ми можемо зупинити це, перш ніж почнеться кровопролиття.

Лф: Ми вже поза межами дипломатії.

О: То хай розпочнеться бій.

(Одін піднімає спис. Відкривається діра в небі)

Т: Хей, чого ти повернув нас?

О: Ви хоч усвідомлюєте, що наробили? Що ти розпочав?

T: Я просто захищав свій дім.

O: Та ти навіть не можеш захистити своїх друзів. Як ти сподівався захистити ціле королівство?

O: Відвести його в кімнату зцілення!

T: Не буде королівства, яке потрібно захищати, якщо ти нічого не робиш.

O: Це в тобі говорять гордість і марнославство! Ніяк не лідерство!

O: Ти забув усе, чого я тебе навчив? А як же терпіння воїна, а хитрість?

T: Поки ти тут терплячі чекаєш, Дев'ять Світів сміються з нас!

Немає більше старих спроб. Ти б залюбки стояв та виголошував промову, поки Асгард падає!

O: Ти марнославний, жадібний, жорстокий юнак!

T: А ти старий і дурень!

O: Дурень, так! Я був дурнем, коли думав, що ти готовий правити!

Analysis of "Thor":

1. The text under analysis headlined "Thor", belongs to mentafact texts. It has impact on the audience and the real world indirectly, owing to vivid images, plot twists, hidden messages. It creates an alternative world, created by director and screenwriters of the film. It is of film discourse. It interacts between film makers and viewers, has a cultural context and elements of narrative structure, acceptable for all genders and ages. There are non-verbal means, like body poses and gestures.

2. The text was taken from the film "Thor". The text is aimed to for audiences of all ages and genders, in the field of fantasy, which is evident from the storyline, alternative world, supernatural elements. The aim of the textual information is to retell the storyline of the film.

3. 1) Structural level of the text is provided by semantic and lexical cohesion:

A. Lexical cohesion is implemented b repetition links, which are:

- simple lexical repetition: *boy-boys, I-we*;
- complex lexical repetition: *protect-protecting; can-cannot*;
- simple paraphrase: *war-bloodshed, go-run, kingdom-home*;

- complex lexical repetition: *boy-old man, stop- run, war-diplomacy*;
- co-reference: *your boys, my home*;
- substitution: *end this* ("this" is used as a substitution of previous information).

B. Syntactical structure and grammatical cohesion are ensured by sequence of tenses.

C. The definite article in this case "*the Nine Realms*" shows a reference to a specific thing. The use of the indefinite article here "*a kingdom*" means that this noun refers to a general thing.

D. Complex and compound sentences and use of prepositions, ensure grammatical cohesion.

2) Semantic level establishes the macroproposition of the text: the author talks about the meaning of the war between the family of the heroes, as it shows the whole meaning of the story.

4. Stylistic characteristics are:

1) Special vocabularies:

- proper names: *Thor, Laufé, Sif, Volstagg, Loki, Odin*;
- subject field terms: *spear*;
- items of the national lexicon: *Asgard, Nine Realms*;
- internationalisms: *diplomacy*.

2) Tropes:

- repetition: *Thor/ Thor; kingdom/kingdom; fool/fool ;*
- antithesis: *While you wait and be patient, the Nine Realms laugh at us!*;
- hyperbole: *likely killed us all*;
- metaphors: *healing room; That's pride and vanity that talks!; beyond diplomacy*;
- metonymy: *the Nine Realms laugh at us; stand giving speeches while Asgard falls*;
- irony: *your boys sought this out; A fool, yes! I was a fool to think you were ready*;
- litotes: *these are the actions of boys; Treat them as such*;

- epithets: *vain, greedy, cruel boy; old ways; old man.*

4) The author used special vocabulary, that is used to immerse the character in the world of fantasy.

5. Basic transformations:

- transcription: *Thor-Тор;*

- addition: *I was protecting my home- Я просто захищав свій дім; I was a fool to think you were ready- Я був дурнем, коли думав, що ти готовий правити!*

-modulation: *Finish them together-переможемо їх разом; go-відступити; I can stop them- я можу подолати їх; run- тікай*

-omission+ transposition: *There are too of them- їх забагато;*

-grammatical replacement: *Silence-замовкни;*

-antonymous translation: *There won't be kingdom to protect if you're afraid to act- Не буде королівства, яке потрібно захищати, якщо ти нічого не робиш;*

-differentiation: *vain- марославний.*

In summary, film discourse is not a widespread topic of study among academics. Film discourse can have both a narrow and a broad meaning. But no matter in what sense this issue is considered, its main goal is communication between the director and the audience.

Having analyzed the film "Thor" in the fantasy genre, which takes us to an alternative world, we see a lot of tropes, special, special vocabularies and basic transformations.

CHAPTER 2

FILM DISCOURSE: TRANSLATION OPTIONS

2.1 Lexical transformations in the Ukrainian translation of Marvel films

Formal lexical transformations:

1 Transcription:

In these cases, we can see the transcriptions of sounds of the words "panther" and "general" in Ukrainian. In these three examples, the concept of war is expressed through such elements as: "constant war", "weapons", "won", "death", "військові", "воїн", "правити":

1) - *The tribes lived in constant war with each other until a warrior shaman received a vision from the Panther goddess. (BP)*

- *Племена жили в стадії постійної війни одне з одним, поки воїн-шаман не отримав видіння від богині Пантери.*

2) - *General Patton has said that "wars are fought with weapons and won by men." (CA)*

- *Генерал Паттон сказав, що "війни ведуться зброєю, а виграють їх військовим".*

3) - *Stark has made a masterpiece of death. A man with a dozen of these could rule from the Pacific to the Ukraine. (IM)*

- *Старк створив шедевр смерті. З дюжиною таких можна правити від Тихого океану до України.*

2 Transliteration:

In the following examples, exists the transliteration of English words into Ukrainian, keeping all letters and their Ukrainian sound. In this way, a word of foreign origin is completely transferred into Ukrainian. The concept in these cases is conveyed through such words as: "weapons", "declaring war", "tanks", "armies":

1) - *Stark Industries would go on to contribute to every major weapons system through the Cold War. (IM)*

- Старк Індастріес робила внесок у кожну велику під час холодної війни систему озброєнь.

2) - You're saying that this Asgard is declaring war on our planet? (AV)

- Ти хочеш сказати, що цей Асгард оголошує війну на нашій планеті?

3) - War hasn't started yet. You think you can make Loki tell us where the Tesseract is? (AV)

- Війна ще не почалася. Ви думаєте, що можете змусити Локи сказати нам, де Тессеракт?

4) - Memorial to the War Over Xandar, when you single-handedly saved the galaxy. (GG)

- Це пам'ятник війні за Ксандар, коли ви самотужки врятували цілу галактику.

5) - For Wakanda? Without question. (BP)

- Заради Ваканди? Сто відсотків.

6) - Hitler speaks of a thousand year Reich .Yet he cannot feed his armies for a month. (CA)

- Гітлер говорить про тисячолітній Рейх, але його хлопці не їли вже 30 днів.

7) - Hey, Cap, my brother says you took out four German tanks all by yourself. (CA)

- Агій, Кеп, мій брат каже, що знищив чотири німецькі танки власноруч.

Lexical and semantic transformations:

3 Modulation:

1) - Smarter weapons, fewer casualties. A dedication to preserving life. (IM)

- Новітня зброя, менше втрат. Захопленість в збереженні життя.

In this case, we see the replacement of the primary meaning of the words with their logical equivalents. For example, the word "dedication" is translated as "захопленість" and not "відданість". The concept here is conveyed through the words: "weapons" and "fewer casualties".

2) - *Well Miss Brown, it's an imperfect world and I assure you, the day weapons are no longer needed to keep the peace.* (IM)

- Міс Браун, це недосконалий світ, проте я запевняю вас, що сьогодні зброя більше не потрібна для підтримки миру.

The concept here is conveyed through the words: "weapons" and "to keep the peace". In this sentence, the word "the day" is rendered in Ukrainian as "сьогодні", emphasizing that the event has already occurred. The word "to keep" is translated as "підтримка", not "збереження".

3) - *Yeah, divide and conquer is great but — he knows he has to take us out to win, right? That's what he wants. He wants to beat us, he wants to be seen doing it. He wants an audience.* (AV)

- Так, «розділяй і володарюй» — це класно, але він розуміє, що має вивести нас, щоб перемогти, чи не так? Ось чого він хоче. Він хоче перемогти нас, він хоче, щоб його бачили. Він хоче глядачів.

There are also cases of modulation here. For example, the word "right" is transmitted as a whole phrase "чи не так", the word "audience" is transmitted as "глядачі", etc. The concept of war can be seen in the words: "conquer", "beat us", "win".

4) - *We have orders, we should follow them.*

- У нас є накази, ми повинні виконувати їх. (AV)

In this example, the word "follow" is translated as "виконувати" to emphasize the meaning of the word "orders". To convey the concept of war, the word "orders" is used, letting us understand that we are talking about soldiers.

5) - *The humans, they are not the cowering wretches we were promised. They stand. They are unruly and therefore cannot be ruled.* (AV)

- Люди, вони не ті жалюгідні боягузи, як нам казали. Вони тримаються. Вони некеровані, тому ними не можна правити.

The word "stand" is translated in the context of "триматися", and the word "promised" as "казали". The concept of war can be seen in the words: "ruled" and "stand".

6) - *I'm telling you that this could be an incredibly dangerous weapon in the wrong hands and we have no idea what his intentions are.* (HK)

- *Я кажу вам, що це може бути незрівнянно небезпечна зброя в чужих руках, і ми не маємо уявлення про його наміри.*

Here, the meaning of "wrong hands" is rendered as "чужі руки", since the use of the direct meaning "неправильні руки" sounds lexically incorrect. The word "idea" is translated as "уявлення". Here the above concept is depicted by the words "dangerous weapon" and "wrong hands".

7) - *Why am I dead? Why did you all kill me?* (HK)

- *Куди дівся пульс? За що ви всі мене вбили?*

In the Ukrainian translation, the word "why" is rendered as "за що", instead of the first equivalent "чому". Using the construction "за що" we can see that the main character is interested in the cause of his death. In this example, it is possible to find the expression of the concept of war through its verbalization in the words "dead" and "kill".

8) - *The point is, we aren't stupid enough to help kill the Guardians of the Galaxy.* (GG)

- *Суть в тому, що ми не настільки тупі, щоб допомогти знищити Вартових Галактики.*

This sentence also has several examples of modulation. For example, the word "stupid" is translated as "тупі" to emphasise the meaning of this word. The Ukrainian translation uses the word "суть", which corresponds to the structure of the explanation of the reason. The word "знищити" in the Ukrainian translation emphasizes the desire not to leave anyone alive.

9) - *That, my child, is the next step in our evolution: more powerful, more beautiful, and more capable of destroying the Guardians of the Galaxy.* (GG)

- *Це, мій витвір, наступний крок у нашій еволюції: удосконалений, красивіший і більш здатний знищити Вартових Галактики.*

The phrase "my child" is translated as "мій витвір" to emphasize that it is about a weapon. Moreover, such a translation personifies all the delight and love for

one's product. "*More powerful*" is translated as "*удосконалений*". In this case, the concept of war is depicted in such words as: "*destroy*" and "*Guardians*".

10) - *Hold on! There's got to be some sort of peaceful resolution here! Or even a violent resolution.* (GG)

- *Стривай! Тут має бути певне мирне вирішення, ну або просто насильницька розв'язка.*

The phrase "*hold on*" is translated as "*стривай*", and "*resolution*" is translated as "*розв'язка*" in the second case to avoid tautology. The 1st value of "*hold on*" is transmitted to the language as "*зачекай*", and its logical counterpart is used for this translation. Its concept can be seen in the phrase "*peaceful or violent resolution*".

11) - *But waging war on other countries has never been our way.* (BP)

- *Але ведення війни на інших землях ніколи не було нашим методом.*

In the following example, the concept of war is directly conveyed through the phrase "*waging war*", which translates as "*ведення війни*". Here, we can admit the rendering of the word "*way*" as "*метод*", so that the sentence makes sense in Ukrainian.

12) - *Then I ask, you kill him where he stands, or you bring him back to us.* (BP)

- *Тоді, убий його там, де він зараз, або поверни до нас.*

Here there is a modulation in the form of replacing the direct translation of the word "*stands*" with "*зараз*". The phrase "*де він стоїть*" is not significant for Ukrainian discourse, that is why this element is replaced by its logical counterpart. The concept of war is conveyed through the: *kill*.

13) - *They'll arm oppressed people all over the world, so they can finally rise up and kill those in power, and their children and anyone else who takes their side.* (BP)

- *Вони озброюватимуть пригноблених людей всюди. Щоб нарешті вони могли повстати і вбивати тих, хто при владі. Та їхніх дітей, і будь-кого, хто встане на їхній бік.*

We convey the English phrase "*all over the world*" with the word "*всюди*", and "*takes their side*" can be translated as "*встати на бік*". The concept here is conveyed through the words: *oppressed, kill, power*.

14) - *What's with all the fighting? Don't you know there's a war on?* (CA)

- *До чого сваритися? Забув, що йде війна?*

The phrase "*don't you know*" is translated as "*забув*". There is no direct counterpart to the phrase "*what's with all*" in Ukrainian discourse, hence the phrase "*до чого*" used here. In this case, the concept of war is depicted directly in such word as *war*.

15) - *His troops spill blood by the gallon across every field in Europe.* (CA)

- *Його війська проливають кров літрами на всіх полях Європи.*

In this sentence, exists the rendering of the word "*gallon*" as "*літри*", so that the sentence makes sense in Ukrainian. In this example, it is possible to find the expression of the concept of war through its verbalization in the words: *blood, troops, gallon*.

16) - *Ladies and gentlemen, this morning we do not take another step toward annihilation. Today, we take the first step on the path to peace.* (CA)

- *Пані та панове. сьогодні вранці ми не робимо жодного кроку до знищення. Сьогодні ми робимо перший крок на шляху до волі.*

In the Ukrainian version, "*ladies and gentlemen*" is rendered as "*пані та панове*", to adapt to the Ukrainian audience. The word "*annihilation*" is rendered as "*знищити*".

17) - *What about you? You gonna follow Captain America into the jaws of death?* (CA)

- *А що ти? Ти супроводиш Капітана Америку в пащу смерті?*

This case also has several examples of modulation. For example, the word "*follow*" is translated as "*супроводиш*", and "*jaw*" as a "*пащу*" to emphasise the meaning of this word. The concept of war is conveyed through the words "*captain*" and "*death*". The phrase "*jaws of death*" emphasizes the danger of the situation.

18) - *Son, do you want to serve your country? On the most important battlefield in this war?* (CA)

- *Сину, ти хочеш бути солдатом своїй країні? На вирішальному полі бою в цій війні?*

The phrase "*the most important*" is translated as "*вирішальний*" to emphasise the meaning of this word. The expression "*to serve country*" explains to the viewer that the war is going on right now. These sentences fully reflect the concept that is considered in this work.

19) - *You wear a flag on your chest and think you fight a battle of nations? I have seen the future, Captain. There are no flags but Hydra's.* (CA)

- *Ви носите прапор на грудях і думаєте, що б'єтесь у війні народів? Я бачив що буде далі. Капітане. Крім Гідри нема прапори.*

The word "*future*" is translated in the context of "*що буде далі*". These sentences also fully reflect the concept that is considered in the term paper.

4 Generalization

1) - *Good. And I want a Gatling gun on the right shoulder.* (IM)

- *Чудово. І я хочу пістолет кулемет на праве плече.*

In this sentence, we can find the usage of the general meaning of "*Gatling gun*", namely "*кулемет*". Thus, there is an explanation of what exactly this weapon is. The concept of war is directly expressed through these weapons.

2) - *We've got civilians trapped.* (AV)

- *Маємо людей в пастці.*

The prevalence of the usage "*людей*", instead of the narrower meaning "*цивільні*" can be admitted in the Ukrainian sentence. Given the context, it becomes clear which people are trapped. The concept of war in an English sentence is conveyed through the word "*civilians*".

3) - *He says welcome to the frickin' Guardians of the Galaxy... only he didn't use 'frickin'.* (GG)

- *Він каже: «Ласкаво просимо до чортових «Вартових Галактики»... тільки він не вживав лайку.*

In this sentence, to avoid repeating the word "frickin" for the second time, take its general meaning "лайка" is used. In this example, it is possible to find the expression of the concept of war through its verbalization in the word: *Guardians*.

4) - *Put you damn guns down!*(GG)

- *Покладіть свою клятву зброю!*

Here we can also see the general meaning, since it is already clear what we are talking about. The concept of war in an English sentence is conveyed through the word: *guns*.

5) - *It was taken by British soldiers in Benin but it's from Wakanda and it's made out of vibranium.* (BP)

- *Його забрали солдати в Беніні, але сам він із Ваканди і виготовлений із вібранію.*

The word "soldiers" is used instead of "British soldiers" because with the visual sequence of the film it will be clear which soldiers are meant. These sentences also fully reflect the concept that is considered in the work.

5 Substantiation:

In the following examples, there is a specification of the meaning on the contrary:

1) - *Everything you will need to build this weapon.* (IM)

- *Все що вам знадобиться для створення цієї рушниці.*

In this example, the author specifies the meaning of "weapon". In the Ukrainian version, the concept of war is conveyed through a word: *рушниця*.

2) - *Does anyone have any tape out there!? I want to put some tape over the death button!*

- *Хтось має ліпку стрічку!? Я хочу наклеїти ліпку стрічку на кнопку смерті! (GG)*

Here we can find the specification which "tape" exactly they are looking for. In this example, only the phrase "death button" helps us to reveal the concept of war.

3) - *General Patton has said that "wars are fought with weapons and won by men."* (GG)

- *Генерал Паттон сказав, що «війни ведуться зброєю, а виграють їх військовим».*

In the Ukrainian translation there is the concretization of the people of which occupation will win the war. With the help of both English and Ukrainian sentences, we can completely recreate the concept of war.

4) - *Our enemies' weapons will be powerless against us. If they shoot down one plane, hundreds more shall rain fire upon them.* (CA)

- *Гармати наших ворогів будуть безсилою проти нас. Якщо вони знищать один літак, на них обрушиться на сотні інших.*

The last example of specification, namely "weapons" is rendered as "гармати" to emphasise the meaning of the sentence.

6 Differentiation:

1) - *And you dream of Stark's throne we have a common enemy.* (IM)

- *А ти мрієш про трон Старка- у нас спільний ворог.*

In the following examples, the translation will transfer the meaning of an English word to its other dictionary counterpart. For example, the word "common" is rendered as "спільний", not "поширений".

2) - *War hasn't started yet. You think you can make Loki tell us where the Tesseract is?* (AV)

- *Війна ще не почалася. Ви думаєте, що можете змусити Локі сказати нам, де Тессеракт?*

In this case, the construction "can make tell" is transferred as "змусити сказати", since there is no corresponding direct construction in the Ukrainian language.

3) - *Captain, the bank on 42nd, past Madison. They cornered a lot of civilians in there.*

- *Капітан, банк на 42-й, повз Медісон. Вони загнали чимало мирних жителів туди.* (AV)

The phrase "*a lot of civilians*" is transmitted as "*чимало мирних жителів*", while the essence of this sentence is transmitted in its entirety. With the help of a phrase "*a lot of civilians in there*", we can completely recreate the concept of war.

4) - *Good to see you on your feet, Soldier. How do you feel?*

Pissed off and ready for Round 3. (HK)

- *Радий бачити тебе на ногах, солдате. Як самопочуття?*

Розлючений і готовий до 3 туру.

In this example, we can see the rendering of "*round*" as "*тур*". What is interesting here is the replacement of one word of foreign origin "*round*" with another French word.

5) - *He doesn't grasp that to have peace and freedom you need Power.* (HK)

- *Він не розуміє, що для миру і свободи потрібна сила.*

The first meaning of the word "*grasp*" is "*захоплення*", but since it would not correspond to the meaning of the sentence, the replacement of it with "*розуміє*" is used.

6) - *Our soldiers apprehended her attempting to steal the batteries.* (GG)

- *Наші бійці затримали її, коли ти намагалась викрасти батареюк.*

Another example of differentiation is the rendering of the word "*soldier*" as "*бійці*". This change can be explained by the fact that the word "*солдати*" is used many times, so to avoid general repetitions in the text, it can be replaced by the word "*бійці*".

7) - *Guardians of the Galaxy.* (GG)

- *Вартові галактики.*

In this example, the rendering "*guardians*" as "*вартові*" is used.

8) - *But waging war on other countries has never been our way.* (BP)

- *Але ведення війни на інших землях ніколи не було нашим методом*

In a Ukrainian sentence, we find the usage of the word "*землі*", since everything is explained by the situation in which the word is used. With the help of both English and Ukrainian sentences, we can completely recreate the concept of war.

9) - *And I suppose you still aim to win this war through magic?* (CA)

- *I я припускаю, що ти все ще прагнеш не зайняти останнє місце в цій війні за допомогою свого чаклунства?*

In this case, the phrase "*through magic*" is transferred as "*за допомогою чаклунства*".

10) - *Hey, Cap, my brother says you took out four German tanks all by yourself.* (CA)

- *Агій, Кеп, мій брат каже, що знищив чотири німецькі танки власноруч.*

Another example of differentiation is the rendering of the word "*yourself*" as "*власноруч*". These sentences help to emphasize and depict this power that the main character has.

11) - *Our enemies' weapons will be powerless against us. If they shoot down one plane, hundreds more shall rain fire upon them.* (BP)

- *Гармати наших ворогів будуть безсилою проти нас. Якщо вони знищать один літак, на них обрушиться на сотні інших.*

In the following examples, the translator renders the meaning of "*shoot down*" as "*знищать*" and "*rain fire*" as "*обрушиться*". In the Ukrainian version, the concept of war is conveyed through the words: *знищать, гармати*.

12) - *Today Tony Stark's ingenuity continues to protect freedom and American interest around the globe.* (IM)

- *Сьогодні продовжує захищати свободу та інтереси Америки по всьому світу винахідливість Тоні Старка.*

The last one is conveying the concept of "*around the globe*" through the "*по всьому світу*".

Speaking on lexical transformations, 50 examples were considered, which can be taken as 100%, and the percentage of each transformation will be equal to the number of examples of this transformation found.

Found 3 cases of transcription, 7 transliterations, 19 modulations, 5 examples of generalisation, 4 cases of substantiation and 12 differentiations. Converting into percentages, we have: transcription 6%, transliteration 16%, modulation 38%, generalization 10%, substantiation 8% and differentiation 24%.

We can conclude that among lexical transformations, modulation (38%) takes first place, followed by differentiation (24%), transliteration (14%), generalization (10%), substantiation (8%), and transcription (6%).

2.2 Grammatical transformations in the Ukrainian translation of Marvel films

1 Transposition:

In the following examples, there is transposition, that is, when in the translation sentence we can change the places of the clauses. In this way, sentences become more interesting and the usual direct order of words can be avoided. It should be noted that the following sentences will not lose their message and meaning. Inversion will be used in many Ukrainian sentences, which is quite common in this type of discourse. Words and phrases: *freedom, spy, soldier, weapons, civilian, win, death* and their Ukrainian translation will help convey the concept of war in both languages:

1) - *Today Tony Stark's ingenuity continues to protect freedom and American interest around the globe. (IM)*

- *Сьогодні продовжує захищати свободу та інтереси Америки по всьому світу винахідливість Тоні Старка.*

2) - *You're a spy, not a soldier. Now you want to wade into a war. (AV)*

Ти не солдат, а шпигун. Тепер ти на війну хочеш йти.

3) - *War hasn't started yet. (AV)*

- *Війна ще не почалась.*

4) - *Stark Industries would go on to contribute to every major weapons system through the Cold War. (IM)*

- *Старк Індастріс робила внесок у кожну велику систему озброєнь під час холодної війни.*

5) - *Until I'm certain my team can't hold it, I will not order a nuclear strike against a civilian population. (AV)*

- *Я не буду наказувати наносити ядерний удар по цивільному населенню, поки не буду впевнений, що моя команда не витримує.*

6) - *Very few outside the military got a firsthand look at their adversary.* (HK)

- *На власні очі свого супротивника, з не військової сфери, бачило дуже мало осіб.*

7) - *Anyway, before I was so rudely interrupted, that time I was a World War II vet.* (HK)

- *У всякому разі, я був ветераном Другої світової війни, до того, як мене так грубо перервали.*

8) - *Death will remain a stranger to both of us as long as the light burns within the planet.* (GG)

- *Поки на планеті горітиме світло, смерть залишатиметься чужою для нас обох.*

9) - *Stark Industries would go on to contribute to every major weapons system through the Cold War.* (IM)

- *Старк Індастріс робила внесок у кожну велику під час холодної війни систему озброєнь.*

10) - *Victory in ritual combat comes by yield or death. If any tribe wishes to put forth a warrior, I now offer a path to the throne.* (BP)

- *В ритуальному бою перемога приходить або поступкою або смертю. Я пропоную шлях до аж трону, якщо будь-яке плем'я бажає висунути свого воїна.*

11) - *I have seen the future, Captain. There are no flags but Hydra's.* (CA)

- *Я бачив майбутнє, капітане. Крім Гідри нема прапорів.*

2 Replacement:

1) - *Today Tony Stark's ingenuity continues to protect freedom and American interest around the globe.* (IM)

- *Сьогодні продовжує захищати свободу та інтереси американців по всьому світу винахідливість Тоні Старка.*

In this sentence, there is rendering of the adjective "American" through the noun "американці". With the help of both English and Ukrainian sentences, we can completely recreate the concept of war.

2) - *The tank explodes, raining debris.*

- *Вибух танка, дощ з уламків.* (IM)

In the following example, we see the transfer of the verbs "explodes" and "raining" as corresponding nouns, changing the grammatical structure of the sentence.

3) - *No, it's won by soldiers.* (AV)

- *Ні, перемога за солдатами.*

The replacement of the passive verb "is won by" with the noun "перемога", to avoid the passive state in the Ukrainian translation is present here. Also, in this case, we can see the shift of the logical focus from the words soldiers to the word "перемога".

4) - *Good to see you on your feet, Soldier. How do you feel?* (HK)

- *Радий бачити тебе на ногах, солдате. Як самопочуття?*

We can find the replacement of the construction "how do you feel" with the noun "самопочуття", which will only emphasize that translator is talking about the state of health.

5) - *Perhaps it will provide you solace that your deaths are not without purpose.* (GG)

- *Можливо, це дасть вам невелику розраду в тому, ви помрете не дарма*

Here from the noun "deaths" to the corresponding verb to make the sentence grammatically complete, with two main clauses. In the Ukrainian version, the concept of war is conveyed through the word: *помрете*.

6) - *Our our weapons will not be used to wage war on the world. It is not our way to be judge jury and executioner for people who are not our own.* (BP)

- *Наша зброя не буде використана для війни зі світом, це не наш спосіб судити та катувати людей, які не є нашими.*

Another example of grammatical replacement, where we see the change of nouns that indicate a profession with verbs that characterize the activities of these people. In this way, the Ukrainian sentence becomes complex.

7) - *And it is my responsibility to make sure our people are safe.* (BP)

- *Я відповідаю за те, щоб наші люди були в безпеці.*

In the Ukrainian translation, the possessive pronoun and the noun "my responsibility" can be translated by the pronoun with the verb "я відповідаю". This translation reflects the meaning of the original sentence. This sentence emphasizes the effort to keep people safe, which is so important during wartime.

8) - *I killed in America, Afghanistan, Iraq. I took life from my own brothers and sisters right here on the continent. And all this death, just so I can kill you. (BP)*

- *Я вбивав в Америці, Афганістані, Іраку. Я позбавив життя своїх братів і сестер. І всі ці смерті, щоб я міг тебе вбити, прямо тут, на континенті.*

In this case, we consider a syntactic replacement, that is, so there is the change of the plural in the English version to the singular in the Ukrainian version. This sentence not only fully reflects the concept of war, but also reinforces all the character's evil.

9) - *I know how colonizers think. So we're gonna use their own strategy against them. (BP)*

- *Я знаю, мислення колонізаторів, то ж ми використаємо їхню стратегію проти них.*

This example shows that it is also possible to translate the construction "how think" as "мислення". In this case, the concept considered in this work is conveyed through the words *colonizers and strategy*.

10) - *What's with all the fighting? Don't you know there's a war on? (CA)*

- *До чого сваритися? Забув, що йде війна?*

Here the noun is replaced by a verb. Such a change can be explained by the fact that in the Ukrainian language, verbs and not nouns are most often present in an incomplete sentence.

11) - *Son, do you want to serve your country? On the most important battlefield in this war? (CA)*

- *Сину, ти хочеш бути солдатом своїй країні? На вирішальному полі бою в цій війні?*

In the last example, the verb "to serve" is transferred with the noun "солдат" to indicate what exactly is meant. The concept "war" can be fully reproduced using both English and Ukrainian sentences.

3 Addition:

In the following examples in the Ukrainian translation, we will find the supplement of certain words that will not change the meaning of the sentence, but will only emphasise or reduce the meaning of other words in this sentence and make the sentence more flamboyant with subordinate clauses. What's more, the words we add to the sentence can better reveal the content of the text and adapt it for the Ukrainian audience. In the English version, the concept of war is conveyed through such words as *ammo, murders, enemies, rule, death, save, war, blood, civilians, battle*. In the Ukrainian version, the concept of war is conveyed through such words as: *війна, битва, зброя, смерть, знищити*:

1) - *Where are you going to store all that ammo? (IM)*

- *І де ж саме ти збираєшся зберігати всі ці боєприпаси?*

2) - *I didn't like it either when those weapons destroyed my village. What you just saw, that's your legacy – your life's work in the hands of these murderers. (IM)*

- *А знаєте, мені теж не подобалося, коли та зброя знищила усе моє село. Те, що ви щойно бачили, це і є ваша спадщина -справа цілого вашого життя в руках цих убивць.*

3) - *Phase Two isn't ready; our enemy is. We need a response team. (AV)*

- *Другий етап не готовий; на відміну від нашого ворога. Нам потрібна група надзвичайного реагування.*

4) - *Stark has made a masterpiece of death. A man with a dozen of these could rule from the Pacific to the Ukraine. (IM)*

- *Старк створив шедевр смерті. З дюжиною таких можна правити від Тихого океану до України.*

5) - *Memorial to the War Over Xandar, when you single-handedly saved the galaxy. (GG)*

- Це пам'ятник війні за Ксандар, коли ви самотужки врятували цілу галактику.

6) - *Perhaps it will provide you solace that your deaths are not without purpose.* (GG)

- Можливо, це дасть вам невелику розраду в тому, ви помрете не дарма.

7) - *The tribes lived in constant war with each other until a warrior shaman received a vision from the Panther goddess.* (BP)

- Племена жили в стадії постійної війні одне з одним, поки воїн-шаман не отримав видіння від богині Пантери.

8) - *It was taken by British soldiers in Benin but it's from Wakanda and it's made out of vibranium.* (BP)

- Його забрали солдати в Беніні, але родом він із Ваканди і виготовлений із вібранію.

9) - *Victory in ritual combat comes by yield or death. If any tribe wishes to put forth a warrior, I now offer a path to the throne.* (BP)

- В ритуальному бою перемога приходить або поступкою або смертю. Я пропоную шлях до аж трону, якщо будь-яке плем'я бажає висунути свого воїна.

10) - *German operas about war and heroes. Blood and race. Gods afoot upon the earth.* (CA)

- Німецьки опери про війну. Кров, раса і герої. Боги ходять по нашій землі.

11) - *And I suppose you still aim to win this war through magic?* (CA)

- І я припускаю, що ти все ще прагнеш не зайняти останнє місце в цій війні за допомогою свого чаклунства?

12) - *That was the easiest battle of the war.* (CA)

- Це була найлегша битва цієї війни.

4 Omission:

Speaking on omission in the examples below, the translation will lose some words that do not carry important information for understanding the meaning of the sentence and their omission does not change the meaning of the sentence. In this way,

we can save the reader or viewer from unnecessary information. Speaking of English sentences, the above-mentioned concept is conveyed through such words as: *death, rule, war, civilians, survive, kill*. Speaking of Ukrainian translations, we have: *війна, прапор, дім, смерть, люди*:

1) - *Stark has made a masterpiece of death. A man with a dozen of these could rule from the Pacific to the Ukraine.* (IM)

- *Старк створив шедевр смерті. З дюжиною таких можна правити від Тихого океану до України.*

2) - *This is a man who means to start a war and if we don't stay focused he'll succeed.* (AV)

- *Це людина, яка хоче війни, і якщо ми не зосередимося, він цього досягне.*

3) - *We've got civilians trapped.* (AV)

- *Маємо людей в пастці.*

4) - *Put you damn guns down!* (GG)

- *Покладіть свою клятву зброю!*

5) - *Can we please just put the bickering on hold until after we survive the massive space battle?* (GG)

- *Поки ми не переживемо масштабну космічну битву, чи можемо ми призупинити сварки?*

6) - *Then I ask, you kill him where he stands, or you bring him back to us.* (BP)

- *Тоді, убий його там, де він зараз, або поверни до нас.*

7) - *We're going to win this war because we have the best men...and because they are going to get better.* (CA)

- *Ми не програємо цю війну, тому що у нас є найкращі люди... і вони стануть кращими.*

8) - *I want to go home. I want this war to end.* (CA)

- *Хочу додому, хочу, щоб війна закінчилася.*

9) - *You wear a flag on your chest and think you fight a battle of nations?* (CA)

- *Ви носите прапор на грудях і думаєте, що б'єтесь у війні народів?*

5 Integration:

In these 5 examples, the translation will combine two sentences into one to make it larger and more meaningfully complete. Moreover, in this way interpreter can fill the text with complex and compound sentences to make it more interesting:

1) - *Our weapons will not be used to wage war on the world. It is not our way to be judge jury and executioner for people who are not our own.* (BP)

- *Наша зброя не буде використана для війни зі світом, це не наш спосіб судити та катувати людей, які не є нашими.*

In the Ukrainian translation, we see a compound sentence that conveys the concept of war through such words as: *зброя, катувати та судити.*

2) - *I know how colonizers think. So, we're gonna use their own strategy against them.* (BP)

- *Я знаю, мислення колонізаторів, то ж ми використаємо їхню стратегію проти них.*

In this case, we see a complex sentences, the concept is expressed through the words *colonizers and strategy.*

3) - *Hitler speaks of a thousand-year Reich. Yet he cannot feed his armies for a month.* (CA)

- *Гітлер говорить про тисячолітній Рейх, але його хлопці не їли вже 30 днів.*

Such a sentence once again emphasizes that Hitler is a negative character and shows his double standards regarding his desires and reality.

4) - *Hydra has perfected a weapon which can destroy my enemies in one swift, brutal stroke. Wherever they are, no matter how many forces they possess. All in a matter of hours.* (CA)

- *Гідра вдосконалила зброю, яка може знищити моїх ворогів. Де б вони не були, якою б силою не володіли, все за лічені години, одним стрімким, жорстоким ударом.*

This sentence and its translation into Ukrainian reveal the concept of war to the reader. The sentence speaks of a perfect weapon that can destroy everything, and the adjectives only enhance its meaning.

5) - *I want to go home. I want this war to end.* (CA)

- *Хочу додому, хочу, щоб війна закінчилася.*

When translated, we see the union of two small English sentences into one complex Ukrainian one. In the first part, the concept of war is not expressed directly, but the focus is only on sadness for home.

6 Segmentation:

Unlike the previous examples, the sentences below will divide one sentence into two separate ones so that the content focuses on each sentence separately:

1) - *They'll arm oppressed people all over the world, so they can finally rise up and kill those in power, and their children and anyone else who takes their side.* (BP)

- *Вони озброюватимуть пригноблених людей всюди. Щоб нарешті вони могли повстати і вбивати тих, хто керує. Та їхніх дітей, і будь-кого, хто встане на їхній бік.*

We see an English sentence that is quite difficult to understand. That is why this sentence is divided into 3 fragments when translated. It is this division that shifts the focus to each sentence separately. The concept of war is expressed through the words: *oppressed, rise up, power and kill.*

2) - *Ladies and gentlemen, this morning we do not take another step toward annihilation. Today, we take the first step on the path to peace.* (CA)

- *Пані та панове. Сьогодні вранці ми не робимо жодного кроку до знищення. Сьогодні ми робимо перший крок на шляху до миру.*

In the second example, we see splitting one sentence into two separate ones and moving the focus to each of them. The concept of war in both sentences is expressed with the help of such words as: *peace, annihilation, знищення, мир.*

In summary, among the grammatical transformations, 11 cases of transposition, 11 examples of replacement, 12 examples of addition, 9 omissions, 5 integration and 2 examples of segmentation were found. Converting into percentages, we have: transposition 22%, replacement 22%, addition 24%, omission 18%, integration 10%, segmentation 4%. That is, addition prevails in this section, followed by transposition and replacement, followed by omission, integration and segmentation.

2.3 Lexical and grammatical transformations in the Ukrainian translation of Marvel films

1 Compensation:

1) - *Well Miss Brown, it's an imperfect world and I assure you, the day weapons are no longer needed to keep the peace. (IM)*

- *Міс Браун, це недосконалий світ, проте я запевняю вас, що сьогодні зброя більше не потрібна для підтримки миру.*

Here the target material removes "well" from the first part of the sentence and transfer it to the second part, since the meaning of the sentence will not be lost. The concept "war" can be fully reproduced using both English and Ukrainian sentences.

2) - *Why should I do anything, they're either going to kill me or I'm going to die in a week. (IM)*

- *Навіщо мені щось робити, мене або вб'ють, або я помру сам через тиждень.*

In this example, the phrase "they're either" is removed and "сам" is added, but the stylistic coloring is preserved. The concept of war is conveyed through the English word "kill" and its translation "вб'ють".

3) - *Your target is a fugitive from the US government and stole military secrets. (HK)*

- *Ваша мета - втікач від уряду, який викрав військові секрети США.*

Here we can see the transfer of "US" to another part of the sentence. In this way, the translation preserves the meaning of the sentence and the loss suffered by the US government.

4) - *I killed in America, Afghanistan, Iraq. I took life from my own brothers and sisters right here on the continent. And all this death, just so I can kill you. (BP)*

- *Я вбивав в Америці, Афганістані, Іраку. Я позбавив життя своїх братів і сестер. І всі ці смерті, щоб я міг тебе вбити, прямо тут, на континенті.*

In this example, we have several sentences. Since they are related to each other and complement each other, translator can remove the part "*right here on the continent*" and add it to the second sentence.

5) - *German operas about war and heroes. Blood and race. Gods afoot upon the earth.* (CA)

- *Німецьки опери про війну. Кров, раса і герої. Боги ходять по нашій землі.*

The same situation as the previous example. We have sentences that are related and can compensate for "*heroes*". The concept of war can be seen in the words: *blood and race*.

6) - *Hydra has perfected a weapon which can destroy my enemies in one swift, brutal stroke. Wherever they are, no matter how many forces they possess. All in a matter of hours.* (CA)

- *Гідра вдосконалила зброю, яка може знищити моїх ворогів. Де б вони не були, якою б силою не володіли, все за лічені години, одним стрімким, жорстоким ударом.*

Since both sentences are about weapons, it is possible to remove the phrase "*in one swift, brutal stroke*" from one sentence and add it to the other. To convey the concept of war, the word "*destroy*" is used, letting us understand that it is talked about the power of a weapon.

7) - *Ex-boyfriend abandons you, becomes a sanity-challenged killer mutant in tights.* (DL)

- *Нездоровий колишній хлопець кидає тебе, стає мутантом-вбивцею в колготках.*

It is also a good decision to remove "*sanity-challenged*" from the first part of the sentence and transfer it to the second part, since the meaning is preserved. Moreover, this word only emphasizes the fact that we are talking about a strong and mentally ill character.

2 Total reorganization:

Here, during the translation, we will see the change of the sentence or part of the sentence completely, but keeping its meaning. In this way, translator adapts the

sentence for certain readers, emphasizes the content of the sentence or makes it more comical, serious, etc. Also, a similar change adapts the sentence to the norms of one or another language, in this case Ukrainian. Even though the structure of each sentence changes, all sentences will convey the concept of war. In English examples you can find such words as: *death, peace, weapons, blood, kill, injured, battlefield, win, misery, enemy*. In the Ukrainian translation we see: *антагоніст, спокій, вбити, солдати, перемога, правити, біженці, кінець, мир, смерть*:

1) - *To challenge them, is to court Death.* (AV)

- *Гратися з ними означає танцювати з пані Смертю.*

In this case, we see an almost complete change of the reason, but at the same time it is possible to convey its essence in the Ukrainian translation. The concept is reproduced using the word "*death*". It should also be noted that Ukrainian sentences sound interesting and sarcastic.

2) - *My old man had a philosophy: peace means having a bigger stick than the other guy.* (IM)

- *Дідусь казав: мир, це коли ти маєш крутішу іграшку, ніж хтось інший*

In the Ukrainian translation, the phrase "*my old man*" is rendered as "*дідусь*". This is a vivid example when there are no elements left from the original material, but the essence is transferred.

3) - *I don't know about you, but I want to sell some weapons.* (IM)

- *Складеш компанію для продажу зброї?*

Here the concept is conveyed using the word "*weapon*". We see that the Ukrainian translation almost does not preserve the elements of the English sentence, but reworks everything for its audience.

4) - *He's got the same blood on his hands that Loki does, but right now we gotta put that behind us and get this done.* (AV)

- *Він несе таку саму відповідальність, що й Локі, але зараз ми повинні поставити все на паузу і діяти.*

In this example, both sentences convey the concept of war, although at first glance they are not similar at all.

5) - And what do you say to your other nickname: "The Merchant of Death?"

(IM)

- А як щодо таємного прізвиська: «Торговець смертю»?

These sentences are similar but have different grammatical connections. The concept is conveyed through the word: *death*.

6) - *Do with her as you please.* (GG)

- *Вона вся твоя.*

Example 6 shows us a complete sentence change. The sentence emphasizes that the author does not care about the fate of the girl. The concept of war is not directly expressed here.

7) - *Your name doesn't matter. I'll be free of these shackles soon enough, and I'll kill you, I swear.* (GG)

- *Твоє ім'я ніщо для мене. Коли я звільнюся, тобі кінець, пам'ятай це.*

We see another sentence change. The Ukrainian version shows the character's greater dislike for his interlocutor. The concept of war is conveyed by the word "*kill*" in its translation.

8) - *You let refugees in, they bring their problems with them. And then Wakanda is like everywhere else.* (BP)

- *Ти приймаєш біженців, з їхніми невдоволеннями. І так ми, стаємо як і кожна інша країна.*

In this example, we also see changes in the sentence structure. The concept of war is conveyed by the words: *refugees* and *problems*.

9) - *We are told that multiple people have been injured.* (SM)

- *Не обійшлося без чималих поранень.*

Here in translation, we see the change of the sentence but keeping its meaning clear for us. The above concept is conveyed through the word: *поранення*.

10) - *I am not King of all people. I am King of Wakanda.* (BP)

- *Я не правлю всіма народами. Я правлю Вакандою.*

Even though the structure of each sentence changes, both sentences convey the concept of war. The concept is reproduced using the word "*правити*".

11) - *Would you kill me, my love?*

For Wakanda? Without question. (BP)

- *Ти не пощадиш мен , моя любов?*

Для Ваканди? Сто відсотків.

This sentence shows that protecting the motherland during war is more important than love. This change adapts the sentence to the norms of Ukrainian language .

12) - *Don't win the war till I get there.* (CA)

- *Не перемагай без мене.*

English sentence has a negation character, which is transferred to the Ukrainian translation with the help of other constructions. The concept of war is also preserved in the word "*win*".

13) - *I want what every soldier on every battlefield wants.* (CA)

- *В нас з солдатами спільна мрія.*

In this case, we also see an almost complete change of the sentence, but at the same time it is possible to convey its essence in the Ukrainian translation. The concept is reproduced using the words: *soldiers and battlefield*.

14) - *Hitler speaks of a thousand year Reich. Yet he cannot feed his armies for a month.* (CA)

- *Гітлер говорить про тисячолітній Рейх, але його хлопці не їли вже 30 днів.*

Here translator adapts the sentence for certain readers, emphasizes the content of the sentence. The concept of war is conveyed by the words: *armies and Hitler*.

15) - *Why am I dead? Why did you all kill me?* (HK)

- *Куди дівся пульс? За що ви всі мене вбили?*

Even though the structure of each sentence changes, sentences convey the concept of war. The concept is reproduced using the words: *dead and kill*.

16) - *Your insides are a war zone. Not to mention your outsides.* (DL)

- *В тобі панує лише бійка . Не беручи до уваги обличчя.*

These sentences are similar but have different grammatical connections. The concept is conveyed through the word: *war zone*.

17) - *You know how many people I've killed to find you? (DL)*

- *Ти знаєш, скільки життів я забрав, щоб бути тут?*

These sentences show the characters' hatred for each other. The concept of war is conveyed by the word "*kill*".

18) - *Either I kill him, or he kills me. Let's put him out of our misery. (DL)*

- *Або я, або він мене. Подаруємо йому спокій.*

The Ukrainian sentence loses certain elements of English and has a different structure. The concept of war is expressed by the word "*kill*".

19) - *You can't kill me, Wade. I'm the only one who can fix that ugly mug. (DL)*

- *Ти не можеш вбити мене, Вейд. Без мене твоїй чашиці гайки*

Once again, we see that the second part of the sentence the Ukrainian translation almost does not preserve the elements of the English sentence, but reworks everything for its audience.

20) - *I'll tell you what I call him: Public Enemy #1. (SM)*

- *Я дав йому прізвисько :Лідер з громадських антагоністів.*

Here, we see the change or part of the sentence completely, but the meaning is the same.

21) - *I told you I never wanted to do this ever again! (SM)*

- *Кажу, я не переживу ще одного раунду!*

Even though the structure of each sentence changes, all sentences will convey the concept of war.

3 Antonymic:

1) - *I saw you as a soldier first. (IM)*

- *Я ще не бачив тебе солдатом.*

In the English sentence it is about the loss of a soldier for the first time, so translator can use the antonymic translation and replace it with "*ще не бачив*". This

construction is more characteristic of the Ukrainian language. The concept is expressed through the word: *soldier*.

2) - *Is this the first time you've lost a soldier?* (AV)

- *Ви ніколи раніше не втрачали солдата?*

In the following example, the expression "*ніколи раніше*" is used, which is an antonym for the expression in the original sentence. Ukrainian translation emphasises the emotional state. Once again, the concept is expressed by "*soldier*".

3) - *If we don't hold them in the air, we lose everything.* (AV)

- *Якщо ми не стримаємо їх у повітрі, ми не отримаємо нічого.*

To replace the construction "*lose everything*" translator used "*не отримаємо нічого*", which is more interesting from the point of view of grammar, since in a Ukrainian sentence, unlike in English, two negatives can be used in one sentence.

4) - *Are you telling me one of your Super Soldier experiments got out of the box?* (HK)

- *Тільки не кажіть мені, що один із ваших експериментів щодо Супер Солдатів втік з коробки?*

The original phrase sounds like "*are you telling me*", which is translated as "*ви кажете*", but using the antonymic translation we see "*тільки не кажіть*", which makes the sentence more interesting.

5) - *Well, you might not be mortal, but me.* (GG)

- *Ну, ти, можливо, безсмертний, але не я.*

The construction "*not be mortal but me*" is rendered as "*ти безсмертний, але не я*", in order to avoid literal translation "*ти не смертний, але я*", that would be difficult to imagine among the Ukrainian discourse. In this case, the concept of war is depicted in such words as: *mortal, бесмертний*.

6) - *We will proceed with the mission.* (BP)

- *Ми не закінчили з місією.*

In the Ukrainian translation, instead of the word-by-word translation "*ми продовжимо*" we have "*ми не закінчили*". This sentence allows us to understand that we are talking about soldiers. It is the soldiers who are the main focus in the war.

7) - *Would you kill me, my love?* (BP)

- *Ти не пощадиш мене, моя любов?*

This example also has such a transformation, as we can find the rendering of "would you kill me" as "ти не пощадиш мене". This sentence shows that protecting the motherland during war is more important than love.

8) - *We're going to win this war because we have the best men and because they are going to get better.* (CA)

- *Ми не програємо цю війну, тому що у нас є найкращі люди і вони стануть кращими.*

Since the phrase "перемогти" appears repeatedly throughout the film, it is better to replace it with the antonym "не програти" to avoid repetition. The concept of war is conveyed through the English word "win" and its translation.

9) - *And I suppose you still aim to win this war through magic?* (CA)

- *І я припускаю, що ти все ще прагнеш не зайняти останнє місце в цій війні за допомогою свого чаклунства?*

The situation is similar to the previous example, only this time the more complex construction "не зайняти останнє місце" is used.

10) - *If we take it away, our victory is assured.* (CA)

- *Якщо ми його не залишимо, наша перемога гарантована.*

This example also has such a transformation, as we see the rendering of "if we take it away" as "якщо ми його не залишимо". With the help of both English and Ukrainian sentences, we can completely recreate the concept of war.

11) - *You aren't the only one with a war to win.* (DP)

- *Ти не єдиний, хто має не програти війну.*

Another example of the use of antonymic translation. This sentence indicates that victory in this war is important for absolutely everyone.

12) - *I'm gonna kill him.* (DP)

- *Я не залишу його в живих.*

To make the sentence more interesting, it is better to use the phrase "kill him" into Ukrainian as "не залишити його в живих".

13) - *And by dance, I mean try to kill each other.* (DP)

- *Під танцями я маю на увазі спроби не дати жити один одному.*

The original phrase sounds like "kill each other", which is translated as "вбити один одного", but using the antonymic translation we have "не дати жити один одному".

14) - *So, wait, are you gonna go into battle dressed as a cool youth pastor.*

(SM)

- *Тож, почекай, ти ж не підеш у бій у костюмі крутого молодіжного пастора?*

In the following example, we can find the expression "ти ж не підеш", which is an antonym for the expression in the original sentence. These sentences only emphasize the dangerous and at the same time comical situation, and the concept of war is conveyed through the word "battle" and its translation.

15) - *And we can confirm at least one person has been killed.* (SM)

- *І ми можемо підтвердити, що принаймні одна людина не вижила.*

In the last example, the phrase "has been killed" is used, which is translated as "було вбито", in order to avoid passivity in the Ukrainian translation, the antonymic transformation "не вижити" is used.

4 Idioms:

The last aspect that also needs to be paid attention to is the translation of idioms and phraseological units. They exist in every language, and for their adequate translation, one should use appropriate equivalents and turn to dictionaries to find them. Idioms are often found in films in order to make it more elaborate and engrossing:

1) - *The soldier - the man out of time.* (AV)

- *Солдат - людина поза часом.*

This idiom tells us that regardless of changes in seasons, changes in time or climate, fashion and trends, power or borders, or any other changes, soldiers will always be needed.

2) - *Hold it together, soldier!* (HK)

- Тримай себе в руках, солдате!

In this sentence, it is implied that despite all the complexity of the situation, real soldiers must manage themselves and follow orders, because the course of the war depends on them.

3) - *Very few outside the military got a firsthand look at their adversary.* (HK)

- На власні очі свого супротивника, з не військової сфери, бачило дуже мало осіб.

The underlined phrase tells us that in real life, few people who do not belong to the defense sector faced danger. Here the concept of war is conveyed through the words *adversary and military*.

4) - *That'll make my day. I can kill two birds with one stone.* (BP)

- Це зробить мій день. Я можу вбити двох зайців одним пострілом.

The first sentence in both languages means to raise your spirits for the whole day because of some particular thing or event. The second sentence says that you can solve two problems or do several things at the same time. Here the concept of war is conveyed through the word *kill*.

5) - *Wherever they are, no matter how many forces they possess. All in a matter of hours.* (CA)

- Де б вони не були, якою б силою не володіли, все за лічені години, одним стрімким, жорстоким удар.

This idiom suggests that a certain thing can destroy everything with incredible speed. With the help of both English and Ukrainian sentences, we can completely recreate the concept of war.

6) - *Good to see you on your feet, Soldier. How do you feel?* (HK)

- Радий бачити тебе на ногах, солдате. Як самопочуття?

The phrase "*on feet*" means an improvement in physical condition.

7) - *We are not soldiers! I'm not marching to Fury's fife.* (AV)

- Ми не солдати! Я не плясатиму під дудку Ф'юрі.

The last example of the translation of an idiom from English to Ukrainian shows us the refusal to obey an order. The concept of war is conveyed through the English word "*soldier*" and its translation.

In the third section, 7 cases of compensation, 21 total reorganization, 15 cases of antonymic translation and 7 idioms were found. Based on the results, we have compensation 14%, total reorganization 42%, antonymic translation 30% and idiom 14%. We can conclude that total reorganization is used the most, followed by antonymic translation, compensation and idioms.

Table 2.1

Transformations in the Ukrainian translation of Marvel films

Transformation	Quantity	Percentages
<i>Lexical transformations</i>		
modulation	19	38%
differentiation	12	24%
transliteration	7	14%
generalization	5	10%
substantiation	4	8%
transcription	3	6%
<i>Grammatical transformations</i>		
addition	12	24%
transposition	11	22%
replacement	11	22%
omission	9	18%
integration	5	10%
segmentation	2	4%
<i>Lexical and grammatical transformations</i>		
total reorganization	21	42%
antonymic translation	15	30%
compensation	7	14%

idiom	7	14%
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Examining this table, we can conclude that among lexical transformations modulation prevails, which is 38%, among grammatical transformations the first place is occupied by addition, which is 24% of all transformations in this section, in speaking of lexical and grammatical transformations, total reorganization is the most common. namely in 42%.

Average indicators are differentiation 24%, transliteration 14%, generalization 10%, transposition 22%, replacement 22%, omission 18% and antonymic translation 30%. The most used lexical transformations were substantiation 8% and transcription 6%, among grammatical transformations we single out integration 10% and segmentation 4%, and among lexical and grammatical transformations we have compensation 14% and idiom 14%.

In general, total reorganization was the most common, and segmentation was the least common.

CONCLUSIONS

War. It comes uninvited and sometimes unexpectedly. War destroys plans for the present and the future, destroys cities, villages and people's homes. Destroys the dreams, peace and life of everyone who met her. War never asks if people are comfortable next to it, it only controls their lives. War takes the lives of innocent people, leaving them forever only in the last photo in their family's phone.

For Ukrainians, the war began in April 2014, and "came to visit" again in February 2022. Each of us sees what our enemy is capable of, helps our soldiers and volunteers and sincerely believes in victory.

Unlike in real life, the war in the world of Marvel movies has elements of fantasy, romanticism and the obligatory victory of the protagonists.

In our work, we learned that war can be different (short and long, international and civil), have different associations and means of its verbalization, for example: battle, attack, explosion, bloodshed, etc. In various discourses, the concept of war is often conveyed as an element of a game, a trip, or a natural disaster. In different

cultures, the concept of war is perceived differently, although it itself is universal. Some try to "soften" its meaning and use metaphors, while others talk about the war directly.

Considering the concept of war on the example of Marvel films, we see that this concept is conveyed through such words as: *weapon, win, soldier, kill, peace, guardians, etc.* For an adequate translation of foreign texts, and especially film discourse, various translation transformations should be used, which change sentences in accordance with the language norms of one or another culture, make the target text more compelling and help convey those elements that do not have a word-by-word translation.

The prospects of the research lie in the constant relevance of this topic. Unfortunately, war will never disappear from the real life of people, movies, books and games. For intercultural exchange, we need to understand how to correctly verbalize and transfer the concept of war from one language to another.

Understanding the means of verbalizing the concept of war in Ukrainian society will help spread Ukrainian culture to other countries of the world and improve and speed up the process of cultural exchange on the one hand and help linguists and translators from different languages correctly and adequately convey the meaning of this concept on the other hand.

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ANNEX

1. *The tribes lived in constant war with each other until a warrior shaman received a vision from the Panther goddess. — Племена жили в стадії постійної війни одне з одним, поки воїн-шаман не отримав видіння від богині Пантери.*

2. *Stark has made a masterpiece of death. A man with a dozen of these could rule from the Pacific to the Ukraine. — Старк створив шедевр смерті. З дюжиною таких можна правити від Тихого океану до України.*

3. *You're saying that this Asgard is declaring war on our planet? — Ти хочеш сказати, що цей Асгард оголошує війну на нашій планеті?*

4. *War hasn't started yet. — Війна ще не почалась.*

5. *Stark Industries would go on to contribute to every major weapons system through the Cold War. — Старк Індастріс робила внесок у кожну велику систему озброєнь під час холодної війни.*

6. *Hitler speaks of a thousand year Reich .Yet he cannot feed his armies for a month. — Гітлер говорить про тисячолітній Рейх, але його хлопці не їли вже 30 днів.*

7. *Smarter weapons, fewer casualties. A dedication to preserving life. — Новітня зброя, менше втрат. Захопленість в збереженні життя.*

8. *We have orders, we should follow them .— У нас є накази, ми повинні виконувати їх.*

9. *Why am I dead? Why did you all kill me? — Куди дівся пульс? За що ви всі мене вбили?*

10. *The point is, we aren't stupid enough to help kill the Guardians of the Galaxy. — Суть в тому, що ми не настільки тупі, щоб допомогти знищити Вартових Галактики.*

11. *But waging war on other countries has never been our way. — Але ведення війни на інших землях ніколи не було нашим методом.*

12. *What's with all the fighting? Don't you know there's a war on?* — До чого сваритися? Забув, що йде війна?

13. *You gonna follow Captain America into the jaws of death?* — Ти супроводиш Капітана Америку в пасть смерті?

14. *Son, do you want to serve your country?* — Сину, ти хочеш бути солдатом своєї країни?

15. *We've got civilians trapped.* — Маємо людей в пастці.

16. *Put you damn guns down!* — Покладіть свою клятву зброю!

17. *It was taken by British soldiers in Benin but it's from Wakanda and it's made out of vibranium.* — Його забрали солдати в Беніні, але сам він із Ваканди і виготовлений із вібранію.

18. *Everything you will need to build this weapon.* — Все що вам знадобиться для створення цієї рушниці.

19. *I want to put some tape over the death button!*— Я хочу наклеїти липку стрічку на кнопку смерті!

20. *General Patton has said that "wars are fought with weapons and won by men."* — Генерал Паттон сказав, що «війни ведуться зброєю, а виграють їх військовим».

21. *And you dream of Stark's throne we have a common enemy.* — А ти мрієш про трон Старка- у нас спільний ворог.

22. *Our enemies' weapons will be powerless against us. If they shoot down one plane, hundreds more shall rain fire upon them.* — Гармати наших ворогів будуть безсилою проти нас. Якщо вони знищать один літак, на них обрушиться на сотні інших.

23. *They cornered a lot of civilians in there.* — Вони загнали чимало мирних жителів туди

24. *Good to see you on your feet, Soldier.* — Радий бачити тебе на ногах, солдате.

25. *Pissed off and ready for Round 3.* — Розлючений і готовий до 3 туру.

26. *He doesn't grasp that to have peace and freedom you need Power.* — Він не розуміє, що для миру і свободи потрібна сила.

27. *Our soldiers apprehended her attempting to steal the batteries.* — Наші бійці затримали її, коли ти намагалась викрасти батареюк.

28. *Guardians of the Galaxy.* — Вартові галактики.

29. *And I suppose you still aim to win this war through magic?* — І я припускаю, що ти все ще прагнеш не зайняти останнє місце в цій війні за допомогою свого чаклунства?

30. *Hey, Cap, my brother says you took out four German tanks all by yourself.* — Агій, Кеп, мій брат каже, що знищив чотири німецькі танки власноруч.

31. *Today Tony Stark's ingenuity continues to protect freedom and American interest around the globe.* — Сьогодні продовжує захищати свободу та інтереси Америки по всьому світу винахідливість Тоні Старка.

32. *You're a spy, not a soldier. Now you want to wade into a war.* — Ти не солдат, а шпигун. Тепер ти на війну хочеш йти.

33. *Very few outside the military got a firsthand look at their adversary.* — На власні очі свого супротивника, з не військової сфери, бачило дуже мало осіб.

34. *Anyway, before I was so rudely interrupted, that time I was a World War II vet.* — У всякому разі, я був ветераном Другої світової війни, до того, як мене так грубо перервали.

35. *Death will remain a stranger to both of us as long as the light burns within the planet.* — Поки на планеті горітиме світло, смерть залишатиметься чужою для нас обох.

36. *I have seen the future, Captain. There are no flags but Hydra's.* — Я бачив майбутнє, капітане. Крім Гідри нема прапорів.

37. *The soldier - the man out of time.* — Солдат - людина поза часом.

38. *I'm not marching to Fury's fife.* — Я не плясатиму під дудку Ф'юрі.

39. *And we can confirm at least one person has been killed.* — І ми можемо підтвердити, що принаймні одна людина не вижила.

40. *I'm gonna kill him.* — Я не залишу його в живих.

41. *Would you kill me, my love? — Ти не пощадиш мене, моя любов?*

42. *Well, you might not be mortal, but me. — Ну, ти, можливо, безсмертний, але не я.*

43. *I saw you as a soldier first. — Я ще не бачив тебе солдатом.*

44. *I'll tell you what I call him: Public Enemy #1. — Я дав йому прізвисько :Лідер з громадських антагоністів.*

45. *You know how many people I've killed to find you? — Ти знаєш, скільки життів я забрав, щоб бути тут?*

46. *I want what every soldier on every battlefield wants. — В нас з солдатами спільна мрія.*

47. *I am not King of all people. I am King of Wakanda. — Я не правлю всіма народами. Я правлю Вакандою.*

48. *Do with her as you please. — Вона вся твоя.*

49. *To challenge them, is to court Death. — Гратися з ними означає танцювати з пані Смертю.*

50. *And what do you say to your other nickname: "The Merchant of Death?" — А як щодо таємного прізвиська: «Торговець смертю»?*

РЕЗЮМЕ

Дану курсову роботу присвячено дослідженню засобів вербалізації концепту "War" українською мовою. В ході роботи висвітлено основні засоби вебралізації концепту "War". Розглянуто саме значення війни, концепту та кінодискурсу. Зазначено та розглянуто перекладацькі трансформації за допомогою перекладу кінофільмів Marvel. Здійснено перекладацький аналіз фактичного матеріалу дослідження на основі фрагмента з кінострічки "Thor". Крім того, у курсовій роботі складено таблицю, котра містить частоту вживання тих чи інших трансформацій та додаток на 50 речень з кінофільмів Marvel.

Ключові слова: концепт, вербалізація, перекладацький аналіз, кінодискурс, війна, фільми Marvel.