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Department of Theory and Practice of Translation from the English Language

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in Translation Studies

under the title: Peculiarities of reproduction in the Ukrainian language of units of the lexical-semantic field "HATRED" in the American discourse of the dystopia genre (based on the material of the novel The Hunger Games).

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

Особливості відтворення українською мовою одиниць лексико-семантичного поля “HATRED” у американському дискурсі жанру антиутопія (на матеріалі роману The Hunger Games ‘Голодні ігри’).

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ЗАВДАННЯ

на курсову роботу з перекладу з англійської мови для студентів IV курсу

студент _____ 4 курсу _____ Па 09-20 групи, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови і літератури (переклад включно), перша - англійська** освітня програма Англійська мова і друга іноземна мова: усний і письмовий переклад у бізнес-комунікації

Тема роботи **Особливості відтворення українською мовою одиниць лексико-семантичного поля “HATRED” у американському дискурсі жанру антиутопія (на матеріалі роману The Hunger Games ‘Голодні ігри’).**

Науковий керівник Шкута Олена Георгіївна

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Графік виконання курсової роботи

№ п/п	Найменування частин та план курсової роботи	Терміни виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1–5 листопада 2023 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	7–11 лютого 2024 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	28–31 березня 2024 р.	
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2024 р.	
5.	Захист курсової роботи (за розкладом деканату)	2–13 травня 2024 р.	

Науковий керівник _____ (підпис)

Студент _____ (підпис)

**РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ
З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ**

студентки 4 курсу групи Па 09-20, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови і літератури (переклад включно)**, перша – **англійська** освітня програма **Англійська мова і друга іноземна мова: усний і письмовий переклад у бізнес-комунікації** Свіщ Валерії Валеріївни

за темою

Особливості відтворення українською мовою одиниць лексико-семантичного поля “HATRED” у американському дискурсі жанру антиутопія (на матеріалі роману The Hunger Games ‘Голодні ігри’).

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

Усього набрано балів: _____

Оцінка:

‘До захисту’ _____

(42-70 балів)

_____ (підпис керівника)

‘На доопрацювання’ _____

(0-41 балів)

_____ (підпис керівника)

‘ _____ ’ _____ 2024 р

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INTRODUCTION

Relevance of the topic. The feeling of hatred is extremely negative and painful. It is a heavy and intense emotion, causing a desire to resolve conflict or feel strong towards others, but also to cause harm to oneself and others. People, countries, jobs, goods and even yourself. Studying the peculiarities of translating hate speech is an urgent task for modern translation studies, as hate speech is becoming more and more widespread in the world. The Hunger Games by Suzanne Collins is one of the most famous works of the dystopian genre that explores the theme of cruelty and hatred. The translation of the novel into Ukrainian makes it possible to study the peculiarities of the reproduction of the lexical and semantic field "HATRED" in the Ukrainian discourse.

The purpose of the study. The aim of the study is to determine the peculiarities of the lexical and semantic field "HATRED" in the American dystopian discourse on the basis of The Hunger Games novel. To analyze the ways of translating the units of the lexical and semantic field "HATRED" into Ukrainian. Determine whether the peculiarities of Ukrainian discourse affect the translation of hateful vocabulary.

Based on the goal, it is advisable to formulate the following tasks:

1. To define the concepts of "lexical and semantic field" and "HATRED".
2. To characterize the features of the lexical and semantic field "HATRED" in the American discourse.
3. To study the ways of translating hate speech.
4. Identify the key words and phrases included in the lexical and semantic field "HATRED".
5. To determine which methods of translating hate speech are used by Ukrainian translators.
6. To find out whether the peculiarities of Ukrainian discourse affect the translation of hate speech.

The object of the study is the ways of reproducing this sphere in the Ukrainian language, including emotional expressions, verbal constructions and

metaphors that best convey the essence of the emotion of hatred in the context of Ukrainian culture and language. is the lexical and semantic field of "HATRED" in the American dystopian discourse.

The subject of the study is the ways of translating the units of the lexical and semantic field "HATRED" into Ukrainian on the basis of the novel *The Hunger Games*.

The research method is the analysis of literature on translation theory and linguistic and cultural studies. Content analysis of *The Hunger Games* novel "The Hunger Games". Comparative analysis of English and Ukrainian translations of the novel.

Theoretical and practical value of research. Theoretical value lies in the expansion of ideas about translation of the lexical - semantic field "HATRED", and practical value lies in the possibility of applying the obtained results in translation practice. The study of translating the lexical-semantic field "HATRED" into Ukrainian is also important because it contributes to the development of the methodology of translation studies and intercultural communication. The results of this study will be useful for translators who work with texts of dystopian works in English and strive to convey the emotional tone and semantics of 'HATRED'. The importance of this study also lies in the fact that it reveals the cultural and social aspects of hatred through the lens of linguistic expression and its translation. The findings can be used to improve the quality of translations of literary works and reproduce their emotional and semantic content. They can also help to understand translation strategies to better convey the expressiveness and emotionality of hate related texts.

The term paper contains an introduction, three chapters, a conclusion and a list of references.

CHAPTER 1 THEORETICAL FOUNDATIONS OF THE STUDY

1.1 The concept of lexical and semantic field

A lexico-semantic field is a set of paradigmatically related lexical items that are united by a common meaning (sometimes by common formal indicators) and reflect the conceptual, subjective, and functional similarity of the phenomena described. Examples include affinity fields, motion fields, mental activity fields, time fields, weather fields, perception fields, and temperature fields.

Each field has a common (integral) feature that unites all units of this field. These features are called archetypes and are expressed in a vocabulary with a generalized meaning. In the case of the fields listed above, these are *'kinship'*, *'opinion'*, *'temporality (time)'*, *'weather'*, *'perception'*, and *'temperature'*. Individual units in a lexical-semantic field must differ from other units in the same field by at least one distinguishing feature. For example, walk and drive differ in terms of 'mode of movement', walk and walk in terms of 'unidirectional/multidirectional', walk and run in terms of 'intensity', etc [1: 67].

The lexical and semantic fields are not isolated entities. They are interconnected. One of the means of interfield communication is polysemy, when words with different meanings belong to different fields. For example, the word hour, which means time, interval, or 60 minutes, belongs to the temporal lexical-semantic field, and the word good sunny weather, which means good weather, belongs to the meteorological field. Thus, the lexical and semantic fields overlap. The overlap of the fields preserves the continuity of the semantic space and unites the fields into a single linguistic lexical and semantic system.

The organization and structure of the lexical and semantic fields in different languages do not coincide. If you imagine a lexical and semantic field as a mosaic of words, this mosaic varies from language to language. That is, the fields have a different number of cells, not all of which are filled in one language, and what is contained in one cell in one language may be divided into two or more smaller cells

in another language. Ukrainian: годинник - English: watch '*wristwatch, pocket watch, clock*' (all other types), Ukrainian: година - English: our '*60 minutes, o'clock hour by hour*', English: boat - Ukrainian: човен, English: *boat; and steamer, coat 'coat and jacket, desk 'desk and desk, dream 'dream and dream, smell 'smell and stench, love 'love and falling in love'*.

Lexical and semantic fields have a hierarchical structure. It consists of lexical-semantic groups and smaller microsystemic lexical-semantic groups, such as synonym series, antonym pairs, hypernyms, and transformations. For example, in the temporal lexico-semantic field, there are lexico-semantic groups of exact and imprecise tense names, and within these lexico-semantic groups there are minimal semantic associations, such as synonymous series (*time, interval, day, day of the week*) and antonymic pairs (*day - night, summer - winter, eternity - moment*). The most common lexical and semantic system is hyper-hyponymic (*genus-species*) relations (*tulip, carnation, gladiolus, chamomile... -flower, flower, bush, tree... -plants, January, February, March... -month, minute, hour, day, month, year... -clock (watch)*). They are inherent in all layers of the lexicon and are the most important elements that unite and structure the lexicon and the semantic system. [5: 63].

Each field has a common (integral) feature that unites all units of the field. These features are called archetypes and are expressed by a vocabulary with a generalized meaning. In the case of the above fields, these features are '*kinship, opinion, temporality (time), weather, perception, and temperature*'. Individual units in a lexical/semantic field must differ from other units in the same field by at least one discriminative feature. For example, '*go*' and '*drive*' differ in terms of 'mode of movement', '*walk*' and '*go*' in terms of 'unidirectional/diverse', '*go*' and '*run*' in terms of 'intensity'.

Lexical and semantic fields are not isolated associations. They are interconnected. One of the means of inter-field communication is polysemic words that belong to different fields according to their meanings. For example, the word *hour*, which means 'time, interval' or '60 minutes', belongs to the temporal lexical-semantic field, and the word *good sunny weather*, which means 'good weather',

belongs to the meteorological field. Thus, the lexical and semantic fields overlap. The overlap of the fields preserves the continuity of the semantic space and unites the fields into a single linguistic lexical and semantic system [3:87].

1.2 Translation aspect of the lexical-semantic field "HATRED"

Translation is an important aspect of intercultural communication, facilitating the exchange of ideas, beliefs and cultural nuances across language boundaries.

Translators play an important role in bridging these gaps, ensuring that the essence and meaning of the source text is preserved while adapting it to the linguistic and cultural context of the target audience. In today's world, the science of translation is evolving day by day. After all, new words, terms, expressions and meanings are constantly appearing, and translation accuracy has become an important mission in our time, allowing communication between people from different countries and between different nationalities. As a result of years of development, translators strive to achieve equivalence between the English source text and the one translated into Ukrainian. However, very important issues may remain in the translation process, such as the accuracy of translation, the choice of equivalents, the use of various translation transformations, etc. This is due to the fact that everyone knows that word-for-word translation is not the best option, and professional translators have long since moved away from this method.

However, translating such a complex concept as "hatred" presents a unique difficulty due to its multifaceted nature and cultural connotations.

In translation studies, the lexico-semantic field poses special challenges, especially for emotionally charged concepts such as "hate." The task becomes even more difficult if we consider the translation of such concepts in the context of American dystopian discourse. After all, it is quite difficult to study the nuances of reproducing the unit of the lexical-semantic field "hatred" in Ukrainian within the framework of the genre of dystopian literature, especially if we focus on the translation aspect. Translation of such an emotional term as "hatred" requires careful consideration of cultural, linguistic and contextual factors. First of all, what is hatred? For example, the Merriam-Webster dictionary notes that this term can be deciphered as " *extreme dislike or disgust*" [26]. Instead, the Dictionary of Synonyms notes that the term "hatred" is associated with such words as: *злоба, злість, злостивість, досада, їдь, їдкість, ядучість* [21]. Translation theory provides valuable information about the strategies and methods used to transfer such terms from the source language to the target language. After all, hatred is a term, and a very challenging aspect of the translation task is to translate this term into another language and find a similar and appropriate equivalent that accurately conveys the meaning. Furthermore, the

difficulty in translation is that each of these terms has its own shades of meaning and emotional tone, making it difficult to accurately convey them without context. In addition, cultural differences mean that equivalent terms in other languages may not convey all the nuances and emotions embedded in the original language. Terms associated with the word 'hatred' include: '*dislike*', '*antipathy*', '*animosity*', '*hostility*', etc. [8: 35]. As mentioned above, all possible translation variants are constantly used in translation. What are they for and why are they necessary? A translation transformation is a technique or strategy used by translators to effectively and accurately convey the meaning of a text from one language to another. There are several reasons why translation transformations are useful for translators:

- Correcting structural differences: some languages have different sentence structures and grammatical features. Translation transformations allow translators to correct these differences and ensure correct syntax and grammar in the target language.
 - Transferring cultural aspects: words and expressions are culturally relevant and cannot be translated without a translation transformation. Translation conversion allows us to find equivalent expressions and ideas that reflect the cultural characteristics of both languages.
 - Achieve accuracy and relevance: direct translation may not convey all the nuances and meanings of the source text. Conversion allows translators to choose more accurate and appropriate expressions and convey the true meaning.
 - Avoiding lexical and grammatical conflicts: certain words and constructions can lead to different meanings or misunderstandings in translation. Conversion helps to avoid such conflicts by changing wording and structure.
- Transformations are divided into three main types, the first is Lexical transformations, which are used by translators for exactly this equivalence. For example:

1) Transliteration is the transcoding of the graphic form of the original unit. For example, *Estarriol*, *blogger*, *blogger*, *Thwil Bay*, *20 bucks* (own example)

2) Transcription is when the sound form of the original unit is transcribed during the translation of units (*talk* 'talk', *blockchain* 'blockchain') (own example)

Followed by: (lexical and semantic transformations) which are used to achieve adequacy in the translated text. Among them are the main ones

1) Concretization (Specification) is when the generic name changes to a specific one (*authorities* 'органы власти') (own example)

2) Generalisation, here, on the contrary, the specific name is changed to generic (*media professionals* 'workers of mass media') (own example)

3) And also Modulation is the replacement of a dictionary equivalent with a contextual one, which is logically related to the original word (*I.T. guy "programmer", strong tea "strong tea", strong wind "strong wind"*) (own example)

It is also worth noting the importance of lexical substitutions during translation, which consists in ensuring the accuracy, nuances and emotional tone of the original text in the translation [14: 125]. Since each language has its own unique lexical features that reflect cultural and social contexts, the translator must carefully select lexical substitutions that best convey the meaning and style of the original.

Here are some aspects that highlight the importance of lexical substitutions in translation:

- Semantic accuracy: It is important to understand that the translator must ensure that all lexical substitutions accurately convey the meaning of the information contained in the original text. After all, the wrong choice of words can lead to loss or distortion of meaning.
- Emotional tone: Some words have an emotional charge that can be important for conveying the mood or atmosphere of the text, which means that the translator must carefully choose lexical substitutions that reproduce this emotional tone.
- Cultural adaptation: Lexical substitutions help to adapt the text to the cultural characteristics and conventions of the language of the target audience. They allow you to express ideas and concepts that may be more understandable or acceptable to the target reader.

It is worth noting that lexical substitution involves replacing words or phrases associated with "hate" with equivalents that imply the intended meaning in the target language. This provides understanding and emotional resonance among Ukrainian readers, preserving the dystopian mood of the story. Instead, cultural adaptation involves contextualizing manifestations of hatred in the socio-political context of Ukraine, thereby enhancing reader engagement and authenticity. Well, a rather important part of the translation activity is linguistic modification (the process of changing linguistic units (for example, words, phrases, grammatical structures), which includes such linguistic means as metaphors, images and tone in order to convey the intensity and complexity of hatred in the language of translation. Using these techniques, translators evoke emotional reactions and effectively convey dystopian realities.

To summarize, the translation into Ukrainian of lexical and semantic units related to "hatred" in American dystopian discourse requires careful attention to detail and a subtle understanding of the culture of both the source and target texts. Translators must ensure that meaning is reliably conveyed by taking into account the different nuances of each language and successfully navigating linguistic, cultural, and

thematic nuances. Translators use various translation strategies in an attempt to convey the essence and intensity of the "hate" in the original text and adapt it for the perception of Ukrainian readers. Ultimately, the success of the translation depends on the translator's ability to find a delicate balance between fidelity to the original text and its relevance to the target audience. By overcoming the difficulties associated with translating such complex concepts as "hatred, " translators contribute to the enrichment of intercultural dialog and the dissemination of literary works across language barriers. Thus, the role of translators remains key to maintaining the integrity and impact of dystopian narratives in a global literary context.

1.3 Discourse representation and translation analysis of the film “Hunger Games”

In linguistics, the term discourse is used to describe the ways in which utterances are used to construct social meaning and communication, as well as speech practices. For example, Longman's dictionary defines discourse *as language used in certain kinds of speech and writing*[23]. At the same time, Treasurus has a different alternative and indicates that it *is dialog*.[25]. It includes not only individual words and phrases, but also their context, socio-cultural perceptions, concepts and ideologies they reflect. The study of discourse in linguistics includes the analysis of language structures used in specific contexts and the study of their role in the created content, the reproduction of social norms and stereotypes, as well as the impact on the perception of speech by recipients. Discourse studies understand how speech is used to construct and maintain sociocultural representations, power and identity. It is quite useful after often understanding speech practices in their socio-cultural context. Namely:

- Understanding context: discourse helps to study speech acts not only as isolated units, but also as part of a broader context that includes socio-cultural factors, ideologies and norms.
- Analysis of power and identity: discourse analysis reveals the relationship between power, social hierarchy, identity formation and speech acts.
- The study of communicative strategies: the study of discourse reveals the ways in which speech is used to achieve specific communicative goals.
- Analyzing speech practices in different contexts: by studying discourse, it is possible to compare speech strategies in different sociocultural, political, and historical contexts.
- Facilitating language development: understanding discourse can help improve communication skills and develop critical thinking.

When it comes to film discourse, linguistics has many useful aspects for translators:

- Analysis of speech strategies: by studying film discourse, translators can gain a concrete understanding of the speech strategies used in different genres and types of films.

- Cultural understanding: by studying film discourse, translators can better understand the cultural characteristics, traditions and stereotypes reflected in films, which is very important for translation.
- Improving translation adequacy: analyzing film discourse can help translators avoid mistakes and correctly convey the meaning and emotions of the original work.
- Improving technical skills: it helps translators improve their technical skills such as the art of translating dialog, subtitles and narration.
- Developing critical thinking: studying film discourse helps translators develop critical thinking and find the best equivalents.

Central to these considerations is the recognition that translation is a transformative process that transcends linguistic boundaries, conveys meaning across cultures, and evokes emotional response. Moreover, we translators play an important role as mediators between the linguistic and cultural context of the source text and the expectations and emotions of the target readers. In addition, we would like to emphasize that the main objectives of this study are to examine the linguistic strategies used by the author to portray "hatred", to investigate the cultural implications of hate in the American dystopian genre and to analyze the translation strategies used to convey this theme. Ukrainian language. Discourse analysis usually begins with the study of linguistic nuances related to the concept of "hate" in the English original of *The Hunger Games*. This includes analyzing various lexical variants, syntactic structures and rhetorical devices used by the author to convey the theme of hatred in the dystopian narrative [17: 158].

In addition, the description of the discourse delves into the cultural consequences of hatred, as depicted in the American dystopian genre [17: 35]. This involves examining the socio-political context in which the narrative unfolds, as well as the historical and ideological underpinnings that shape the portrayal of hatred in dystopian literature. Discourse analysis extends to translation strategies used to convey the lexical-semantic units of "hatred" in the Ukrainian language. This includes exploring the challenges translators face in capturing the nuances of the original text while ensuring cultural relevance and linguistic accuracy for Ukrainian readers. [12: 27] It is also worth emphasizing the role of discourse in shaping the reader's understanding and interpretation of "hate" in the context of the American dystopian genre. By carefully analyzing the linguistic, cultural and translation aspects of the discourse, it is possible to comprehensively understand the complexities associated with the reproduction of lexical-semantic units of "hate" in the Ukrainian language within the framework of the dystopian discourse [8: 51].

To summarize, it is important to note that discourse plays an important role in shaping the representation and interpretation of "hate" in dystopian narratives. By

carefully examining the linguistic devices, rhetorical devices, and thematic motifs used by the author, readers can gain a deeper understanding of how "hate" is constructed and communicated in this genre. Second, this discourse analysis clarifies the cultural implications of "hate" in the American dystopian context and sheds light on the sociopolitical context and historical resonances that shape its portrayal. By contextualizing representations of hate within a broader cultural framework, readers will be able to better understand the deep meaning of this theme in dystopian literature. In addition, we would like to emphasize the difficulties translators face in conveying the connotations of "hate" in Ukrainian while remaining faithful to the original text. From overcoming linguistic ambiguities to preserving cultural authenticity, translators have to use various strategies to ensure a smooth transfer of meaning from the source text to the target text. Future research in this area could explore new aspects of "hate" in dystopian literature, examine Ukrainian readers' perceptions of translated texts, as well as the broader sociocultural meanings of dystopian narratives. By continuing to explore the complexities of representation and translation, researchers will be able to deepen their understanding of dystopian discourse and its impact on contemporary society.

President Snow: "War. Terrible war. Widows, orphans, a motherless child. This was the uprising that rocked our land. Thirteen districts rebelled against the country that fed them, loved them, protected them. Brother turned on brother until nothing remained. And then came the peace, hard fought, sorely won. A people rose up from the ashes, and a new era was born. But freedom has a cost. And the traitors were defeated. We swore as a nation we would never know this treason again. And so it was decreed that each year, the various districts of Panem would offer up, in tribute, one young man and woman to fight to the death in a pageant of honor, courage, and sacrifice. The lone victor, bathed in riches, would serve as a reminder of our generosity and our forgiveness. This is how we remember our past. This is how we safeguard our future."

Effie: "I just love that! Now, the time has come for us to select one courageous young man and woman for the honor of representing District 12 in the 74th Annual Hunger Games. As usual, ladies first."

(Effie moves over to the pool of names, and draws a piece of paper. She goes back to the microphone and opens it.)

Effie: "Primrose Everdeen!"

Effie (v.o.): "Where are you dear? Come on up. Well, come on up!"

Katniss: "Prim! Prim! No. No! I volunteer! I volunteer! I volunteer as Tribute."

Effie: "I believe we have a volunteer, Mr. Mayor."

Katniss: "Prim, You need to get out of here. You need to get out of here."

Primrose: "No!"

Katniss: "Go find Mom!"

Primrose: "No!"

Katniss: "Prim, go find Mom right now."

Primrose: "No!"

Katniss: "I'm so sorry!"

Primrose: "No! No!"

Katniss: "Go find Mom. Prim leave! Go find Mom!"

Primrose: "Noo! Noo! Nooo! Noooo!"

Effie (v.o.): "A dramatic turn of events here on District 12. Yes, well. District 12's very first volunteer! Bring her up."

Effie: "Come on dear. What's your name?"

Katniss: "Katniss Everdeen."

Effie: "Well, I bet my hat. That was your sister, wasn't it?"

Katniss: "Yes."

Effie: "Let's have a big hand for our very first volunteer, Katniss Everdeen."

(Effie claps enthusiastically, but the rest of the crowd does a three finger salute.)

Effie: And now, for the boys.

(she walks over to the boy's reaping ball, and pulls a name.)

Effie: Peeta Mellark.

Effie: Here we are, our tributes from District 12. Well come on you two, shake hands.

Effie: Happy Hunger Games, and may the odds be ever in your favor

Peacekeeper: You have 3 minutes.

Президент Сноу: «Війна. Жахлива війна. Вдови, сироти, дитина без матері. Це було повстання, яке сколихнуло нашу землю. Тринадцять районів повстали

проти країни, яка їх годувала, любила, захищала. Брат напав на брата, поки нічого не залишилося. А потім настав мир, важко здобутий, і народилася нова ера, і ми поклялися, що ніколи не дізнаємося про цю зраду І тому було постановлено, що щороку різні райони Панему віддадуть, як данину, одному молодому чоловікові та жінці, які будуть битися до смерті на виставі честі, відваги та самопожертви багатство, слугуватиме нагадуванням про нашу щедрість і прощення. Ось як ми пам'ятаємо наше минуле. Так ми захищаємо наше майбутнє».

Еффі: «Мені це просто подобається! Тепер настав час для нас обрати одного мужнього хлопця та жінку, які мають честь представляти Округ 12 на 74-х щорічних Голодних іграх. Як завжди, жінки перш за все».

(Еффі підходить до групи імен і тягне аркуш паперу. Вона повертається до мікрофона й відкриває його.)

Еффі: "Примроуз Евердін!"

Еффі (голос): «Де ти любиш? Піднімайся. Ну, піднімайся!»

Катніс: «Прім! Прім! Ні. Ні! Я волонтер! Я просто волонтер! Я волонтер як триб'ют».

Еффі: «Пане мер, я думаю, що у нас є волонтер».

Катніс: «Прім, тобі потрібно забратися звідси. Тобі потрібно забратися звідси.

Первоцвіт: «Ні!»

Катніс: «Знайди маму!»

Первоцвіт: «Ні!»

Катніс: «Прім, негайно знайди маму».

Первоцвіт: «Ні!»

Катніс: "Мені так шкода!"

Первоцвіт: «Ні! Ні!»

Катніс: «Іди знайди маму. Прім геть! Іди знайди маму!»

Первоцвіт: «Ні! Ні! Ніє! Нієє!»

Еффі (голос): «Драматичний поворот подій тут, у Окрузі 12. Так, добре. Перший волонтер Округу 12! Викличте її».

Еффі: «Давай, любий. Як тебе звуть?»

Катніс: «Кетніс Евердін».

Еффі: «Бьюсь об заклад. Це була твоя сестра, чи не так?»

Катніс: «Так».

Еффі: «Давайте підтримаємо нашого першого волонтера, Катніс Евердін».

(Еффі захоплено аплодує, але решта натовпу салютує трьома пальцями.)

Еффі: А тепер про хлопців.

(вона підходить до м'яча хлопчика і називає ім'я.)

Еффі: Піта Мелларк.

Еффі: Ось ми, наша шана з Округу 12. Ну, давайте, потисніть один одному руки.

Еффі: щасливих Голодних ігор, і нехай шанси завжди будуть саме на вашу користь

Миротворець: У вас 3 хвилини.

Analysis of a piece of "Hunger Games"

The text analyzed headlined "Selection for the Hunger Games" belongs to a script from the movie "The Hunger Games." It is of narrative discourse. There are non-verbal means in the text such as gestures and actions are described in brackets.

2. This text is taken from the movie script "The Hunger Games." The text is aimed at viewers interested in dystopian fiction, which is evident from the themes of rebellion, sacrifice, and survival. The purpose of the text information is to introduce the dystopian society of Panem and set the stage for the Hunger Games competition.

A. Lexical cohesion is implemented by:

- Simple lexical repetition: "District 12," "volunteer," "Primrose Everdeen," "Katniss Everdeen."
- Complex lexical repetition: "peace," "freedom," "treason."
- Simple paraphrase: "fight to the death" (pageant of honor, courage, and sacrifice).

- Complex paraphrase: "*Thirteen districts rebelled against the country*" (uprising that rocked our land).
- Co-reference: "*The lone victor*" (Katniss Everdeen).
- Substitution: "*This*" (referring to the decree of the Hunger Games).
- B. Grammatical cohesion and syntactical structure are ensured by the sequence of tenses.
- C. The definite article in this case ("*the uprising*") shows that it refers to a specific event in the past. The use of the indefinite article here ("*a motherless child*") means that it refers to any child without a mother.
- D. Compound and complex sentences, as well as the use of conjunctions and prepositions, ensure grammatical cohesion.

1. The semantic level establishes the macroproposition of the text: The government of Panem holds an annual event called the Hunger Games as a reminder of past rebellion and to maintain control over the districts through fear and sacrifice.

Stylistic characteristics of the text are:

Strong positions of the text: *Dramatic narrative, thematic depth, and emotional intensity.*

Weak positions: *Potential for predictability due to the dystopian trope, some dialogue may appear clichéd.*

Tropes: *Dystopian society, rebellion against authority, sacrifice for the greater good.*

The author used special vocabulary, such as "*tribute*," "*rebellion*," "*sacrifice*," specific to the dystopian genre to create atmosphere and convey thematic elements.

- Repetition:
 - "*Primrose Everdeen*" is repeated when Effie selects her name from the pool of names.
 - "*No!*" is repeated multiple times as Katniss urges Primrose to leave.
 - "*Come on up*" is repeated by Effie as she invites Primrose to the stage.
 - "*Go find Mom*" is repeated by Katniss as she tries to convince Primrose to leave.
- Metaphors:

- *"A people rose up from the ashes"* metaphorically represents the district's recovery and rebuilding after the war.

- *"The lone victor, bathed in riches"* metaphorically describes the winner of the Hunger Games as someone who achieves glory and wealth at the expense of others' lives.

- Metonymy:

- *"District 12"* is used as a metonymy to refer to the entire community and its people.

- *"The pool of names"* represents the selection process for the Hunger Games participants.

- Irony:

The entire concept of the Hunger Games, where young people are selected to fight to the death in a pageant of honor and sacrifice, is ironic given the Capitol's claims of generosity and forgiveness.

Effie's enthusiastic response to Katniss volunteering contrasts with the somber and fearful reaction of the crowd, showing the disconnect between the Capitol's perspective and the reality of the situation.

- Litotes:

President Snow's statement that *"freedom has a cost"* is a form of litotes, where the true cost of freedom, in this case, the sacrifice of young lives in the Hunger Games, is understated.

- Epithets:

"Courageous young man and woman" is an epithet used by Effie to describe the participants selected for the Hunger Games, highlighting the bravery required for their participation.

"Our very first volunteer, Katniss Everdeen" is an epithet used by Effie to introduce Katniss to the crowd, emphasizing her historic role as the first volunteer from District 12.

5. Basic transformation:

-Transliteration-*President Snow-Президент Сноу.*

2) *Prim-Прим*

-Addition- *I volunteer-Я просто волонтер*

2) *and may the odds be ever in your favor і нехай шанси завжди будуть саме на вашу користь*

-Modulation+omission- *Well, I bet my het-Бьюсь об заклад*

Transposition- *I believe we have a volunteer, Mr. Mayor-Пане мер, я думаю, що у нас є волонтер.*

Adaptation- *Mr. Mayor-Пане мер.*

In summary, the study of the reproduction of the lexical-semantic field "HATRED" in the Ukrainian language in the American discourse of the dystopia genre using the example of the novel "Hunger Games" revealed that translators and interpreters skillfully convey the shades and emotional saturation of English terms. They use a variety of lexical devices to accurately reproduce the intonation and emotional charge of the original text. In addition, Ukrainian translations are able to convey the deep meaning and sociocultural context of American discourse. Thus, the study of the process of reproduction of the lexical group "HATRED" in the Ukrainian language in the novel "Hunger Games" turned out to be interesting and important for understanding the transformation of the concept in another linguistic environment.

CHAPTER 2 ANALYSIS OF THE LEXICAL-SEMANTIC FIELD "HATRED" IN THE NOVEL "THE HUNGER GAMES":

2.1 Lexical transformations in the Ukrainian translation of Hunger Games films

Formal lexical transformations:

1. Transliteration

In these sentences, words are transliterated from the original in the Ukrainian version:

1) *-And so it was decreed that each year, the various districts of Panem.(HG)*

-І тому було постановлено, що кожен рік різні райони Панем.

In this sentence, the word “Panem” has been completely transliterated. This sentence comes from the series of books "The Hunger Games" and specifies that every year different districts of Panem (the fictional world where the events of the novel take place) must take part in a terrible event - the Hunger Games. The word "Panem" is

the name of the dictatorship country where the events of the novel take place. The Ukrainian translation of "Panem" is a transliteration because it reflects how the word is pronounced in a fictional language and preserves the association with the original for the reader. Transliteration is used because the word "Panem" is a unique term that does not have a direct equivalent in the Ukrainian language, and preserves its specificity and identity.

2) *-She pushes Johanna away. Johanna slaps Katniss, furious.(HGM)*

-Вона відштовхнула Йоганну. Розлючена Йоганна дає ляпаса Катніс.

In this version of the translation, we completely transliterate the names from the English version into Ukrainian. This sentence refers to the fight scene between the characters Katniss and Johanna in the novel *The Hunger Games*. In the translation of the characters' names, "Johanna" and "Katniss" were completely transliterated from the English version into Ukrainian. This is done in order to preserve the identity and authenticity of the characters for the reader, as these names are unique and key to understanding the plot and character interactions. Transliteration allows you to preserve the sound proximity to the original, which facilitates the perception and assimilation of the text for Ukrainian-speaking readers.

3) *-Let's see if she does indeed shine. Let's have a warm round of applause for Glimmer! Glimmer, are you prepared?(HG)*

-Давайте перевіримо, чи справді вона сяє. Давайте гаряче поаплодуємо Гліммер! Гліммер, ти готова?

In this translation, the name "Glimmer" are fully transliterated into Ukrainian language. This fragment is about the scene from the introduction of the character Glimmer in the novel *"The Hunger Games"*. The Ukrainian translation completely transliterates the name "Glimmer" as "Гліммер". This is done in order to preserve the authenticity and identity of the character for the Ukrainian reader, because the name Glimmer is important and well-known in the context of the novel. Transliteration allows you to preserve the sound similarity with the original and ensures the comprehensibility and consistency of the translation for Ukrainian-speaking readers.

4) *-By midnight she'll be up to her lips in the blood of those who've kept her and Peeta alive.*(HGM)

-До півночі вона буде по губи в крові тих, хто зберіг її та Піта живими.

In this translation, Peeta in the English version are transliterated into Ukrainian, «Піта». This sentence refers to the character Peeta, who, along with the main character, is kept alive in the novel "The Hunger Games". The name "Peeta" was completely transliterated in Ukrainian as "Піта". This is done in order to preserve the identity and authenticity of the character's name for the Ukrainian reader, because this is a key character in the novel. Transliteration allows you to preserve the sound proximity to the original and the clarity of the translation for the Ukrainian-speaking audience.

5) *-Marvel appears, and throws his spear into Rue's stomach.*(HGCF)

-З'являється Марвел і кидає свій спис у живіт Ру.

In this sentence,Marvel in the English version are transliterated into Ukrainian, «Марвел». The name "Marvel" was completely transliterated in Ukrainian as "Марвел". This is done in order to preserve the identity and authenticity of the character's name for the Ukrainian reader. Transliteration allows you to preserve the sound proximity to the original and the clarity of the translation for the Ukrainian-speaking audience.

6) *The power and glory of the Capitol .*(HM)

Сила і слава Капітолію.

In this sentence, we transliterate the name «Capitol» from the English version into Ukrainian. The word "Capitol" was completely transliterated in Ukrainian as "Капітолій". This is done in order to preserve the identity and authenticity of the place name for the Ukrainian reader. Transliteration allows you to preserve the sound proximity to the original and the clarity of the translation for the Ukrainian-speaking audience.

7) *-You find no amusement in our hedonistic little hell hole?*(HG)

-Хіба вам не весело у нашій гедоністичній маленькій пекельній дірці?

Here, with the help of transliteration, we completely transfer the word hedonistic from the English version into Ukrainian. This sentence uses the word "hedonistic", which was transliterated from the English version "hedonistic". Hedonism is a philosophical term that means pleasure as the highest good. The Ukrainian translation "hedonistic" is used to convey the same meaning and associations that the original has. Such a translation helps preserve the style and idea of the author, as well as comprehensibility for readers who are familiar with the philosophical term "hedonism".

2. Transcription

Here the words from the original are transcribed in the Ukrainian translation:

1) *-he's flying on an end-of-the-world kind of euphoria.*(HG)

-він летить у ейфорії кінця світу.

This sentence describes the state of a character who is in a state of euphoria while flying. The word "euphoria" means a state of extreme joy, happiness and euphoria. In the translation, this word was transcribed, i.e. transferred from English by sound signs, as "euphoria".

Transcription is used here in order to preserve the original sound color of the word and its emotional charge. The word "ейфорія" in Ukrainian reproduces the sound similarity to the original and conveys the same idea of a state of euphoria. This makes the translation more effective, as it preserves the emotional and semantic charge of the word, as well as facilitates the perception of the text for Ukrainian-speaking readers.

2) *-Marvel appears, and throws his spear into Rue's stomach.*(HGM)

-З'являється Марвел і кидає свій спис у живіт Ру.

Here the name "Marvel" is transcribed in Ukrainian as "Марвел". Such a translation uses transcription to convey the sound of the name from the English language and preserve the authenticity and identity of the character for the Ukrainian reader. Transcription allows you to preserve the sound proximity to the original and the clarity of the translation for the Ukrainian-speaking audience.

3) *-Katniss shoots him in the neck with her arrow.*(HG)

-Кетніс стріляє йому в шию своєю стрілою.

The name "Katniss" is transcribed in Ukrainian as "Кетніс". The use of transcription helps to convey the sound of the name from the English language and preserve its authenticity and identity for the Ukrainian reader. Transcription allows you to preserve the sound similarity to the original and the comprehensibility of the translation for the Ukrainian-speaking audience.

4) *-Not to battle for the amusement of the Capitol.(HGCF)*

-Не для того, щоб битися заради розваги Капітолію.

Here the word "Capitol" is transcribed as "Капітол". The use of transcription helps to maintain sound proximity to the original and make the translation more accessible to Ukrainian-speaking readers who may not be familiar with English terminology.

5) *-Come on Haymitch, nobody decent ever wins the game.(HG)*

-Давай, Геймітчу, жоден порядний цю гру ніколи не виграє.

Transcription is used here to translate English names into Ukrainian.

The use of transcription in this sentence allows you to preserve the sound and identity of the character's name for the Ukrainian reader through a correctly chosen equivalent, because here the transcription of "Haymitch" helps to make the translation more accessible and understandable for Ukrainian-speaking readers who may not be familiar with English terminology and as in Ukrainian in our language we do not have such names, here we use the respondent

6) *-The fire that The Mockingjay started.(HG)*

-Пожежа, яку спричинив Моцкінлей.

Here, with the help of transcription, we transfer the specific name in the original to the Ukrainian translation. This sentence uses transcription to convey a specific name from the original Ukrainian language. "The Mockingjay" is transcribed as "Mockingjay". The use of transcription helps preserve the sound and identity of the title for the Ukrainian reader, as well as make the translation more accessible to a Ukrainian-speaking audience that may not be familiar with English terminology.

Lexical and semantic transformations:

3. Differentiation:

These examples show the use of different meanings of words

1) *To those who ignore the warnings of history, prepare to pay the ultimate price.* (HGM)

Тим, хто ігнорує застереження історії, готуйтеся заплатити найвищу ціну.

In the translation, take another meaning of this word that was used in the dictionary. The concept of "differentiation" is used here to distinguish between two groups of people: those who pay attention to the lessons of history and those who ignore them. This expresses the concept of distinguishing between two approaches to historical experience and using it to avoid similar mistakes in the future.

2) *Don' t touch her!* (HG)

-Не чінай її!

The first meaning of the word "touch" in the Ukrainian language is "торкатися", but here its second dictionary synonym "чіпати" is used. This sentence is used to emphasize that a person should not touch another person. Here the word "touch" is used in the sense of "to touch", which may have a wider use, but in the context of the dialogue it is used to indicate the inadmissibility of physical contact with the girl.

3) *A way we can first ruin her image, and then kill her without blowback.* (HG)

-Ми можемо спочатку зіпсувати її репутацію, а потім убити її без віддачі.

The word "image" replaces its dictionary counterpart "репутація". The use of the word "image" instead of "reputation" gives a broader meaning, possibly covering not only public opinion, but also the idea of a person as a whole. This reinforces the idea of not only the general opinion of someone, but also the general impression they leave on others.

4. Substantiation:

1) *-It makes you sick.* (HGCF)

-Від цього нудить.

The English word "sick" has the translation "хворий" in Ukrainian. but in this case its narrower meaning can be seen. This sentence is used to express that something makes you feel sick or unpleasant. The Ukrainian word "нудить" reflects this idea. The concept of "substantiation" is used here, since the word "sick" in this context does not

have the broad meaning of "sick", but is used to specifically express an unpleasant physical sensation, namely nausea. Thus, the reinforced idea is translated more precisely and concretely, reflecting a specific situation when something causes a feeling of nausea.

2)-*Snow threatened to have you killed.*(HG)

-*Сноу погрожував вас застрелити.*

The word "kill" has the meaning "вбити", but having the very context of the film, it specifies its meaning as "застрелити". This sentence indicates a threat of physical injury or death. The Ukrainian word "застрелити" in this context conveys the general idea of murder or physical violence, and in this case it specifies the threat that can be associated with the use of weapons. The concept of "substantiation" is used here, since the word "kill" is used to specify the threat and express the idea of physical violence or murder in this context, corresponding to the specifics of the situation in the film.

3)- *Later, Katniss awakes to find a wall of fire descending on her.* (HGM)

- *Пізніше Катніс прокидається і бачить, як на неї насувається вогняна стіна.*

5. Modulation:

1)-*And then transferred to a public arena where they will Fight to the Death until a lone victor remains.*(HGCF)

-*А потім це буде перенесено на публічну арену, де вони битимуться до самої смерті, доки не залишиться єдиний переможець.*

In the Ukrainian version we have an alternative translation of the word "lone" is also displayed. This sentence describes a process in which certain individuals will fight to the death in a public arena until only one winner remains. The use of the word "lone" before the word "victor" indicates that this winner will be alone, alone in his victory. The concept of "modulation" is used here, because the word "lone" adds an additional nuance to the idea, emphasizing the isolation or loneliness of the winner. This helps emphasize the brutality and ruthlessness of a situation where only one person survives among many, but also emphasizes his or her individuality in this event. An

alternative translation of the word "lone" also conveys this idea, but may be a little less emotionally charged.

2) *You don't like hearing a fight song at a funeral?(HG)*

Ви не хотіти б почути бойову пісню на похорон?

Here was chosen another dictionary equivalent precisely in the Ukrainian translation. This sentence expresses surprise or confusion as to why someone might not want to listen to a battle song at a funeral. The concept of "modulation" is used here because the question is asked with suspicion or surprise, expressing a reaction that is not quite typical or expected. An alternative translation of the word "fight" as "combat" conveys the idea of conflict or struggle, which may be unappreciated or unacceptable at a funeral, emphasizing the unnaturalness or unusualness of such a situation.

3) *-And where the districts are free to share the fruits of their labours and not fight one another for scraps!(HGCF)*

-І де райони можуть вільно ділитися плодами своєї праці, а не воювати один з одним за шматочки!

In this sentence replaced the word from the original English text "fruits" with the term "плоди» in the Ukrainian version. This sentence describes an ideal situation where different districts freely share the results of their labor rather than competing with each other for scraps or leftovers. Using the term "плоди" instead of "fruits" reflects the same idea, but may be a more formal or literary expression. The concept of "modulation" is used here because the substitution of a word affects the tone and style of an expression, making it more literary or formal in its use of language. Both terms convey the idea of labor results that can be shared between districts.

4) *War. Terrible war.(HGM)*

-Це Війна. Страшна війна.

Here was picked up the second meaning from the dictionary for the word "terrible"

5) *-Let's see if she does indeed shine. Let's have a warm round of applause for Glimmer! Glimmer, are you prepared?(HGCF)*

-Давайте перевіримо, чи справді вона сяє. Давайте гаряче поаплодуємо Гліммер! Гліммер, ти готова?

This sentence is used to give support and encouragement to a certain person who is obviously the object of attention or an event. First, it expresses a desire to see if the person really shines or performs successfully. It then calls for a standing ovation for that person, in this case Glimmer. Finally, it questions Glimmer about his readiness.

The concept of "modulation" is used here, since the statement is used to stimulate positive emotions and encouragement. In addition, it conveys the idea of testing or testing whether a person is really ready or able to impress an audience.

6) *-I just think somebody that brave shouldn't be dressed in some stupid costume now, should they?(HGM)*

-Просто я думаю, що хтось такий сміливий не повинен бути одягнений у якийсь дурний костюм, чи не так?

This sentence expresses the opinion that a person who shows so much courage should not be dressed in a ridiculous or inappropriate costume. It is used to emphasize the discrepancy between the impression that the character makes and the appearance. The concept of "modulation" is used here because the statement expresses an opinion that may be perceived as unfair or inappropriate, and questions the choice of costume.

7) *-First, no fighting with the other Tributes(HG)*

-По-перше, ніяких боїв з іншими Народами.

8) *-And they let us work with our own tributes right before the Games so you and I will be going down at 9.(HG)*

-І вони дозволили працювати з нашими власними триб'ютами безпосередньо перед Іграми, тому ми з вами будемо виходити о 9.

9) *-I can't sanction putting an untrained civilian in battle just for effect.(HGM)*

-Я не можу дозволити брати в бій ненавченого цивільного лише заради ефекту.

10) *-Make them hate her enough, they might just kill her for you(HGCF)*

-Змусити їх ненавидіти її настільки, щоб вони можуть просто вбити її за мене.

11) *And that takes some of the air out of everyone's anger.(HGM)*

-І саме це забирає трохи повітря з кожного гніву.

12) *-Come on Haymitch , nobody decent ever wins the game.(HG)*

-*Давай, Геймітчу, жоден порядний цю гру ніколи не виграє.*

In this sentence, we replace the word "nobody" with a more suitable equivalent in the Ukrainian translation

13) - Katniss gets water and makes a weapon, then ties herself back to the tree.(HGM)

- Катніс знаходить воду та створює зброю, а потім прив'язує себе до дерева знову.

14)-You' d think we're all criminals!

Гадаєш, ми волоцюги!

We can see that there are logical equivalents of words in the translation. Such expressions make the Ukrainian translation interesting

6. Generalization:

In this part of the sentences, we change the species name to the generic name:

1)-If you can't scare them, give them something to root for.(HGM)

- Якщо ви не можете їх налякати, дайте їм причину підтримувати.

This sentence uses generalization by replacing specific words like “scare” with more general terms like “налякати” (to frighten), and “root for” with “підтримувати” (to support), broadening the meaning to encompass a wider range of emotions and actions. This sentence uses general terms to convey the idea of gaining attention or support. Instead of the specific word "scare", the more general "налякати" is used, which includes a wider range of emotions associated with the impression. Also, the word "root for" is replaced by "support," which expands the idea from support to any action that contributes to success or victory.

The concept of "generalization" is used here because the words are used in a more general context than their specific English equivalents, which expands the range of emotions and possible actions to be taken.

In this chapter we found 7 cases of transliteration(14%), 6 cases of transcription(12%), 3 cases of deferentiations(6%), 3 cases of substantiations(6 %), 14 cases of modulation(28%) and last but not least is generalization 1 case (2%).

2.2 Grammatical transformation in the Ukrainian translation of Hunger Games films.

1. Gramatical replacement:

1) -From the crowd comes murmurs and angry cries.(HG)

-З натовпу доносились ремствування та навіть злі крики.

2) -She pushes Johanna away. Johanna slaps Katniss, furious.(HG)

-Вона відштовхнула Йоганну. Розлючена Йоганна дає ляпаса Катніс.

3) -You here to fight with us? (HG)

-Ви тут, щоб почати війну з нами?

4) You don't like hearing a fight song at a funeral?(HG)

Ви не хотіти б почути бойову пісню на похорон?

5) -Widows, orphans, a motherless child. (HGM)

-Вдови, сироти, діти без матері.

6) -It's too late. We'd all be killed.(HGCF)

-Вже дуже пізно. Нас усіх би вбили.

7) -First, no fighting with the other Tributes(HG)

-По-перше, ніяких боїв з іншими Народами.

8) -Maybe you should throw the sword.(HGM)

-Можливо, вам варто кинути меч.

9) -The previous revision, allowing for two victors from the same district, has been revoked.(HG)

- Попереднє правило, яке дозволяло двом переможцям з одного округу, було скасовано.

In this translation, a grammatical replacement is applied by changing the phrase “allowing for two victors” to “яке дозволяло двом переможцям,” which shifts the structure from a gerund phrase to a relative clause, demonstrating syntactical replacement.

10) -You saved our lives.(HGM)

-*Ти врятував нас.*

The derived word "our" changes its form to "нас" ("us").

11) -You find no amusement in our hedonistic little hell hole?

-Хіба вам не весело у нашій гедоністичній маленькій пекельній дірці?

Construction "You find no amusement " is transmitted through the Ukrainian "Хіба вам не весело ", which makes the sentence more favorable for our audience. moreover, elements of antonymic translation can also be seen here.

12)-It's not about trust, it's about staying alive.(HGM)

-Суть не в довірі, а в тому, щоб вижити

The whole construction "staying alive" is replaced by one word "вижити".

2.Addition:

In all these sentences in the Ukrainian translation, addition occurs due to the appearance of some words or expressions to the original.

1) -And then transferred to a public arena where they will Fight to the Death until a lone victor remains.(HGCF)

-А потім це буде перенесено на публічну арену, де вони битимуться до самої смерті, доки не залишиться єдиний переможець.

This sentence describes an event that happens in some order. First there is a transfer of something to the public arena, and then there is a fight to the death (Fight to the Death), where the only winner remains. The concept of "addition" is used here, since each stage of the event is added to the previous one, forming a sequential sequence.

The translation reflects this sequence, adding information about what happens after the transfer to the arena. This helps the reader understand the sequence of events and imagine their chronology.

2)-And so it was decreed that each year, the various districts of Panem would offer up, in tribute, one young man and woman to fight to the death in a pageant of honor, courage, and sacrifice.(HG)

-I same тому було постановлено, що щороку різні райони Панем віддадуть, як данину, по одному молодому чоловікові та жінці, щоб вони билися до смерті на виставі честі, мужності та жертовності.

This sentence uses the concept of "addition" because each phrase adds new information about the event: first it tells about the decision, then about who will be chosen, and finally about the purpose of the event. Each part complements the previous one, forming a complete picture.

3) -*I just got mad.*(HG)

-Через це я розлютився.

4) -*Mad? You realize that your actions reflect badly on all of us. Not just you.*(HGM)

-Божевільний? Ви розумієте, що ваші дії погано позначаються на всіх нас. Не тільки на тобі.

5)-*He looks at her, angry now...*(HG)

-Він дивиться на неї, тепер злий...

This sentence describes the character's change of emotions: at first he just looks at her, but now he has become angry. This change is reflected in the word "angry" added to the sentence to convey the character's new state.

The concept of "addition" is used here, because the word "angry" adds new information to the sentence, expanding the description of the character's behavior. This helps the reader better understand the situation and feel the change in the character's emotions.

6)-*He turns, incredulous, angry.*(HG)

-Він обертається, недовірливо, напевно навіть сердито.

In this sentence, there is an addition in the Ukrainian version, namely due to the addition of «Напевно навіть»

7)-*But not bitter or angry -- he's flying on an end-of-the-world kind of euphoria.*(HGCF)

-Але не озлоблений чи злий — зараз він летить у ейфорії кінця світу.

This sentence describes the state of a character who is not bitter or angry, but on the contrary, is experiencing euphoria similar to that felt at the end of the world. Such euphoria is special or extraordinary, emphasizing that the situation is not ordinary.

The concept of "addition" is used here, as the words "euphoria" and "end-of-the-world" are added to the sentence, expanding the description of the character's state. This helps to convey a deeper understanding of what is happening to him and to convey the special nature of his emotional state.

8) *-Angry at the world. (HG)*

- Злий на весь світ.

This sentence expresses the state of a character who feels deep indignation or dissatisfaction with the state of affairs in the world. The phrase "angry at the world" conveys the general idea of indignation addressed to the whole world as a whole. The character feels that the universe or the world around him is unfair, unacceptable or causing him pain.

The concept of "addition" is used here, because the phrase "at the world" is added to the main word "angry" in order to expand its meaning and convey indignation or displeasure to the whole world. This helps to emphasize the broad and general nature of the character's emotions and his relation to the environment.

9) *-From the crowd comes murmurs and angry cries. (HG)*

-З натовпу доносилися гомін та гучні злі вигуки.

This sentence describes the sound environment of the crowd, where different emotions and moods are expressed. First, "murmurs" are mentioned, which may indicate low whispers or conversations that may not be easy to understand. Then "angry cries" or loud angry exclamations are mentioned, indicating an expressive expression of displeasure or indignation.

The concept of "addition" is used here, as the words "angry cries" are added to the sentence, expanding the description of the sounds coming from the crowd. This helps convey a more complete picture of the atmosphere and emphasize the presence of negative emotions in the crowd.

10) -At a Fighting station, swings her battle axe ferociously.(HDM)

-На бойовій станції вона люто розмахує бойовою сокирою.

This sentence describes the action of the character at the battle station, where she swings her battle ax with great force and aggression. The word "ferociously" conveys the intensity and brutality of the action, which is emphasized by the expression "swings her battle axe".

The concept of "addition" is used here, since the word "ferociously" is added to the sentence, expanding the description of the character's action and emphasizing its intensity. This helps convey to the reader the offensiveness and tension of the battle station situation.

11) -We need to show them that The Mockingjay's alive and well and willing to stand up and join this fight.(HGM)

-Нам потрібно показати їм, що Сойка-пересмішниця все ще жива і здорова та готова встати та приєднатися до цієї боротьби.

This sentence expresses the need to show others that the main character, The Mockingjay, is alive and well and ready to join the fight. The phrase "alive and well and willing to stand up and join this fight" conveys the character's activity and determination. The concept of "addition" is used here, as the words "alive and well" and "willing to stand up and join this fight" are added to the sentence, expanding the description of the character's condition and readiness. This helps convey a more complete picture of the situation and emphasize the importance of showing the active participation of The Mockingjay in the events.

12)-You here to fight with us? (HDSF)

-Ви тут, щоб почати війну з нами?

In this sentence, one character asks another if he has appeared to join the fight or war with them. The phrase "here to fight with us" conveys the character's intention to enter a fight or conflict.

The "addition" is used here, since the words "here to fight" are added to the sentence, expanding the description of the character's action and his intention. This helps

convey a more complete picture of the situation and emphasize the importance of the question being asked.

13) *-But to join hands in this fight.(HG)*

-Але взятися за руки саме в цій боротьбі.

This sentence expresses the idea of uniting in a struggle or conflict. The phrase "join hands" symbolizes joint action, cooperation, or association to achieve a common goal or overcome a problem. The concept of "addition" is used here, as the words "in this fight" are added to the sentence, expanding the description of the action and the characters' intention. This helps to emphasize the importance of unification and joint action in the context of struggle.

14) *-And where the districts are free to share the fruits of their labours and not fight one another for scraps!(HGSF)*

-І де райони можуть вільно ділитися плодами своєї праці, а не воювати один з одним за шматочки!

This sentence describes an idealized place where districts can freely exchange the results of their labor without having to fight each other for the smallest resources. The phrase "share the fruits of their labors" conveys the idea of cooperation and mutual assistance, while the expression "not fight one another for scraps" indicates the rejection of conflicts and fighting over trifles. The concept of "addition" is used here, as the words "share the fruits of their labors" and "not fight one another for scraps" are added to the sentence, expanding the description of the idealized place and emphasizing its attractiveness. This helps convey a more complete picture of the ideal situation.

15) *-Help cover the scent of blood from sores in his mouth that will never heal.(HGM)*

-Допоможи мені приховати запах крові від виразок у роті, які ніколи не загояться.

This sentence describes a request for help to hide the smell of blood from mouth sores, which are likely the result of some kind of injury or illness. The phrase "that will never heal" emphasizes the hopelessness of the situation, describing that these

sores will never heal. The concept of "addition" is used here, as the words "from sores in his mouth" and "that will never heal" are added to the sentence, expanding the description of the character's condition and emphasizing the hopelessness of the situation. This helps to convey during the translation and reproduction in the Ukrainian language a deeper despair and inability of the character in this situation

16) *-You've just been in battle.(HG)*

-Ви ж щойно були в бою

In this sentence, the translator describes the fact that the addressee was in battle, and may still be in a state of tension or excitement from this event. That is why the concept of "addition" is used here, since the words "just been in battle" are added to the sentence, expanding the description of the state of the addressee and emphasizing the freshness of the event. This helps to convey to the reader the impression and mood associated with the performed action.

17) *War. Terrible war. (HG)*

-Це Війна. Страшна війна.

In these sentences, the terribleness and horror of war is expressed and emphasized. The phrase "terrible war" adds depth and intensity to the description of war, emphasizing its negative impact and terrifying consequences. The concept of "addition" is used here, because the word "terrible" is added to the sentence, expanding the description of the war and emphasizing its terribleness and horror.

18) *-I just think somebody that brave shouldn't be dressed in some stupid costume now, should they?(HGM)*

-Просто я думаю, що хтось такий сміливий не повинен бути одягнений у якийсь дурний костюм, чи не так?

This sentence expresses the idea that a person with so much bravery should not wear a silly costume. The phrase "somebody that brave" emphasizes the bravery and courage of this person. The concept of "addition" is used here, because the words "some stupid costume" are added to the sentence, expanding the description of the situation and emphasizing the discrepancy between the person's character and his

clothes. This helps to convey the impression of how an inadequate costume can violate the inner essence and character of a person.

19) *Don't be afraid (HGM)*

-*Не потрібно боятися*

This sentence is an exhortation not to be afraid. The phrase "Don't be afraid" is a simple and direct way to express support or provide relaxation and reassurance. The concept of "addition" is used here, since the words "be afraid" are added to the sentence, expanding it, but already in a different form

20) *-So brave(HG)*

-*Це так сміливо*

This sentence conveys the impression of great bravery or courage. The phrase "So brave" is used to express admiration or recognition of a person's bravery or courage. The concept of "addition" is used here, since the word "brave" is added to the sentence, expanding it, but already in a different form. This helps to emphasize the impression of a brave action or deed of a person in the final version of the translation

21) *-When you're in the Arena, remember who the real enemy is.(HG)*

-*Коли ви знаходитеся на Арені, завжди пам'ятайте, хто є справжній ворог.*

This sentence emphasizes the importance of remembering who the real enemy is when in the arena. The phrase "the real enemy" indicates that the greatest threat is not always directly in front of you, but it is always worth remembering who is the main enemy at the moment. The concept of "addition" is used here, since the words "real" are added to the sentence, expanding the description of the enemy and emphasizing its essentiality. This helps emphasize the importance of awareness

22) *-Just a lot of blood(HG)*

-*Тут просто багато крові*

This sentence describes a situation in which there is a lot of blood. The phrase "Just a lot of blood" conveys the impression of a large amount of blood, perhaps without additional context as to the cause or effect of the amount. The concept of "addition" is used here, since the word "тут" is added to the sentence, expanding the description of

the situation and emphasizing its intensity. This helps convey the impression of a lot of blood in this situation.

23) *-It's too late. We'd all be killed.(HGM)*

-Вже дуже пізно. Нас усіх би вбили.

This sentence expresses the conviction that some action or deed is no longer possible due to certain circumstances. The phrase "It's too late" indicates that the possibility of action has already disappeared, and "We'd all be killed" emphasizes the negative consequence of this. The concept of "addition" is used here, because the word "вже" is added to the sentence, expanding the description of the consequences and emphasizing the threat to everyone present. This helps to emphasize the seriousness of the situation and the negative consequences that may arise.

24) *-Blow it up, Now! The whole thing. Kill them all(HGM)*

-Підірвіть це прямо зараз! Ось і вся справа. Вбити їх всіх

This expresses an order to explode or destroy something important or significant. The phrase "Blow it up, Now! The whole thing. Kill them all" conveys the team's immediacy and detail. The concept of "addition" is used here, as the words "прямо зараз» and «ось» are added to the sentence, expanding the description of the action and emphasizing the determination and extremity of the command. This helps to convey the seriousness of the situation and emphasize the importance of carrying out the order without delay.

25) *-The use of the rubble in the ruined city.(HG)*

-Це використання завалів у вже зруйнованому місті.

This sentence, when translated, describes the use of ruins in a ruined city for some specific purpose or purpose. The phrase "the rubble in the ruined city" conveys the idea that the ruins of the city are used or play a role in this context. The concept of "addition" is used here, since the word "вже" is added to the translation of the sentence, expanding the description of the place of action and emphasizing the context in which the ruins are used. This helps to understand that we are talking about the place of the destroyed city and its elements.

26) *-If we just wanted to intimidate the Districts, why not round up 24 of them at random and execute them all at once.(HG)*

-Якщо ми просто хотіли залякати округи, чому б нам не зібрати 24 з них випадковим чином і не стратити всіх одночасно.

27) *-Katniss, you're not gonna risk your life for me.(HG)*

-Кетніс, ти ж не будеш ризикувати своїм життям заради мене.

This sentence expresses the belief that a person will not risk his life for another person. The phrase "you're not gonna risk your life for me" indicates the belief that the other person will not take the risk to protect or help.

The concept of "addition" is used here, since the words "ти ж" are added to the sentence, expanding the description of the situation and emphasizing the personal nature of the address in the translation into Ukrainian

28) *-Not to battle for the amusement of the Capitol.(HGM)*

-Не для того, щоб битися заради розваги Капітолію.

In this sentence, during translation, the opposition of the reason or purpose for which the action is taking place is expressed. The concept of "addition" is used here, since in the Ukrainian translation the word "Not for that" is added to the sentence, expanding the description of the purpose of the action and emphasizing the importance and especially the intention of separating the action from a specific purpose. It helps convey the meaning and essence of the action in the context of opposition or juxtaposition.

29) *-Make them hate her enough, they might just kill her for you(HGM)*

-Змусити їх ненавидіти її настільки, щоб вони можуть просто вбити її за мене

This sentence conveys the idea that it is possible to provoke others to hate someone so much that they may be willing to kill that person for another. The phrase "they might just kill her for you" highlights the possibility of this scenario. The "addition" transformation is used here, because the words "за мене" are added to the sentence, expanding the description of the scenario and emphasizing the connection between

the action and the person who benefits from it. This helps convey the idea of manipulation and strategy depending on the emotional response of others.

30) *-But that anger, that anger-driven defiance, that's what we want.* (HGSF)

-Але цей гнів, саме цей виклик, керований гнівом, ось чого ми хочемо.

This sentence expresses the desire for a certain state of emotional tension, namely anger, and its effect on behavior. The phrase "that anger-driven defiance" emphasizes that it is anger that defines this challenge or resistance. The translator uses the "addition" transformation, because the words "саме цей виклик" are added to the sentence, expanding the description of the state of emotional tension and emphasizing its impact on the situation. This helps to emphasize the importance of anger as a motivational or driving force when translating and choosing an equivalent.

31) *And that takes some of the air out of everyone's anger.* (HGM)

-І саме це забирає трохи повітря з кожного гніву.

This sentence describes how a certain action or event leads to a decrease in the level of anger in everyone present. The phrase "And that takes some of the air out of everyone's anger" indicates that an action or event has a mitigating effect on emotional tension.

Adding the word "came" to the translation helps to emphasize in Ukrainian the importance of exactly this aspect, namely the effect of the action on the level of anger. This makes the translation more accurate and clear.

32) *Careful, my dear. Authenticity is as rare here as it is dangerous.* (HGM)

Будь обережною, моя люба. Автентичність тут така ж рідкісна, як і небезпечна.

This sentence emphasizes the rarity and danger of authenticity in a certain context. The phrase "Authenticity is as rare here as it is dangerous" indicates that authenticity is both rare and dangerous in this environment.

The translator's addition of the words "будь" and "така ж" to the translation helps to make the phrase more emphatic and accurately convey the emphasis on the need for caution. This allows the warnings and dangers associated with authenticity to be clearly expressed.

33) *-Her anger rises. (HGCF)*

-Її гнів все зростає.

This sentence conveys the character's increasing level of anger. The phrase "Her anger rises" indicates the process of increasing or growing emotional tension.

Adding the word "все" to the translation helps to emphasize the gradual nature of the growth of anger, emphasizing that this process is ongoing and continuous. This makes the translation more accurate and conveys the dynamics of changing the character's emotional state.

34) *-I know how to win (HGM)*

-Я знаю, як треба перемагати.

In the Ukrainian version, the word "треба" has been added. In this sentence, the character expresses his confidence in knowing the methods of victory. The phrase "I know how to win" conveys this confidence and knowledge of how to win.

The translator's addition of the word "треба" to the translation helps to express not only the knowledge of the process, but also emphasizes that the character is aware of the need to use certain actions to achieve victory. This makes the translation more accurate and conveys additional semantic emphasis.

35) *There are survivors, but no winners. (HGCF)*

Тут є ті, хто вижив, але переможців немає.

This sentence indicates that certain individuals have survived, but none of them are considered winners. The phrase "There are survivors, but no winners" conveys this idea that there are no winners in a certain situation.

Adding the word "тут" to the translation helps emphasize the place or context in which the event takes place. This makes the translation clearer and conveys an additional semantic emphasis on the place of the event.

36) *-To refuse work is to put the entire system in danger. (HG)*

-Відмовлятися від цієї роботи буде означати поставити під загрозу всю систему.

This sentence conveys the idea that failure to work can jeopardize the functioning of the entire system. The phrase "To refuse work is to put the entire system in danger" conveys this idea about the consequences of refusing work.

Adding the word "буде означати" to the translation helps emphasize the consequences of the action in the future. This makes the translation more accurate and in this way the translator conveys an additional semantic emphasis on the cause-and-effect relationship of the action and its consequences.

37)-*I put my knife right there! (HGM)*

-Я саме там поклав свій ніж!

In the original English sentence, the word "right" already carries an emphatic load, emphasising the exact place where the knife was placed. In Ukrainian, to achieve a similar effect, it may be necessary to introduce the additional word "саме", which reinforces the focus on the precision of the action.

38)-*And though they fought and lived honorably and with dignity to the very end.(HG)*

-Аж до самого свого кінця вони воювали, а при цьому жили чесно та гідно.

In the translation, there are constructions "аж до.... свого" and "але при цьому", which strengthen the meaning of other members of the sentence.

39)*They're all dying to meet you!(HGM)*

Вони всі буквально вмирають від бажання зустріти вас!

This sentence describes the way in which the characters conducted themselves until the end, emphasizing their honesty and dignity. The phrase "And though they fought and lived honorably and with dignity to the very end" conveys this idea of perseverance and nobility in fighting.

Adding the construction "буквально" to the translation helps to emphasize the permanence or continuation of a certain action until the end. Also, adding the expression "but at the same time" helps to emphasize the connection of two ideas in the sentence, namely fighting and living honestly and with dignity. This makes the translation more accurate and conveys additional semantic emphasis.

In the Ukrainian translation, the words "буквально" "бажання" appear, which makes the sentence itself more elaborated.

40)- *It's not about trust, it's about staying alive.*(HG)

-СУТЬ не в довірі, а в тому, щоб вижити

the word "суть" appears in the Ukrainian translation, which helps to reveal the meaning. In this sentence, the speaker indicates that the main goal is not to establish mutual trust, but to preserve one's own life. The phrase "It's not about trust, it's about staying alive" conveys this idea of prioritizing survival over relationships with other people. Adding the word "суть" to the translation helps emphasize the main idea of the sentence and identify the main motive or purpose. This makes the translation clearer and conveys an additional semantic emphasis on the main problem that the characters face.

3.Omission

In this sentences, there are a missions due to the absence of the words in the Ukrainian version.

1) -*I just got mad.*(HGCF)

-*Через це я розлютився.*

In the sentence "I just got mad" there is an omission of certain words that are usually used to fully understand the context. In this case, the words that were omitted by the translator indicate an object or cause of irritation that is not directly stated in the sentence, so the translation is "Через це я розлютився", where "це" indicates the context or cause of irritation, which may be determined from the context or specified later.

2) -*At a Fighting station, swings her battle axe ferociously.*(HGCF)

-*На бойовій станції вона люто розмахує бойовою сокирою.*

This sentence also observes the use of omission. A complete sentence could be "At a Fighting station, [she] swings her battle ax ferociously", omitting the personal pronoun "she", which indicates the subject of the action. The omission occurs because it is clear from the context that we are talking about the same person who was mentioned earlier in the text.

3) *-She pushes Johanna away. Johanna slaps Katniss, furious.(HG)*

-Вона відштовхнула Йоганну. Розлючена Йоганна дає ляпаса Катніс.

In this sentence, the translator uses omission to maintain the pace of the story and to avoid repeating the word "Johanna".

4) *And we just fight back (HG)*

-Ми відбиваємось

In this sentence, the word "against" or "against them" is omitted to fully understand the context. This omission provides a more flexible sentence structure and allows you to avoid repetitions. Therefore, the translation expresses the concept "Ми відбиваємося" without specifying who or what exactly.

5) *-Help cover the scent of blood from sores in his mouth that will never heal.(HG)*

-Допоможи мені приховати запах крові від виразок у роті, які ніколи не загояться.

In this case, the omission occurs from the words "me" and "my", which indicate a personal connection between the verb and the subject. This transformation is used by the translator to preserve the concreteness and emotional connection between the subject and the action.

6) *This was the uprising that rocked our land.(HGM)*

-Це повстання, яке сколихнуло наш край.

7) *-I just think somebody that brave shouldn't be dressed in some stupid costume now, should they?(HGM)*

-Просто я думаю, що хтось такий сміливий не повинен бути одягнений у якийсь дурний костюм, чи не так?

8) *-By midnight she'll be up to her lips in the blood of those who've kept her and Peeta alive.(HG)*

-До півночі вона буде по губи в крові тих, хто зберіг її та Піта живими.

9) *-Why don't you just kill me now?(HGM)*

-Чому б тобі просто не вбити мене прямо зараз?

10) *-And they let us work with our own tributes right before the Games so you and I will be going down at 9.(HGM)*

-І вони дозволили працювати з нашими власними триб'ютами безпосередньо перед Іграми, тому ми з вами будемо виходити о 9.

11) *-It's a bloodbath, they're trying to pull you in.*(HG)

-Це кровопролиття, вас намагаються втягнути.

12) *She's the face of the revolution.*(HG)

Вона — обличчя революції.

Unlike the original, in the Ukrainian translation we have a dash instead of the "is".

13) *-Katniss applies it on her burn* (HG)

- Катніс наносить на опік.

In the translation, the words "it" and "her" are omitted.

14) *-You saved our lives.*(HG)

-Ти рятував нас.

Here we can see the omission of the word "lives", because having the context of the sentence itself, the essence is clear.

15) *A way we can first ruin her image, and then kill her without blowback.*(HGM)

-Ми можемо спочатку зіпсувати її репутацію, а потім убити її без віддачі.

The construction "a way" is absent in the Ukrainian translation, while the meaning of the sentence is preserved

16) *-What's he going to do, kill me?*(HGCF)

-Він збирається мене вбити?

The phrase "what's he going" is missing in the translation

4. Transposition

In these sentences, we see transposition due to the fact that some words are in other places in the Ukrainian translation.

1) *-He looks at her, angry now...*(HG)

-Він дивиться на неї, тепер злий...

2) *-But not bitter or angry -- he's flying on an end-of-the-world kind of euphoria.*(HG)

-Але не озлоблений чи злий — зараз він летить у ейфорії кінця світу

3) *-She pushes Johanna away. Johanna slaps Katniss, furious.*(HG)

-Вона відштовхнула Йоганну. Розлючена Йоганна дає ляпаса Катніс.

4) -People of Panem, we fight, we dare, we... (HG)

-Люди Панему, ми наважуємося, ми боремося ми...

5) This was the uprising that rocked our land. (HGM)

-Це повстання, яке сколихнуло наш край.

6) -When you're in the Arena, remember who the real enemy is. (HGCF)

-Коли ви знаходитесь на Арени, завжди пам'ятайте, хто є справжній ворог.

7) -You realize that your actions reflect badly on all of us. (HGM)

-Ви розумієте, що ваші дії погано позначаються на всіх нас.

8) -It's a bloodbath, they're trying to pull you in. (HGM)

-Це кровопролиття, вас намагаються втягнути.

9) -Marvel appears, and throws his spear into Rue's stomach. (HGCF)

-З'являється Марвел і кидає свій спис у живіт Ру.

10) -They never stopped for us. (HG)

-Вони не зупинялися для нас ніколи.

11) -I want everyone who's watching to stop and to think about what a civil war could mean. (HGM)

-Я хочу, щоб усі, хто спостерігає, зупинилися й подумали про те, що саме означає громадянська війна

12) -You've just been in battle! (HG)

-Ви щойно в бою були!

13) -I can't sanction putting an untrained civilian in battle just for effect. (HG)

-Я не можу дозволити брати в бій ненавченого цивільного лише заради ефекту.

14) -Remind her who the real enemy is. (HG)

-Нагадайте їй, хто є справжній ворог.

15) -But that anger, that anger-driven defiance, that's what we want. (HG)

-Але цей гнів, саме цей виклик, керований гнівом, ось чого ми хочемо.

Key words have been replaced in this sentence.

16) There are survivors, but no winners. (HGM)

Тут є ті, хто вижив, але переможців немає.

The key words in this part have been replaced.

17) *Now rude of them.*(HGM)

Це грубо з їхнього боку зараз.

In the English version, the word "now" is in the first place in the sentence, and in the Ukrainian translation it is moved to the very end

18) *To refuse work is to put the entire system in danger.*(HGM)

Відмовлятися від цієї роботи буде означати поставити під загрозу всю систему.

In this sentence, we replaced the words "entire system" and "danger".

19)-*Maybe there's some place that's less dangerous.*(HGCF)

-Можливо, є десь менш небезпечне місце.

In the English version, the word "place" is in the middle of the sentence, and in the Ukrainian translation it took the last place.

20) *-No stranger would it be.*(HG)

-Це було б не чужим.

We rearrange the part "no" from the beginning of the sentence to its end.

21)-*We had eight extra minutes of civilian evacuation because of Peeta's warning.*
(HG)

-У нас було вісім додаткових хвилин на евакуацію громадян через Пітове попередження.

In this sentence, the words "civilian" and "evacuation" have been interchanged in the Ukrainian translation.

22)-*Early defence warning, internal communications, everything.*(HGM)

-Попередження про ранню оборону, внутрішній зв'язок, усе.

In this sentence, the words "Early defence warning»have been interchanged in the Ukrainian translation.

23)-*And though they fought and lived honorably and with dignity to the very end.*(HG)

-Аж до самого свого кінця вони воювали, а при цьому жили чесно та гідно.

We see a complete change of word order in the Ukrainian sentence

24)-*It doesn't matter how afraid they are as long as she is still giving them hope.*(HG)

-Поки вона дає їм надію, не має значення, наскільки вони бояться.

There is a change of word order in the translation.

Among the grammatical transformations we found 12 cases of grammatical replacement(24%), 40 cases of addition(80%), 24 cases of omissions(48%).

2.3 Lexical and grammatical transformations in the Ukrainian translation of “Hunger Games”

1. Antonymic translation:

In all these sentences, the antonymic translation is transformed through the addition of negative particles.

1)Nobody wins the games period.(HGM)

Ніхто навіть не виграв ігровий період.

In this sentence, the antonymic translation was used to express the reverse meaning of the original. The Ukrainian participle "не" indicates denial or absence of a certain action, that is, winning in this case. The original sentence "Nobody wins the games period" emphasizes that no one wins these games, denoting no-win in the general sense. Adding the particle "ne" in Ukrainian helps to express this negated action, and also provides a more accurate translation from the point of view of Ukrainian speech and reproduces the semantic connection with the original.

2)And so it was decreed that each year, the various districts of Panem no would offer up, in tribute, one young man and woman to fight to the death in a pageant of honor, courage, and sacrifice.(HG)

-І саме тому було постановлено, що щороку різні райони Панем віддадуть, як данину, по одному молодому чоловікові та жінці, щоб вони билися до смерті на виставі честі, мужності та жертовності.

In this case, the antonymic translation occurred to emphasize the absence of a certain action or characteristic that was present in the original. In the English original "And so it was decreed that each year, the various districts of Panem no would offer up..." the particle "no" indicates the absence of a certain action, for example, the absence of a change or decision regarding the actual state of affairs. In the Ukrainian translation, this particle "no" is not used, which allows us to reflect the semantics of the original,

namely, the absence of change or to express the immutability of the situation. This use of antonymic translation helps preserve the meaning of the original and reproduce the connection between the texts.

3) -*We'll call them "criminals"*(HGM)

-*Ми не назвемо їх «злочинцями»*

In this case, the antonymic translation is carried out by adding the particle "не" to the Ukrainian translation, which indicates the denial or absence of a certain action. In the original sentence "We'll call them 'criminals'", the use of the particle "no" indicates no restriction or objection to the action, i.e. no restriction on calling them "criminals". However, the Ukrainian translation expresses a different meaning by adding the particle "не", which indicates a prohibition or refusal to call them "злочинцями". Such an antonymic translation reflects the change of meaning in the translation, expressed by the addition of the particle "не", and emphasizes the negative action in the Ukrainian text

4) - *Clove throws a knife at her, but she blocks it with her backpack and runs into the woods*(HGM)

.-*Клов кидає в неї ніж,але вона захищається рюкзаком і втікає в ліс.*

In this sentence, “blocks it” to “захищається” (defends herself), which is the opposite of being hit. The overall meaning remains faithful to the original content while using antonyms to convey the actions. Here, the antonymic translation is used to emphasize the contrast of actions or characteristics occurring in the text. In the original sentence "Clove throws a knife at her, but she blocks it with her backpack", the action "blocks it" indicates a successful deflection of the knife, which is the opposite of the action "to be hit". The Ukrainian translation of "she defends herself with a backpack" uses the antonym "she defends herself" instead of "blocked" to convey the opposition of actions, but at the same time preserve the general meaning of the sentence. Thus, an antonymic translation helps to convey the opposition of actions in the translation, while maintaining fidelity to the original

5) -*By killing people.*(HGCF)

-*Не залишаючи людей в живих.*

An antonymic translation is used here. Perhaps the word "killing" is conveyed through its opposite meaning "залишити в живих“

So, in this case, an antonymic translation was used to convey the reverse meaning of the original. In the phrase "By killing people", the verb "killing" conveys the destruction or termination of life. In the corresponding Ukrainian translation "Not leaving people alive", the antonym "to leave alive" is used, which conveys the opposite meaning of the action "destruction". Such an antonymic translation helps to emphasize the opposition of actions in the translation and preserve the meaning of the original by using opposite words.

б)-Who's trying to kill us?(HG)

-Хто намагається не дати нам жити?

As in the examples above, the word "kill" is transmitted through the antonymic construction "не дати жити".

Yes, in this case, an antonymic translation was also used to convey the reverse meaning of the original. In the phrase "Who's trying to kill us?", the action "kill" conveys an attempt to kill or harm. In the corresponding Ukrainian translation *Хто намагається не дати нам жити?*", the antonym "не дати жити " is used, which conveys the opposite meaning of the action "вбивати". Such an antonymic translation helps to emphasize the opposition of actions in the translation and preserve the meaning of the original by using opposite words.

2. Compensation:

In this part, we remove words from one part in the original and rearrange them in another place, or replace them with similar terms

1)-For those of you who don't know, tracker jackers are genetically engineered wasps who's venom causes searing pain, powerful hallucinations, and in extreme cases, death.(HG)

-Для тих, хто не знає, трекер-жалі – це генетично модифіковані оси, чия отрута викликає пекучий біль, потужні галюцинації, а в крайніх випадках – смерть.

In a sentence, compensation can be used to convey specific terms, such as "tracker jackers", that have no direct translation. In this case, compensation is used to convey conceptual terms or concepts that may be difficult to translate or may not have a direct equivalent in the target language. In the original sentence, "tracker jackers" is the name of genetically modified wasps that cause certain effects. The Ukrainian language may not have an exact equivalent for this term, so a compensation is used - the term "трекер-жалі", which, although not an exact scientific term, conveys the essence of the idea of genetically modified wasps that track and sting. The use of compensation allows you to preserve the meaning and describe the concept or term in a context that is understandable to the reader, even if he does not have special knowledge in this field.

3. Total reorganisation.

1)-Start by sowing a little fear .(HGM)

-Перший крок- невеликий страх

The Ukrainian translation almost does not convey the elements of the original material. In this case, the translator uses the method of total reorganization to better convey the meaning of the original sentence. For example: "Start by sowing a little fear." Here a total reorganization is used to emphasize the act of "sowing fear" as the first step in the process. Such a translation conveys the meaning of the original sentence and reflects its main idea.

2)-Work like slaves?(HGM)

-Ми наче в неволі?

In this case, the Ukrainian translation uses a similar allegorical image "в неволі" to convey the conceptual meaning of the original "work like slaves". This choice conveys the idea of hard, monotonous work or a sense of loss of freedom and control, as in the derogatory use of the word "неволя". However, there is no direct mention of "slavery" in the translation, which may change the color of the original text.

3)-Now, the schedule's a bit of a killer.(HG SF)

-Цей графік зведе нас в могилу.

In this example, we see a complete change during the translation, while the meaning of the English sentence is completely transferred to Ukrainian. In this case, the Ukrainian translation differs from the original, but preserves the general meaning of the sentence. In the original, the phrase "a bit of a killer" is used, which indicates that the schedule is very demanding of a person, causes fatigue or stress. The Ukrainian translation "зведе нас в могилу" also conveys the idea that the schedule is very difficult or requires a lot of effort from a person, but it uses a more expressive image to convey this idea. Such a translation is an excellent choice of the translator if the goal is to emphasize the intensity and negative impact of the graphic on a person.

4)-*Stop ! Please! Leave him alone!(HGSM)*

-*Агов! Послухай! Облиш його!*

In this case, although the meaning of the English text is fully conveyed in Ukrainian, it was changed during the translation process. The English sentence "Stop! Please! Leave him alone!" expresses a request or appeal to stop an action or to stop offending someone. Ukrainian translation of "Агов! Послухай! Облиш його!" also conveys this request, but uses more direct language and is more impolite than the English sentence. Such a change may be due to cultural differences in the use of language, different nuances of expressiveness or the choice of speech style.

5)-*I agree she should die, but in the right way.(HGCF)*

-*Ну добре, нехай залиште цей світ, але належним чином.*

In this sentence, the Ukrainian translation conveys the general meaning of the original, but is marked by a change in wording. The English sentence expresses agreement that a person must die, but with reference to the manner of death. The Ukrainian translation "Ну добре, нехай залиште цей світ, але належним чином" also conveys the idea of consenting to death, but uses different words and expressions to express this idea. Such a choice may be due to the desire to use more expressive or colorful words, or to reproduce the speech melody or speech style of the character.

In the last chapter we found 6 cases of antonymic translation(12%), 1 case of compensation(2%), 5 cases of total reorganization(10%).

All transformations that were found in the Ukrainian translation of Hunger Games films

Addition	80%
Omissions	48%
Modulation	28%
Grammatical replacement	24%
Transliteration	14%
Transcription	12%
Antonymic translation	12%
Total reorganization	10%
Deferentiations	6%
Substantiations	6%
Generalization	2%
Compensation	2%

The data in the table shows that lexical transformations are dominant, with addition being the most common (80%). Interestingly, when both lexical and grammatical transformations are taken into account, general reorganization is the most frequent, accounting for (10%.) Differentiation, transliteration and generalization occur with moderate frequency on average, while compensation and idiom stand out among the combined transformations. Overall, general reorganization appears to be the predominant type of transformation, while segmentation is the least frequent.

CONCLUSION

The Ukrainian language has a rich range of words that describe different degrees of hatred. The reproduction of the English lexical syntagm "HATRED" in Ukrainian requires a comprehensive approach that takes into account: Semantic aspects:

"HATRED" has a strong negative meaning, describing intense dislike, hostility or disgust. The Ukrainian language has a rich spectrum of words that describe different degrees of hatred, from "dislike" to "rage". The translator should choose the equivalent that most accurately conveys the meaning of "HATRED" in a particular context. Stylistic features: "HATRED" is an expressive word that has a strong emotional impact. The translator should take into account the stylistic coloring of the text and choose the appropriate Ukrainian equivalent. It is important to use the word with caution, as it can be offensive. Consideration of cultural peculiarities: The translator should take into account the cultural peculiarities of the target language. In some cultures, the word "hate" may be considered too strong a word and used only in extreme cases. In such situations, it is more appropriate to use a milder equivalent to avoid sounding offensive. Contextual adaptations: The translation of "HATRED" depends on the context in which it is used. In formal contexts, it is more appropriate to use neutral equivalents, such as "enmity" or "dislike". In informal contexts, more expressive words such as "rage" or "disgust" may be used.

Accurate and high-quality translation of the HATRED Index into Ukrainian will facilitate better understanding between people who speak different languages. This can be especially important in the context of international relations, diplomacy, journalism and other areas where it is important to avoid misunderstandings and offensive language.

The HATRED study can raise awareness of the problem of hatred and discrimination. It can encourage people to be more tolerant and respectful of other people, regardless of their race, ethnicity, religion, sexual orientation or other characteristics.

In general, the study of the reproduction of the HATRED LSP into Ukrainian is of significant practical importance for improving the quality of translation, enriching vocabulary, increasing the level of communication, developing linguistics, and raising awareness of the problem of hatred.

The Ukrainian language is rich in words expressing various degrees of hatred.

Reproduction of the English lexical construction 'hatred' in Ukrainian requires a comprehensive approach that takes into account the following aspects: semantic

aspect: 'hatred' has a pronounced negative meaning denoting strong dislike, hostility and disgust. The Ukrainian language is rich in words expressing different degrees of hatred, from 'hate' to 'anger'. Translators should choose an equivalent word that most accurately conveys the meaning of "HATRED" in a particular context.

Stylistic features "HATRED" is an expressive word with strong emotional impact. Translators should take into account the stylistic coloring of the text and choose the appropriate Ukrainian word. It is important to use this word with caution, as it can be potentially offensive. One quote related to hatred immediately comes to mind: "Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that." -Martin Luther King, Jr. [30].

Be culturally sensitive: translators need to take into account the cultural specificities of the target language. In some cultures, the word "hate" is considered too strong and should only be used in extreme cases. In such situations, it is appropriate to use milder expressions so as not to appear offensive.

Contextual adaptation: the translation of the word "HATRED" depends on the context in which it is used. In formal contexts, it is appropriate to use neutral equivalents such as "enmity" or "dislike". In informal contexts, more expressive words such as "rage" or "disgust" can be used.

The study of the peculiarities of the reproduction of the LSP "HATRED" in Ukrainian in the American discussion of the dystopian genre on the basis of the novel *The Hunger Games* provides us with valuable knowledge about: The nuances of translating emotionally charged words and phrases. The translation of HATRED into Ukrainian requires a careful approach, as it is important not only to convey the meaning, but also the emotional charge and stylistic coloring of the original.

The influence of context and genre on the choice of vocabulary. In the context of dystopia, the word "HATRED" can have different meanings and connotations, depending on the context and genre of the work. Cultural aspects of translation. A translator should take into account the cultural peculiarities of the target language in order to avoid offensive or incorrect wording. Based on the study, the following conclusions can be drawn:

The translation of the HATRED LSP into Ukrainian in *The Hunger Games* is a complex and multifaceted task. A translator must be able to choose the most successful equivalents, taking into account semantics, stylistics, context, gradations of meaning, phraseology, and cultural peculiarities. The choice of vocabulary when translating "HATRED" depends on the context and genre of the work. In *The Hunger Games* dystopia, the word "HATRED" is used to describe various types of hatred, from personal dislike to class hatred and state terror. A translator should be careful when using the word "hatred" in Ukrainian, as it can have a strong emotional impact on the reader. It is important to choose equivalents that accurately convey the meaning of the original, but do not sound too offensive or provocative.

Studying the peculiarities of reproducing the HATRED word in Ukrainian can help translators improve the quality of their translations and better understand the nuances of language and culture.

The lexical and semantic fields are not isolated entities. They are interconnected. One of the means of interfield communication is polysemy, when words with different meanings belong to different fields. For example, the word hour, which means time, interval, or 60 minutes, belongs to the temporal lexical-semantic field, and the word good sunny weather, which means good weather, belongs to the meteorological field. Thus, the lexical and semantic fields overlap. The overlap of the fields preserves the continuity of the semantic space and unites the fields into a single linguistic lexical and semantic system.

The organization and structure of the lexical and semantic fields in different languages do not coincide. If you imagine a lexical and semantic field as a mosaic of words, this mosaic varies from language to language. That is, the fields have a different number of cells, not all of which are filled in one language, and what is contained in one cell in one language may be divided into two or more smaller cells in another language.

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ANNEX

1. *And then transferred to a public arena where they will Fight to the Death until a lone victor remains.— А поміж це буде перенесено на публічну арену, де вони битимуться до самої смерті, доки не залишиться єдиний переможець.*

2. *And so it was decreed that each year, the various districts of Panem would offer up, in tribute, one young man and woman to fight to the death in a pageant of honor, courage, and sacrifice.— І саме тому було постановлено, що щороку різні райони Панем віддадуть, як данину, по одному молодому чоловікові та жінці, щоб вони билися до смерті на виставі честі, мужності та жертвовності.*

3. *I just got mad.—Через це я розлютився.*

4. *Mad? You realize that your actions reflect badly on all of us. Not just you—Божевільний? Ви розумієте, що ваші дії погано позначаються на всіх нас. Не тільки на тобі.*

5. *He looks at her, angry now...—Він дивиться на неї, тепер злий...*

6. *From the crowd comes murmurs and angry cries.—З натовпу доносилися гомін та гучні злі вигуки.*

7. *At a Fighting station, swings her battle axe ferociously.—На бойовій станції вона люто розмахує бойовою сокирою.*

8. *She pushes Johanna away. Johanna slaps Katniss, furious.—Вона відштовхнула Йоганну. Розлючена Йоганна дає ляпаса Катніс.*

9. *We need to show them that The Mockingjay's alive and well and willing to stand up and join this fight.—Нам потрібно показати їм, що Сойка-пересмішниця все ще жива і здорова та готова встати та приєднатися до цієї боротьби.*

10. *People of Panem, we fight, we dare, we...—Люди Панему, ми наважуємося, ми боремося ми...*

11. *You here to fight with us?—Ви тут, щоб почати війну з нами?*

12. *And we just fight back.—Ми відбиваємось*

13. *You don't like hearing a fight song at a funeral?—Ви не хотіти б почути бойову пісню на похорон?*

14. *But to join hands in this fight.—Але взятися за руки саме в цій боротьбі.*

15. *And where the districts are free to share the fruits of their labours and not fight one another for scraps!—І де райони можуть вільно ділитися плодами своєї праці, а не воювати один з одним за шматочки!*

16. *Help cover the scent of blood from sores in his mouth that will never heal.—Допоможи мені приховати запах крові від виразок у роті, які ніколи не загояться.*

17. *You've just been in battle!—Ви щойно в бою були!*

18. *War. Terrible war.—Це Війна. Страшна війна.*

19. *Widows, orphans, a motherless child.—Вдови, сироти, діти без матері.*

20. *This was the uprising that rocked our land.—Це повстання, яке сколихнуло наш край.*

21. *Let's see if she does indeed shine. Let's have a warm round of applause for Glimmer! Glimmer, are you prepared.—Давайте перевіримо, чи справді вона сяє. Давайте гаряче поаплодуємо Гліммер! Гліммер, ти готова?*

22. *I just think somebody that brave shouldn't be dressed in some stupid costume now, should they?—Просто я думаю, що хтось такий сміливий не повинен бути одягнений у якийсь дурний костюм, чи не так?*

23. *Don't be afraid.—Не потрібно боятися*

24. *The use of the rubble in the ruined city.—Це використання завалів у вже зруйнованому місті.*

25. *First, no fighting with the other Tributes.—По-перше, ніяких боїв з іншими Народами.*

26. *If we just wanted to intimidate the Districts, why not round up 24 of them at random and execute them all at once.—Якщо ми просто хотіли залякати*

округи, чому б нам не зібрати 24 з них випадковим чином і не стратити всіх одночасно.

27 *And they let us work with our own tributes right before the Games so you and I will be going down at 9.—І вони дозволили працювати з нашими власними триб'ютами безпосередньо перед Іграми, тому ми з вами будемо виходити о 9.*

28. *It's a bloodbath, they're trying to pull you in.—Це кровопролиття, вас намагаються втягнути.*

29. *Maybe you should throw the sword.—Можливо, вам варто кинути меч.*

30. *Marvel appears, and throws his spear into Rue's stomach.—З'являється Марвел і кидає свій спис у живіт Ру.*

31. *Katniss shoots him in the neck with her arrow.—Кетніс стріляє йому в шию своєю стрілою.*

32. *Katniss, you're not gonna risk your life for me.—Кетніс, ти ж не будеш ризикувати своїм життям заради мене.*

33. *When you're in the Arena, remember who the real enemy is.—Коли ви знаходитесь на Арені, завжди пам'ятайте, хто є справжній ворог.*

34. *By midnight she'll be up to her lips in the blood of those who've kept her and Peeta alive.—До півночі вона буде по губи в крові тих, хто зберіг її та Піта живими.*

35. *Just a lot of blood.—Тут просто багато крові.*

36. *Why don't you just kill me now?—Чому б тобі просто не вбити мене прямо зараз*

37.. *It's too late. We'd all be killed.—Вже дуже пізно. Нас усіх би вбили.*

38.. *Blow it up, Now! The whole thing. Kill them all.—Підірвіть це прямо зараз! Ось і вся справа. Вбити їх всіх.*

39. *They never stopped for us.—Вони не зупинялися для нас ніколи.*

40. *I want everyone who's watching to stop and to think about what a civil war could mean.—Я хочу, щоб усі, хто спостерігає, зупинилися й подумали про те, що саме означає громадянська війна.*

41. *I can't sanction putting an untrained civilian in battle just for effect.*—Я не можу дозволити брати в бій ненавченого цивільного лише заради ефекту.
42. *Not to battle for the amusement of the Capitol.*—Не для того, щоб битися заради розваги Капітолію.
43. *Remind her who the real enemy is.*—Нагадайте їй, хто є справжній ворог.
44. *Make them hate her enough, they might just kill her for you.*—Змусити їх ненавидіти її настільки, щоб вони можуть просто вбити її за мене.
45. *But that anger, that anger-driven defiance, that's what we want.*—Але цей гнів, саме цей виклик, керований гнівом, ось чого ми хочемо.
46. *And that takes some of the air out of everyone's anger.*—I саме це забирає трохи повітря з кожного гніву.
47. *Careful, my dear. Authenticity is as rare here as it is dangerous.*—Будь обережною, моя люба. Автентичність тут така ж рідкісна, як і небезпечна.
48. *Her anger rises.*—Її гнів все зростає.
49. *I know how to win*—Я знаю, як треба перемагати.
50. *Come on Haymitch, nobody decent ever wins the game.*—Давай, Геймітчу, жоден порядний цю гру ніколи не виграє.

РЕЗЮМЕ

Дану курсову роботу присвячено вивченню особливостей відтворення українською мовою одиниць лексико-семантичного поля "HATRED" у американському дискурсі жанру антиутопія на прикладі роману "Голодні ігри". Розглянуто як використання таких термінів впливає на сприйняття теми в англomовному літературному контексті та розкривається їхня семантика та емоційне забарвлення. Взято 50 прикладів з художнього матеріалу.

Ключові слова: лексико-семантичне поле, дискурс, антиутопія, американська література, роман "Голодні ігри", сприйняття теми, семантика, емоційне забарвлення.