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Specifics of the Ukrainian translation of the lexical and semantic field "FEAR"
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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

СПЕЦИФІКА УКРАЇНСЬКОГО ПЕРЕКЛАДУ ОДИНИЦЬ ЛЕКСИКО-СЕМАНТИЧНОГО ПОЛЯ “FEAR” (НА МАТЕРІАЛІ АНГЛІЙСЬКОМОВНОГО ТЕЛЕСЕРІАЛУ THE WALKING DEAD ‘ХОДЯЧІ МЕРЦІ’)

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INTRODUCTION

Language reflects all the processes that exist in society. Any social, technical, political, climatic changes are reflected in changes in the lexical composition of the language. Vocabulary characterizes all spheres of life. This work is devoted to the national-cultural specificity of the lexical-semantic field as the system connections of units, as well as the functional features of their use.

The lexical-semantic field is a large organization of words united by a basic semantic component that denotes a class of classes of objects, features, processes, and relations. It includes lexical units of different parts of speech.

The lexical meaning of words can change depending on the environment, but the opposite is also true: the words themselves largely determine the author's style and influence the form of information presentation. In this regard, it is important to also consider the peculiarities of the functioning of words of the lexical-semantic field in texts of different styles.

Belonging to the national culture of the names of culinary dishes is determined by their use in artistic texts, which are true custodians of culture and reflect the historical, material and spiritual experience accumulated by society during its development. It is in them that the values that have become a priority for this culture are recorded.

The relevance of this study in the importance of studying the nominative units of the selected thematic group FEAR is relevant in connection with the urgent need to determine the specifics of the names of fear. The purpose of our research is a systematic linguistic and cultural description of the names of fear, determination of the degree of their integration into the language system and culture, a description of the linguistic units of this thematic group, as well as the construction of national and international linguistic and cultural models.

The main tasks are:

- characterize the concept of the lexical-semantic field and its status in modern linguistics;
- consider the structure of LSF and the peculiarities of the formation of lexical-semantic groups;
- to investigate the types of relationships of lexical units within lexical-semantic fields/groups;
- get acquainted with the ways of representing the vocabulary of the LSF "FEAR" in texts.

This work is devoted to the study of fear in the English language. The object of our study are lexemes for fear,

The subject was lexical units, phrases and expressions of the English language, which represent the name of fear.

The main research methods used in the work are analysis, synthesis and generalization.

The theoretical significance of the work is due to the fact that the versatile study of vocabulary allows us to imagine the national picture of the world as a socio-cultural representation.

The practical significance of the work is determined by the fact that the research materials can be used in linguistics courses and in the study of the English language.

CHAPTER 1. THEORETICAL PRINCIPLES OF THE RESEARCH OF LEXICO-SEMANTIC FIELDS IN THE LANGUAGE SYSTEM

1.1. The concept of the lexical-semantic field and its status in modern linguistics

The lexical level of the language is organized by complex ratios of lexical-semantic fields. The lexical-semantic field is a very comprehensive concept. It intersects with the main problems of lexicology - problems of synonymy, antonymy, polysemy, the problem of the relationship between words and concepts. Solving problems related to semantic fields in the lexicon makes it possible to illuminate the listed problems in a new way [4:142].

The lexico-semantic field as a linguistic unit originates in the 19th century, when the works of Michel Breal, a French linguist and historian, who first introduced the term "semantics", understanding it, however, in the spirit of the times, as a purely diachronic field of research [6:576]. However, in linguistics, the idea of studying vocabulary from semantic (conceptual) fields is associated with the name of J. Trier. J. Trier understands the conceptual semantic field primarily as the structure of a certain sphere or circle of concepts. In Trier's semantic theory, parallelism is assumed between the plan of conceptual content, which is represented by the conceptual (semantic) field, and the plan of linguistic expression, represented by the verbal field.

First of all, J. Trier was interested in what can be taken as a basis for separating a certain set of words from the general lexicon [7:58]. Close to J. Trier's concept is J. L. Weissgerber's concept of verbal fields [18], which considers the meaning of a word not an independent unit, but a purely relational structural component. Weissgerber divides verbal fields into single-layered and multi-layered. J. Trier and J. L. Weissgerber interpret the semantic field as a paradigmatic category. The main idea of this semantic concept is that the meaning of a word cannot be adequately described without reference to lexical units

included in the same semantic field. The meaning of a word is perceived as a function of its semantic relations with other members of the field.

The concept of semantic field belongs to the main concepts of modern lexical semantics. This definition concentrates the main problems of lexical semantics and determines their consideration from the position of a systemic approach. When describing the field, different types of relations between words are analyzed not in isolation, but in the general system of all lexical-semantic connections. Nevertheless, the semantic field remains the least researched vocabulary unit. Linguistics still does not define strict limits for the use of the term "semantic field". It often denotes various combinations of words.

Thus, the conducted research allows us to draw the following conclusions. The lexical-semantic field as a special system-forming unit has a complex and rather peculiar structure, the constituent elements of which are connected to each other by paradigmatic relations.

The organization of the lexical-semantic field is based on ordered classes, lexical paradigms of various types that structure the semantic field vertically and horizontally. One of the main properties of the structure of the lexical-semantic field is its integrity, which is ensured by relations involving the inclusion of less complex units in more complex units. The center of the field of locality is the ambiguous word "place". The semantic structure of this generalizing word reflects the entire spectrum of the scope of the concept of place. Today, the study of lexical-semantic fields is one of the most researched issues. Such interest is connected with the fact that the study of LSF provides an opportunity to imagine the lexical system of a certain language, to identify the unique and specific in a certain language, as well as to compare the LSF of two or more languages. Such a comparison has both theoretical meaning and practical significance, for example, when mastering a foreign language.

It is important to note that the main linguistic parameters characteristic of any lexical-semantic fields are distinguished:

1. The semantic basis is the presence of a single categorical-lexical seven, that is, an integral seven or core. The integral seme is the main one in the

structure of the lexical meaning, while in each LSF there are differential semes. Such semes can specify and complement the integral, they are of the same type and repeated.

2. Based on the fact that it consists of differential semes, which can be of the same type and repeated, a connection is assumed between all words within this field. In this case, all the words of LSF are connected by certain positions. Such a set of oppositional connections forms the internal paradigmatic structure of words in the lexical-semantic group.

3. In addition to the paradigmatic value, the word has another kind of relational value - syntagmatic, that is, it has a certain meaning that arises on the basis of the individual meaning of the words, following the combination in a linear series. An important aspect of determining the lexical meaning of a word is the study of the lexical syntagmatics and the description of the syntagmatics of the word. The similarity of the words of the same LSF can also be manifested in the homogeneity and its syntagmatic characteristics. Ways of functioning of the lexical meanings of words in sentences are determined through general semantic components.

4. The similarity of words of the same lexical-semantic field is also manifested only at the level of variable relations. At the semantic level, similar words develop the same secondary meanings after the main meaning. While regular ambiguity determines regular synonymy of words in one LSF [1].

Based on the parameters listed above, we can say that words belonging to one LSF can have a number of common paradigmatic and syntagmatic characteristics. The meanings of such words have the same seme, that is, they have a common part only at the level of semantics. Such a seme is the semantic basis of the field, and in each of the individual words it is clarified with the help of differential semes. In addition, this field is characterized by the dynamics of functional equivalence and regular ambiguity.

Relations between words, which are realized by native speakers themselves, and semantic connections are the basis of lexical-semantic paradigms. But the degree and character of the semantic proximity of the words

are not always the native speakers. However, it should not be forgotten that not all words belonging to one or another paradigm may be represented in the linguistic consciousness of a native speaker or researcher. Hence the problem of defining the limits of a particular paradigm arises, since there are certain difficulties only at the level of isolation from the vocabulary of words that make up one or another paradigm.

Often, in order to achieve this goal, researchers turn to explanatory dictionaries, extracting from them lexical-semantic variants of words that have a given meaning or whose meaning includes a given sema. This technique is considered inconvenient because it takes a lot of time. Despite this, since we do not have special dictionaries that would reflect the paradigmatic structure of the word's vocabulary, working with interpretive dictionaries is a necessary condition for obtaining one or another lexical-semantic paradigm.

To solve the question of the entry of a given word into one or another paradigm, it is also possible to involve the analysis of a lexical combination. On the one hand, if we consider the semantics of words that are combined, relying on the law of semantic agreement, we will be able to identify the defining (central) seven in the structure of the meaning of the tested word and then correlate and compare them both with the meanings of other members of the paradigm and with its "general" meaning. In this way, we will be able to decide whether the word is included in the paradigm or not. In order to achieve this goal, it is enough to analyze the semantic relations in individual combinations.

On the other hand, if we proceed from the hypothesis that the members of one paradigm are characterized not only by semantic commonality, but also by the commonality (not necessarily the sameness) of syntagmatic indicators, it is possible to judge whether or not a word belongs to a certain paradigm based on its presence or absence in it has common syntagmatic properties with other members of the paradigm.

It should be noted that LSF includes both lexical units and word combinations formed by them [8:67]. Since LSF takes into account not only synonymy (different relations of semantic intersection), antonymy (only certain

LSFs can have antonyms), ambiguity (a polysemous word is included in LSF as one of its meanings), syntagmatic connections, but it is also the most productive way of describing and presentations of new vocabulary to a foreign audience [8:67].

In a reasonable combination, the considered methods and techniques allow us to distinguish all kinds of paradigms from the vocabulary of the language, which have fairly clear boundaries and are fully presented at the same time. Suppose we have a lexical-semantic paradigm represented by a list of words with their dictionary meanings. We have already checked this list and it does not raise any doubts. Then questions remain. What is the study of this paradigm? What should we include in its description? If we summarize these questions, the answer will be as follows: it is necessary to establish what the members of the studied paradigm have in common and how they differ. These differences and commonalities apply to different aspects of the members of the paradigm.

First, the semantic relationship (or relationship) between the members of the paradigm is considered. This includes: the selection of semantic components that are common to all members of the paradigm and those components that are specific to each word, the analysis of semantic relations, the search for differential and common terms is carried out using the following techniques:

- derivation of semantic differences from differences in conjugation of words;
- the linguistic experiment consists in replacing the analyzed word in the text with another member of the paradigm and in the analysis of the semantic changes that have occurred;
- turning to non-linguistic reality in order to separate the features of an object or phenomenon called a word and comparing the selected features with the component structure of the meaning of the word;
- comparison of the text with the analyzed word, as well as its translation into one or another European language known to the researcher [4:142].

Then, based on the examples collected by the researcher of the use of different types of paradigm members in texts, the syntagmatic relations of these

paradigm members are analyzed. In this way, the words (or words) that have the broadest connection and form the core of the paradigm are selected - and peripheral elements, the connection of which is narrower [4:142].

Data from the observations made are recommended to be summarized in tables that should visually illustrate the syntagmatic properties of words (paradigm members). There is a possibility that the peripheral members of the paradigm will be found in few examples, as a result of which it will be difficult to find out their syntagmatic possibilities. In this case, it is possible to allow the construction of combinations by the researcher himself with a mandatory check of the admissibility of the formed combinations by interviewing informants. It is unacceptable for the researcher to rely only on "linguistic sense". Next, the type of lexical meaning of each word is determined.

Subsequently, the stylistic qualification of each member of the paradigm is given - on the basis of examples in dictionaries, as well as the analysis of texts in which these members of the paradigm met. At this stage, the members of the paradigm are characterized from a word-forming point of view, that is, a word can be derived or non-derived, in what way it is formed, if the word is derived, and what word-forming possibilities it has as something that produces. It will also be appropriate to compile the obtained data into tables. We understand that the study of the semantic aspect of the vocabulary of any language includes several factors: the analysis of definitions that interest the researcher of lexemes; data analysis in explanatory dictionaries; selection of components of dictionary definitions and interpretation of these units as individual differential signs of word meaning. In addition, a careful analysis of the dictionary definitions of as many dictionaries as possible is necessary, since different dictionaries may provide different interpretations. It is in the process of analyzing dictionary definitions that the main, nuclear differential signs, and even archisemes of meanings are revealed.

Based on all the received materials, members of the paradigm are classified into various small groups, where the central, nuclear part (group) and peripheral elements are distinguished. Also, each member of the paradigm acquires a

number of characteristics that can determine its place in this microsystem, its connections with other members of the paradigm, etc. All the collected data allow us to see the connections of the researched paradigm with other associations (fields) of words, as well as the nature of such a connection, which is determined through semantic components that are common to a member of this paradigm and to the words included in other paradigms; through ambiguous words, etc.

1.2. Peculiarities of translation of lexical-semantic groups into the Ukrainian language

Translation from one language to another is one of the types of human linguistic activity. The profession of a translator is one of the oldest, because already at the first contacts between people speaking different languages, someone was needed to ensure their communication. Linguists give different interpretations of the concept of "translation". For example, A.V. Fedorov, a famous philologist, linguist, author of many scientific works, understands translation as, "first, a process that takes place in the form of a mental act and consists in the fact that a linguistic work (text or oral statement) that arose on one language, turns into another language, which, secondly, is the result of this process" [5:328]. According to I.S. Alekseeva, a teacher of translation, a translator-practitioner, translation is nothing more than "the re-expression or re-coding of a text created in one language into a text in another language", if we consider language as a system of codes [1]. Professor L.K. Latyshev writes in his work that translation is "one of the types of human activity, the most perfect type of language mediation" [11].

V.N. Komissarov offers the following definition of translation: "translation is a type of language mediation, in which a text is created in another language, intended to fully replace the original, as communicatively equivalent to the latter" [8:67].

All these definitions are successful in their own way and give an idea of the essence of translation activity. However, in our opinion, the last definition is the most successful, since one of the most important goals of translation is its equivalence to the original, and therefore the equivalence of not only the original text and the translated text as a whole, but also their fragments [5:328]. After all, the translation is considered adequate only in the case when the information of the original is transmitted in full.

The term "translation" covers a wide range of activities. He can act both in writing, for example, translating business documents, and in oral form, for example, translating a business meeting or an official report. "Translation facilitates the exchange of information" [1], so we can conclude that the informative function of translation is of primary importance.

We should also mention the process of translation to prove that the work of a translator is actually hard work. "The process of translation inevitably breaks down into two moments. In order to translate, it is necessary, first of all, to understand, comprehend, analyze, critically evaluate what has been heard. Next, you need to find and select the appropriate elements of re-expressing the text in the language that (words, combinations, grammatical forms)" [7:328].

A condition for an accurate translation is a correct understanding of the original text. However, the difficulty of translation lies in finding correspondences between the elements of two languages [9:41]. According to V.G. Hak and B.B. Grigoriev, the very possibility of translation already indicates that correspondence between the two elements is possible. Thus, "elements of two languages, functionally corresponding to each other within a given context, act as equivalents" [9:41]. Despite this judgment, even the most adequate translation does not ensure sufficient transfer of small elements of the content of the original [9:41].

The content of seemingly similar units of different languages, or codes, can be fundamentally different, that is, they can have different meanings and occupy different positions in the system of signs, although often such losses during translation are quite insignificant.

The central issue of the theory of translation is a comprehensive description of the content relations between the original and translated texts, the disclosure of the concepts of translation equivalence and adequacy. First of all, the translator's task is undoubtedly to reproduce the content of the original [5:328].

"Adequate (exact, correct) correspondence does not mean any special type of correspondence, but the most acceptable version of the translation of a linguistic unit in a specific situation or in a specific linguistic environment (linguistic context)" [4:142]. Adequate in this sense can be "either a constant equivalent correspondence, or one of the variants of correspondences" [4:142]. It can also be some new language unit, which is not in the dictionary and which acts as a contextual substitute.

V.N. Komisariv considers "equivalent translation" and "adequate translation" as unequal concepts, although they are closely related to each other. In his opinion, the term "adequate translation" has a broader meaning and is used as a synonym for "good" translation, that is, a translation that "ensures the necessary completeness of interlingual communication in specific conditions" [9:41].

In this regard, it is important to understand what the Commissioners mean by an equivalent. Equivalence is a purely translational concept that considers the translation result exclusively in relation to the original, according to the degree of completeness of transmission of significant elements of the original [9:41]. At the same time, real acts of translation are sometimes performed not only for the equivalent transmission of the content of the original, but also for the use of the translated text for certain purposes. The suitability of the result of the translation process for such use determines its value [14:219]. Given the need to ensure the appropriate value of the translated text, the translator may sometimes refuse to achieve maximum equivalence with respect to the original text.

An important role in the description of the translation process is played by the concepts of correspondence and translation technique. Correspondence means one or more units regularly used to convey the content of a certain unit of the expression plan [3:19]. Depending on the level to which such a unit (or units)

belongs, lexical and grammatical correspondences are distinguished. The term translation technique is used to describe the semantic and formal relations between the units of the original and the translation established in the translation process [18]. Thus, the use of translation techniques is presented in the form of some operation performed by the translator on the original text in order to obtain the translated text.

1.3. Peculiarities of English film discourse

The concept of "discourse" is one of the main concepts in modern pragmatic linguistics and text linguistics, the idea of which reflects the entire course of linguistic science. "Discourse" as a concept appeared in connection with the expansion of linguistic research beyond the sentence - into the field of surface-phase syntax. Therefore, discourse from a linguistic point of view is a set consisting of a logical chain of propositions that are in a semantic connection. At the moment, the study of typical discourse structures has not led to full-fledged theoretical generalizations and conclusions due to the complexity and multifaceted nature of this phenomenon, but the concept itself has been firmly fixed in linguistics. There is no clear and generally accepted definition of "discourse" that would fully cover all cases of its use, so it is not surprising that this phenomenon attracts the attention of many researchers.

Analyzing all of the above, we can conclude that although the theory of discourse has been developed and studied from various points of view and approaches (linguistic, cultural, psychological, philosophical, cognitive, etc.) for quite a long time, there is still no generally accepted definition of it. Discourse is considered both as a communicative process, and as a text, and as a system, and as a communicative event. But, despite the fact that all approaches to the study of discourse are based on various characteristics, they are not mutually exclusive.

One of the types of discourse is film discourse, which is one of the most relevant objects of humanities analysis. Cinema discourse, together with its

aspects, is of great interest to researchers from various fields, including linguistics, art history, philosophy, literary studies, semiotics, etc. For example, film discourse became the subject of research by such scientists as O. I. Hrydasova, I. A. Kotova, T. G. Demchuk, O. V. Isaenko, O. G. Zvereva, etc. Film discourse is considered as a special type of discourse due to its communicative nature and socio-cultural significance. In addition, film discourse, like no other, is able to influence and change the audience that perceives it, imposing certain behavior patterns, rituals, and programming worldview attitudes [9:41]. That is, in other words, the relevance of this study is also determined by the importance of the phenomenon of cinema in the life of mankind, which are the determining factors that encourage a more thorough study of the issue of cinema discourse, in particular in modern English- and Ukrainian-language cinema, based on their lexical-semantic and structural analysis.

The semantic parameters of the English and Ukrainian vocabulary "cinematography" make it possible to divide the studied vocabulary into separate lexical-semantic groups according to their thematic index. Let's take a closer look at these lexical-semantic groups of movie lexemes:

1) genres and types of films: costume drama 'історичний фільм, 'документальний фільм, науково-популярний фільм', travelogue 'травелог, географічний фільм, фільм про подорожі', trick film 'мультиплікаційний фільм, фільм з комбінованими зйомками', propaganda film 'агітаційне кіно, пропагандистський фільм', spaghetti horror 'спагеті-хорор, італійські фільми жахів', natural vision film 'стереоскопічний фільм, стереофільм' [1], фільми жахів, вуція «китайський літературний жанр, аналог європейського лицарського роману», гамблінг пікче «кіно про азартних гравців», гендайгекі «японські фільми про сучасність», зомбі фільм [2:344];

2) names of professions related to cinematography: costume supervisor 'костюмер', director of photography 'головний оператор; оператор-постановник', production manager 'керівник виробництва кіностудії, директор картини', voice artist 'актор дубляжа', voice coach 'консультант по

сценічній мові' [1], дублер, режисер-постановник, директор фільму, каскадер, сценарист, монтажер, кінодистриб'ютор, диктор [2:344];

3) names of technical equipment: arc lamp 'дугова лампа', camera stand 'штатив камери', camera umbrella 'засіб захисту кінотехніки від дощу', camera crane 'кран-штатив, операторський кран' [1], фільмостат «металева шафа для зберігання рулонів роликів фільмів», стробоскоп «прилад, що дозволяє бачити рухомий об'єкт нерухомим», кінопроектор «оптико-механічний апарат для проектування фільмів на екран» [2:344];

4) shooting footage: big close-up 'дуже крупний план', cowboy shot 'план людини із середини бедра і вище', frame-by-frame exposure 'покадрова кінозйомка', multiple exposure 'багатократне експонування' [1], макрозйомка «кінозйомка середніх або дрібних об'єктів чи їх деталей», панорамування, панорамна зйомка «прийом операторського мистецтва, заснований на повороті знімальної камери в горизонтальному або вертикальному напрямках», затемнення кадру «прийом, що дозволяє досягти поступового затемнення, а потім і повного зникнення екранного зображення» [2:344];

5) special effects: speeded-up action 'ефект прискореного руху', the rickinje effect 'явище зміни колірної сприйняття людським оком при зниженні освітленості об'єктів, reverse action 'ефект зворотнього руху' [1], стоп-кадр «кінематографічний прийом, коли дія на екрані завмирає, імітуючи фотографію», колоризація «додання штучного кольору старим чорно-білим фільмам», подвійна експозиція «двократне експонування однієї і тієї ж кіноплівки», розкадрування «представлення сценарію у вигляді послідовності кадрів» [2:344];

6) sound: effects track 'фонограма шумів, звукових ефектів', mixing 'міксування, перезапис фонограми', stereophonic sound track 'стереофонічна фонограма', background noise 'фоновий шум' [1], саунд трек «компонент фільму, що містить діалог, музику, звукові ефекти» [2:344];

7) lighting: accent light 'акцентне світло', back light 'контражур, контрове світло', background illumination 'підсвітка, контрове світло',

shooting range ‘основне світло’, side light ‘бокове світло’ [1], допоміжне світло, вирівнююче світло [2:344].

Studying the structure of kinolexes in English- and Ukrainian-language cinematography, it was found that they are divided into:

1) simple words: tape ‘кіноплівка’, cast ‘склад акторів’, shot ‘кадр’, projector ‘проектор’, montage ‘монтаж’, звук, екран, фільм, епізод;

2) complex words: screenwriter ‘сценарист’, melodrama ‘мелодрама’, newsreel ‘кіножурнал, кінематограф, стереозвучання, кінопрокат;

3) phrase: film editor ‘редактор фільму’, sound editor ‘звукорежисер’, film cut ‘остаточний монтаж’, set decorator ‘художник з декорацій’, гра акторів, повнометражний фільм, світлове вирішення фільму [3:19].

Let us consider in more detail the ways of replenishing kinolexes in the studied languages:

1) suffix: -or, -ist, -fy, -ary, -ie, -ing, (English adapter, cartoonist, commentary, talkie, dubbing). The analysis of modern trends in the development of cinematographic vocabulary shows that at the current stage the suffixes -umentary, -ploitation can be singled out as one of the most productive word-forming elements, for example, Eng. mockumentary, fakeumentary, shockumentary, stalkumentary, hicksploitation, artsploitation, blaxploitation.

2) prefix: -post, -auto, -sub (English postproduction, autotransformer, subtitle), as well as the prefix -docu, which is one of the most common in English-language cinematography, for example, English documentary, docudrama, docusoap, docuhistory, docutainment. Regarding the Ukrainian-language cinematographic vocabulary, the most productive affixes found are без-, за-(з-), пере-, про-, -ор(-ер), -нн(я), -ість, -ічн(-ічн-), -альн(ий, а), -ськ(ий, а): переозвучити, екранування, закадровий. [4:142]

3) word formation: – adjective+noun: Eng. black and white film, long shot, visual editor, soundproof, повнометражний фільм, непрофесійний актор; – noun+noun: Eng. sound track, cameramen, feature film, copyright, автор сценарію, гра кіноакторів; – verb+noun: English. to make a sound recording, to shoot a film, вести панораму, вилучати кадри.

4) Abbreviations, in particular, abbreviated words: Eng. prod (producer), pic (picture), exec (executor); abbreviations: EnglishHD (High Definition), 3D (3- dimensional), DVD (digital versatile disc), LS (long shot), HDTV (high-definition television) [5:328].

TEXT ANALYSIS

Subtext and implications occur in the form of verbal (irony, mockery, manipulation), non-verbal (characters' gestures, their body language), as well as extralingual means (household objects used by the characters, and even food). Let's recall the first scene of the film, in which Colonel Hans Landa talks to Pierre LaPadite. Having invited the SS officer to the house, Perrier offers him wine, but Landa asks for a glass of milk instead: PERRIER: Charlotte, would you be so good as to get the Colonel some wine? COL LANDA: Merci be coupe Monsieur LaPadite, but no wine. This being a dairy farm one would be safe in assuming you have milk? CHARLOTTE: Oui. COL LANDA: Then milk is what I prefer. CHARLOTTE: Very well. (stage directions) The mother of three, takes a craft of milk out of the ice box, and pours a tall glass of the fresh white liquid for The Colonel. The S.S. Colonel takes a long drink from the glass, then puts it down LOUDLY on the wooden table.

Despite the fact that Landa behaves and speaks respectfully, he feels like a master in the LaPadite house. The colonel knew from the very beginning that the family was hiding Jews, but he delayed the conversation, assuring the father of the family that it was "only a formality" and that his visit did not pose any threat. Later, after the escape of Shoshanna, the only Jew who survived the officer's visit, she and Hans meet again. Landa detained her, ostensibly to discuss the security of an event to be held at her movie theater, but in reality he knew who she was, although he did not say so verbally. Instead, the colonel resorted to extralingual means, ordering Shoshanna a glass of milk: COL.LANDA: Yes, two strudels, one for myself, and one for mademoiselle. A cup of espresso, with a container of steamed milk, on the side. For the Mademoiselle, a glass of milk. (stage directions) Considering Shosanna grew up on a dairy farm, and the last time she was on a dairy farm, her strudel companion murdered her entire family, his

ordering her milk is, to say the least... disconcerting. The key to Col Landa's power, and or charm, depending on the side one is on, lies in his ability to convince you he's privy to your secrets.

The gesture echoed Landa's action before her family was shot and immediately evoked suspicion, anxiety, and a wave of disturbing memories in the girl, acting as an intertextual repetition. Landa did not express that he knew the truth about Shoshanna verbally - instead, he allowed his behavior to be ambiguous. Only one of his lines created incredible tension and a feeling of anticipation, which still left hope for the girl, because she did not know what this conversation could turn into. It is this that creates an unparalleled effect of suspense thanks to the associative subtext caused by the glass of milk - Shoshanna's character was in nervous anticipation and was forced to fight panic, at the same time she tried not to express herself non-verbally or verbally, which perhaps would have allowed her get out of this situation safely. From another point of view, the officer's allusion could be interpreted as a verbal (lexical) implication, based on the phrase "For the Mademoiselle, a glass of milk", but this caused a specific associative image only in Shoshanna and would not have an effect on another character, therefore we interpret this subtext as associative-situational, with an extralingual way of expression [18].

A non-verbal expression of subtext is also Hans Landa's hysterical laughter during a conversation with the actress Brigitte von Hammersmark and the three Freaks, who pretended to be Italians in order to sneak into the premiere of a Nazi film. The colonel knew that von Hammersmark was working for the Americans and that the day before she had met in a pub with the two Freaks and the British spy Archie Hickox, who were planning a sabotage activity but had been exposed. The meeting ended in a brutal battle and the death of everyone except Bridget, who injured her leg as a result. The officer notices a cast on the actress's leg and immediately asks about it: COL.LANDA: Seriously, what happened? BRIDGET: Well, I tried my hand, foolishly I might add, at mountain climbing. And this was the result. COL.LANDA: Mountain climbing? That's how you injured your leg, mountain climbing? BRIDGET: Believe it or not, yes it is. (stage directions) A

brief moment passes between the two...THEN... The Colonel BURSTS OUT with UPROARIOUS LAUGHTER. So uproarious in fact, that it's quite disconcerting to the four saboteurs. The Colonel begins to regain his composure... COL.LANDA: Forgive me, fraulein. I don't mean laugh at your misfortune. It's just...mountain climbing? I'm curious fraulein, what could of ever compelled you to undertake such a foolhardy endeavor? (stage directions) The Double meaning is not lost on the German actress [18].

The actress's answer seemed so absurd and ill-planned to Hans that even he - always restrained - could not resist a burst of sick laughter, which showed that he knew how Bridget actually broke her leg. This did not go unnoticed by von Hammersmark and caused her quite noticeable excitement and a feeling of uncertainty, since such behavior of Landa can be interpreted ambiguously, which added suspense to the situation of their conversation. In this case, the associative subtext was revealed through unintentional non-verbal communication – laughter, which created an effect of tension and anticipation.

Food is an important element of subtext expressed extralingually in many of Tarantino's films. For the most part, the process of taking food is associated at a subconscious level with safety, security and peace, since our cave ancestors ate mostly in groups around a fire and only in the absence of danger. In the episode of the beating of the German soldier by Bear-Jew (one of the Freaks), the leader of the gang, Aldo Rein, takes out a piece of bread from his bag and starts eating. The rest of the Avengers whistle and sneer, but Aldo is the most confident and calm - calm enough to eat while a soldier is bashed to death with a baseball bat.

In the previously mentioned episode of Hans Landa's meetings with Shoshanna, the officer orders strudel for himself and the girl in a restaurant. Then, when the colonel eats the food with pleasure and smack, the Jew has to make an emotional effort to swallow at least a piece. Landa feels absolutely dominant in this situation - he knows the truth about Shoshanna, teases and manipulates her, and therefore - he is completely safe. The girl is on the verge of stress and panic, besides, she needs not to express herself, so the process of eating food is perceived as emotionally difficult.

Before leaving, Landa puts out a cigarette on an undereaten strudel, thereby completely destroying the girl's sense of security and her comfort zone, and immediately after weaning him, she bursts into tears. As we can see, food is used as an associative subtext to hint at which of the characters feels confident, who is in danger, and which of the characters has an advantage over others.

An important tool and characteristic feature of Tarantino's film discourse is the phenomenon of language code switching. It is worth noting that the film uses four languages: English, German, French and Italian, and the characters often switch from one to another, which is the basis of code switching. Mostly, this technique is used to create a subtext, and through it, suspense. Consider this using the example of the first case of language code-switching - Perrier LaPadite's conversation with Hans Landa at the beginning of the film. After a few minutes of conversation, the colonel asks to switch to English, which acts as the *lingua franca* for the two characters. During these words of his, Perrier shows barely noticeable embarrassment, for which there is a rather serious reason - the Frenchman hides Jews in his house, who, moreover, speak only French, and therefore will not understand a single word of this conversation, especially if it is about them [18].

Actually, that's how it happened - Landa knew from the beginning that the LaPadite family was hiding Jews, hiding them under the floor, and he used code-switching not because he doesn't speak French well, but because English is hardly understood by the fugitives: COL. LANDA: Since I haven't heard any disturbance, I assume that while they're listening, they don't speak English? PERRIER: Yes. COL. LANDA: I'm going to switch back to French now, and I want you to follow my masquerade – is that clear?

The code-switching, the ambiguity of the colonel's words, the constant prolongation of the conversation and the delay in expressing the true purpose of his visit create a sense of tension and uncertainty. When Landa is convinced that the Jews did not understand a word of their conversation and did not realize the danger that awaits them - the tension reaches its peak, and this creates an unparalleled effect of suspense. Perrier expresses this non-verbally - he begins to

cry and become silent, and verbally - he admits that he is harboring Jews, which shows that Hans's original goal has been achieved. The purpose of deliberate language code switching in this case was to create tension and uncertainty (suspense), in which state it becomes easier to manipulate the interlocutor (Perrier).

Another example of creating suspense through the phenomenon of language code-switching is the pub scene where the Freaks and Archie Hickox meet up with Bridget von Hammersmark, only to be exposed by the German officer Hellström. Throughout the conversation, Hellström slowly built up the atmosphere of tension verbally and still left the Freaks hoping that he hadn't guessed who they really were. Even after Hickox and the officer point their guns at each other, they still carry on a conversation trying to resolve the situation, but the climax is when Archie switches from German to English: LT. HICOX (ENGLISH): Well, if this is it old boy, I hope you don't mind if I go out speaking the King's? MAJOR HELLSTROM (ENGLISH): By all means, Captain. In this case, the transition to "King's language" is a metonymy and is interpreted as a personification of the English language, namely "royal English". This deliberate language code-switching is tense for both parties, as Hickox no longer tries to hide the fact that he is a British spy, and therefore has nothing to lose and is prepared for the most dire consequences. The purpose of this switch is to express a sense of desperation through lexical subtext, which in turn creates suspense, as Gelström does not know what Hycox is up to in this state and how it will end for all of them [18].

As in the first case, the characters created the effect of suspense with the help of verbal manipulations, but its peak was reached due to the phenomenon of intentional switching of language codes.

CHAPTER 2. FEATURES OF THE TRANSLATION OF THE VOCABULARY OF THE LSF “FEAR” ON THE MATERIAL OF THE ENGLISH LANGUAGE TV SERIES THE WALKING DEAD

2.1. Lexical transformations in the translation of the LSF "FEAR"

Lexical transformations are deviations from direct dictionary correspondences. Among them: generalization (a word or phrase with a narrower meaning is replaced by a word with a broader meaning), concretization (replacement of a word or phrase with broader semantics by a word or phrase with a narrower meaning [8:67]), differentiation (the translation counterpart becomes a word or phrase that is not a dictionary counterpart and that is selected taking into account the contextual meaning of the word), semantic development (a word is used in the translation, the meaning of which is a logical development of the meaning of the word being translated).

Before applying any translation transformations, a pragmatic analysis is used, which allows to determine what information can be removed or changed during translation [4:142].

It was determined that the following methods of creating a feeling of fear are characteristic: 1) use of an oxymoron; 2) creation of contrast; 3) metaphorization; 4) detailing of visual and auditory images.

Let's consider several examples. 'They float', the thing in the drain crooned in a clotted, chuckling voice. It held George's arm in its thick and wormy grip, it pulled George toward that terrible darkness where the water rushed and roared and bellowed

- Вони злинують, - замуликало створіння здушеним, глузливим голосом. Воно тримало руку Джорджа тугою хваткою гнучкого, як черв, мацака, воно затягувало Джорджа в ту жахливу темряву, де нуртувала, і ревіла, і гарчала вода...

In the Ukrainian translation, the following transformations can be

distinguished: omission «thing in the drain - створіння», додавання «wormy grip - хваткою гнучкого, як черв, мацака» (thanks to such a transformation, the image was really conveyed more accurately, but the word tentacle - the same as a tentacle [1] - is not common and familiar to many readers) and specification «water rushed and roared and bellowed - нуртувала, і ревіла, і гарчала вода». Most of the lexical means of creating fear were conveyed in such a way as to increase the impact on the reader's imagination.

At first she had bad dreams - reliving the morning they had found Amy dead over and over again. In some of the dreams, her baby had turned as black as a rotten strawberry. In others-these were worse-she found Amy struggling for breath...

In the original passage, there are lexical items related to the semantic field of "death", "fear".

Ukrainian translation:

Спершу її мучили погані сни - знов і знов той ранок, коли вони побачили, що Амі мертва. В деяких сновидіннях Амі з'являлася їй чорною, мов зогнила полуниця. В інших - то були найгірші - вона знаходила Амі на межі втрати життя...

In this translation we can also observe semantic reinforcement «she had bad dreams- її мучили погані сни». Here the translator turns to semantic development «struggling for breath... - на межі втрати життя...», however, such a transformation is not justified, since it generalizes the idea invested by the author, therefore, the expressiveness decreases.

The following excerpt:...his face contorted into a pale mask of fear and horror that rendered it inhuman...

...з блідою маскою смертельного страху замість лиця, що втратило всі людські ознаки...

Substitution has been used in this translation «contorted into a pale mask - з блідою маскою», then the translator strengthened the expressiveness of the statement by adding a lexical unit belonging to the "more powerful" semantic field of "death» «mask of fear and horror - маскою смертельного страху». At

the end, semantic development was used «rendered it inhuman - втратило всі людські ознаки». All performed transformations made it possible to adequately translate the original passage.

The fucking thing grinned at me, and its teeth were heads. Living human heads

The passage is emotionally colored, as it not only describes the character's fear of what he saw, but also reproduces his personal attitude towards the creature in the passage.

Ukrainian translation:

Ця огидна істота шкірилась до мене, а зуби в неї були головами.
Живими людськими головами

In order to avoid obscene vocabulary, the translator resorted to differentiation in order to preserve expressiveness «the fucking thing - ця огидна істота».

The pain was gigantic, terrible

Біль був колосальний, жахливий

Here the translator adhered to the original text as much as possible, he applied differentiation «gigantic - колосальний» - there was a semantic enhancement.

Most often there is generalization (45%), specification (33%), semantic development (22%).

2.2. Grammatical transformations when translating vocabulary in the texts of the English-language TV series The Walking Dead

Fear is an emotion of great power, which significantly affects the perception, thinking and behavior of an individual. Fear, depending on its intensity, is experienced as foreboding, insecurity, complete defenselessness. There is a feeling of insufficient reliability, impending danger, and unhappiness. Intense fear is the most dangerous emotion of all. It is in Gothic works that authors endow their characters with a persistent feeling of fear, although the

authors themselves often modify fear into such emotions as experience, excitement, anxiety, foreboding, anxiety, fear, fright, or horror [1].

On the one hand, the main subject of the image in the film is the painful state of the human psyche, consciousness on the verge of madness, on the other hand, it shows a soul that trembles with fear of the future and inevitable fear.

From the very beginning of the work, the author introduces us to the gothic and mystical atmosphere. He introduces the reader to the depressing atmosphere of the work and introduces the reader to the whimsical way at home. Here epithets help the author in actualizing the concept of fear: «...dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country»; - «Весь цей нескінченний похмурий день, у глухій осінній тиші, під низько навислим похмурим небом, я самотньо їхав верхи по безрадіним, непривітних місцях»

To convey attributive characteristics, the translator uses omission (cf. dull, dark, and soundless day - нескінченний похмурий день), however, with the help of well-chosen epithets, it is possible to preserve the semantic and emotional load of the original text. For the same purpose, techniques of concretization and generalization of meaning are used. The frame image of the house of the Ushers is a certain guidepost for both the reader and the narrator. The peculiarity here lies precisely in the fact that through the architectural space of the Gothic topos, the author develops the main philosophical motive of the genre - the hero's lack of any opportunities to resist the metaphysical conclusion that separates him from the community - the prison of his fate. That is, in a Gothic work there is a kind of collapse of space from an expositional "open" landscape to a closed topos, where it unfolds in depth. Its content and actual appearance, the state of the house (and, accordingly, the family) at the beginning and at the end of the work differ significantly.

Still intact at first (although already with signs of destruction), the house is literally crumbling into fragments. The narrator not only defines the setting and the situation, but at the same time expresses his own emotional reaction, which is

dominated by feelings of fear and hopelessly gloomy despair. All these elements are preserved during translation: «I looked upon the scene before me – upon the mere house, and the simple landscape features of the domain – upon the bleak walls – upon the vacant eye-like windows – upon a few rank sedges – and upon a few white trunks of decayed trees – with an utter depression of soul which I can compare to no earthly sensation більше proper than to the after-dream of the reveller upon opium – the bitter lapse into everyday life – the hideous d veil»; «Можливо, роздумував я, варто лише під іншим кутом поглянути на ті ж риси навколишнього ландшафту, на подробиці тієї ж картини – і гнітюче враження пом'якшиться чи навіть зникне зовсім; а тому я направив коня до стрімкого берега чорного і похмурого озера, чия нерухома гладь ледь блищала біля самого будинку, і подивився вниз, але перекинуті, відбиті у воді сірі очерети, і жахливі кістяки дерев, і холодно, що байдуже дивляться на мене. знову здригнутися від почуття ще більш тяжкого, ніж раніше».

In the translation of this passage, the use and cases of concretization and generalization should be noted, which help to successfully convey the author's idea.

In the example of a detailed description of the heroes' house, the symbolic nature of the use of language units is emphasized: "excessive antiquity", "the discoloration of ages", "a wild inconsistency between its still perfect adaptation of parts and crumbling condition of individual stones", "indication of extensive decay"; - «давність», «...за століття злиняли і вицвіли фарби», «прекрасна пропорційність всіх частин будівлі дивно не відповідала видимій ветхості кожного окремого каменю», «якщо не брати до уваги покриви лишайників і цвілі...».

The translator uses techniques of concretization, however, in our opinion, the single removal of reinforcing words («excessive antiquity» – «давність») does not form in the Ukrainian viewer a full-fledged picture related to the category of "mystical", therefore, the goals of the translation are not fully achieved. We can see the selection of successful stylistic responses by the translator to reproduce the genre register of the image of physical weakness in the

excerpt below: «He lives. You say he was mad. Terrified seems more the case». - "Він живий. А Ви кажете, що він збожеволів. Мені здається, що він просто наляканий».

Instilling fear is depicted by the author's clarification of the hero's feelings. Lexemes denoting the inner physical and spiritual state increase the sense of fear of the original textual fabric. The genre register of mad and terrified is masterfully reproduced by the stylistic correspondences of crazy, scared, which indicates the high professionalism of the translator.

Sometimes the narrator cannot express how terrible and strange the events that are happening are, and this makes the work even more mysterious and mystical: "... - "He defined it in terms so vague that it is useless to repeat them here.". Here the stylistic function of reinforcement is played by the repetition: "I must realize any time to bring to the opinion of the natural nature of the works, or on matters in which he did not give me"; - "However, it would be useless to try to describe in more detail the activities and reflections in which I plunged following him". And then we meet again: «I would in vain endeavour to educe more than a male portion which should lie within compass of merely written words»; – «але марно я намагався хоч якоюсь мірою їх переказати - слова тут безсилі». – «I lack words to express the full extent, or the earnest abandon of his persuasion»; - «Не знаходжу слів, щоб повністю передати запал щирого самозабуття, з яким доводив він свою правоту».

In all examples, the translators convey the author's uncertainty or lack of ability to convey the depth of the image, uncertainty and doubt about the intentions of the characters, which is what the author of the story strives for. To actualize the concept of fear, the physical and emotional state of the heroes of the work is of great importance.

Analyzing the image of Roderick Asher, one should note his portrait characteristic, which carries otherworldly features characteristic of the appearance of all characters on the eve of death: A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but surpassingly beautiful curve; nose of delicate Hebrew model, but with

a nostril spine unusual in similar formations; finely molded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity; these features, with a conscious expansion over the regions of the temple, made altogether a countenance not easily to be forgotten»; - «Воскова блідість; величезні, ясні, якісь надзвичайно сяючі очі; мабуть, надто тонкий і дуже блідий, але вражаюче красивого малюнка рот; витончений ніс із єврейською горбинкою, але, що при цьому зустрічається не часто, з широко вирізаними ніздрями; добре виліплене підборіддя, проте, недостатньо видавалося вперед, свідчивши про нестачу рішучості; волосся на диво м'яке і тонке; риси ці доповнювало надзвичайно велике і широке чоло, - право ж, таке обличчя нелегко забути».

The translator uses the technique of concretizing the word liquid, significantly expanding it, which clearly demonstrates the mysticism of the original quote. However, we must note that the translation does not convey the negativity towards the hero that we feel when reading the original text, and therefore the concept of fear in the translation loses its original meaning. A gloomy landscape in the light of a bloody moon is a classic Gothic scene: «...blood-red moon, which now shone through that once barely discernable fissure... while I gazed this fissure rapidly widened...as the deep and dank tarn at my feet fragments of the House of Usher»; – «Але то сяяв, заходячи, багряно-червоний повний місяць, яскраве світло його лилося крізь тріщину, про яку я згадував раніше, що зигзагом перетинала фасад від самого даху до основи, - коли я під'їжджав сюди вперше, вона була ледь помітна. Тепер, у мене на очах, тріщина ця швидко розширювалася... налетів лютий порив урагану... і сліпуче обличчя місяця повністю з'явилося переді мною... я побачив, як руйнуються високі стародавні стіни, і в голові у мене помутніло... пролунав дикий оглушливий гуркіт, немов рев тисячі водоспадів ... і глибокі води зловісного озера біля моїх ніг безмовно і похмуро зімкнулися над уламками будинку Ашерів».

When translating this passage, cases of semantic development and lexical addition are observed, thanks to which the translator gives the sentences a

finished look and imagery, but it should be noted that such a significant difference between the original and the secondary text cannot indicate the adequacy of the translation. Also worthy of attention are examples of expressions that acquired or, one might say, did not lose imagery through contextual substitution during translation: «mournful and terrible engine»; – «сумна та грізна зброя»; - "in a new and handsome mahogany coffin"; - «У новому прекрасному труні з червоного дерева»; - "A large and beautiful winding-sheet of the finest India lawn" - «Елегантна і прекрасна похоронна сорочка з найтоншого батиста».

Using excellent degrees of adjectives and at the same time a diminutive-caressing form, the translator managed to convey the author's intention - to emphasize the beauty of the coffin and funeral shroud, which in the context of the story creates a strong emotional impact on the reader and causes feelings of anxiety and internal tension. Family relationships and their gothic-mystical context are of considerable importance in the narrative canvas. The house-family breaks down into separate parts: Roderick and Madeleine Asher, physical/bodily and moral/spiritual, sick and healthy.

The presence in the text of such binary oppositions (the principle of apocalyptic dualism) and their dynamic interaction, the result of which should be a union in a metaphorically depicted apocalyptic marriage, determines the plot movement and makes it possible to specify the unfolding process of the plot scheme of the work.

Punctuation-intonation technique - repetition of words, long dashes and exclamation marks is used to increase the tension before the climax. In "the fall of the house of Usher" - the final conversation of the insane Usher with himself, who reveals his terrible secret. Repetition of words with a refrain is a means of creating the terrible in literature, through which the concept of fear is actualized, which conveys the inexorability of fate. The tension of the moment is further intensified by the madman's speech, his conversation with himself. "Don't hear it? - yes, I hear it, and have heard it. Long – long – long many minutes, many days, many days, I heard it – yet I dared not – oh, pity me, miserable wretch that I am! -

I dared not - I dared not speak! - ha! ha! Madman!” – I have a great furious to her feelings, and spies on my meaningful, if I worked to lead his call – “Madman! I tell you that she now stands without the door!»; - «Тепер чуєш?.. Так, чую, давно вже чую. Довго... довго... довго... скільки хвилин, скільки годин, скільки днів я це чув... і все ж таки не смів... о я нещасний, я боягуз і нікчема!.. я не смів. ... не смів сказати! ха, ха!... Безумець! - Тут він схопився на ноги і закричав відчайдушно, ніби саме життя покидало його з цим криком: - Безумець! Кажу тобі, вона тут, за дверима!.

Let's also consider examples of generalization, which was used by the translator not too often and therefore did not affect the form or content of the story: fearful scimitar у перекладі – «жахлива шабля». And here, together with generalization, the meaning of the statement was elevated, but its brightness was lost. Here the translator used instead of the direct meaning of the word scimitar («крива турецька шабля») its more general analogue - sabres, moreover, by changing the form of the word, gave it a negative connotation. Thus, there is pejoration of the meaning of the word, which was translated by the defendant with a more negative meaning, which often nullified the mystical category.

Both translations convey the resonance created by the author of the work. True to the principle of "unity of emotional effect", the author tells the story through the narrator, whose function is to serve as a kind of filter, admitting to the reader a relatively narrow part of the spectrum of human feelings and sensations. The author does not simply describe the setting, situation and events, but at the same time expresses his own emotional reaction, which is dominated by feelings of anxiety and hopelessly gloomy despair.

The artist seems to narrow events and images to a room, to a coffin and a crypt, to complete destruction, to final ruin. Asherov's house, in its symbolic meaning, is a kind of world that is in a state of deep disorder, fading, dying, on the verge of complete disappearance.

In the image of Roderick Asher, fear of life and reality is embodied. The spiritual beginning in him has supplanted the material, which entails the loss of the will to live, the disintegration of the personality. He prophesies to himself the

loss of his mind and life itself in the fight against "gloomy fanaticism - fear." In the finale of the story, all his premonitions come true: he dies, struck by terror and madness, and the Usher house itself collapses into the dead waters of the Black Lake. The extraordinary effect of the story is that Asherov's inner drama seems to be projected outwards. Roderick's state of mind is matched by the gloomy interior of the house, a zigzag crack on the facade, half-dead trees, a black and scary lake in which blank walls and blind windows are reflected.

The author showed the disintegration of the personality, in which the intellectual and spiritual beginning acquired a one-sided, painful development. The author skillfully used many methods, actualizing the concept of FEAR through expressive metaphors and epithets, comparisons, etc. It is worth noting that numerous repetitions, gradation, and many synonyms are used - lexical units to denote fear. Mostly they are transferred in the translation with the help of equivalents or approximate synonyms. Transcription/transliteration prevails when translating proper names.

Therefore, when translating linguistic means, which to some extent constitute the category of fear, the translator used a large number of translation methods that helped reproduce the emotional and psychological components of the original text. Translation substitutions were primarily due to language differences and aimed at preserving the power of the key concept "Fear" in the translation, which is the basis of the mystical space.

Among the most used translation transformations, we can highlight specification (15%), generalization (10%), contextual substitution (12%) and removal (25%), as well as word addition (38%). This indicates that the translators sometimes ignored the author's intention in presenting the concept of fear, which certainly cannot prove the adequacy of the translation of the analyzed concept.

2.3 Lexical and grammatical transformations in the translation of the LSF "FEAR"

Recently, emotions and means of their expression are subject to comprehensive research and are in the focus of attention of many scientists. Initially, emotions were the subject of study of separate sciences: psychology, philosophy, linguistics.

At the intersection of these sciences, such interdisciplinary fields as anthropological linguistics, psycholinguistics, neurolinguistics, cognitive linguistics, communicative linguistics, and comparative linguistics have emerged, which allow us to look at the problem of emotions in a new way [18].

Emotions are one of the main aspects of human life. Emotions permeate a person's life, accompany any of his activities, being the most important aspect of existence.

Accompanying almost any manifestation of the body's activity, emotions reflect in the form of experiences the significance of phenomena and situations, states of the body and are one of the main mechanisms of internal regulation of mental activity and behavior aimed at meeting the actual needs of the individual [1].

The most characteristic form of experiences is a combination of a certain set of emotions. In this case, it is necessary to consider the mechanisms underlying the combination of emotions and feelings. Emotionality is a process that dominates a person's thoughts and actions, which affects all his activities. Features of emotional language, like physiological changes accompanying emotional processes, are equally difficult to control consciously [2:344].

You can talk about the emotional state of a person forever. Of course, the ability to capture sensory and emotional excitement is a very significant weapon, and the ability to understand the feelings of the interlocutor is an impeccable approach to establishing communication.

The relationship between language and emotions can be viewed from two sides. First, in the sense. It is usually assumed that one expresses one's own

emotions, and that "emotionality" gains its influence by influencing the communicative situation in various ways. Secondly, emotions can be expressed outside language from the point of view of suprasegmental and prosodic features, as well as from the point of view of linguistic (lexical and syntactic) forms. From this point of view, language and emotion are two simultaneously used parallel systems, and their connection exists in the fact that one system (emotions) affects the performance of the other (language) [3:19].

Consider exclamations as one of the main verbal lexical means of expression. Exclamations are the only part of speech in the language system, the main function of which is the undivided expression of emotional and emotional-volitional reactions to the surrounding reality. In the speech of heroes of artistic works, exclamations are used not only at the beginning of sentences, but also at the end, acting as a kind of reproducer of emotional speech:

Usually, exclamations are not named, but express emotions and feelings, allowing this class of words to be considered as one of the objective markers of the speaker's emotional arousal. In this whole example, we see a double negation that strengthens the emotional expression of the heroine.

Numerous studies show that in emotional speech, pronouns are often used to express an expression. Most of them (indicative, reflexive and possessive pronouns) serve as a means of emphatic selection. For example, a personal pronoun helps to strengthen the persuasive nature of the statement. In addition, this category of pronouns is quite often used in emotional speech in order to increase the expressiveness of the statement.

«By god! » The thought exploded inside me with elemental force because it was so tremendous. «You know, if they'd just let you all keep on training together that way, you wouldn't need guns. – «Боже! Думка вибухнула всередині мене з елементарною силою, тому що вона була настільки величезна. «Знаєш, якби вони просто дозволили вам продовжувати тренуватися разом, вам не знадобилася б зброя».

Another lexical unit that is often used in emotional language as a means of emphatic selection is the emphatic do, i.e. excessive use of an auxiliary verb in imperative and affirmative sentences:

He did behave very badly - Він справді повадився дуже погано. In this example, the auxiliary verb do acts as a grammatical intensifier. It is no accident that when translating into Ukrainian, the use of emphatic do is traditionally conveyed with the help of lexical intensifiers, for example: «дійсно». Thus, the use of an auxiliary verb generates an expressive form that has a pronounced emotional potential.

Phraseological turns and idiomatic clichés can also serve as verbal means of expressing emotional states in speech and speech:

- You see that guy over there. - I'm pretty sure he was giving me the eye. -
Бачиш того хлопця геть там. - Я майже впевнена, що він вирячився на мене.

The semantic meaning of phraseological units and idioms allows us to establish what emotions the speaker feels. In the examples, phraseological turns are used to give smb the eye (глазити, вирячити на когось очі в захопленні), to throw oneself at smb's feet (в повному обсязі виражати якесь своє захоплення, любов). So, in these statements, the above-mentioned phraseological units express a positive emotion of admiration [1].

Inversion occurs more often than any other construction when expressing emotions in a text. As you know, English is characterized by strict word order, which is very important for the meaning of the sentence. However, the non-standard arrangement of words in the sentence is a serious marker of the emotionality of the sentence.

Unconventional word order to express emotions occurs in sentences with the adverb still.

According to the rules of English grammar, the adverb still is placed after the verb to be. However, it can also be used before this verb. In this case, an additional emotional tone is imposed on the information conveyed by the sentence:

Martha is still in hospital – Martha still is in hospital. (Марта ще в лікарні /Марта поки що в лікарні).

In contrast to the first sentence, which sounds completely neutral, the second contains an emotional color (it can be surprise, concern about this fact). Such a sentence can be translated as follows: Марта все ще в лікарні / А Марта все ще в лікарні.

It is worth noting that graphic means of expressing emotions are considered the best non-verbal way to show all kinds of mental states. In some cases, prosody is the only tool needed to transform an utterance into an emotional form.

«Everybody thinks so – the most advanced people. And I know» - «Так думають усі сучасні люди. І я знаю». In this case, "know" is highlighted with a specific task. In writing, font conversion methods are the only standard methods of conveying sensory states. The tone, accentuation of the word "know" indicates the determination of the informant [6:576].

Pauses marked with a dash or three dots can convey a character's state of uncertainty, hesitation, doubt, or nervousness. The reply breaks off under the influence of feelings.

"Why do you ask?" - "Just..." she shrugged. - " That you should use that phrase".

Only two types of prosodic means are emphasized in the letter - exclamatory intonation and parcellation, because in written form only these symbols are represented by special symbols: a dash, an exclamation mark.

«Please! I'll do anything. Anything you like! " - "Будь ласка! Я зроблю все, що завгодно. Все що завгодно".

"Speak for yourself!" - "Говоріть за себе!"

In these examples, the exclamation mark informs the reader that the author is experiencing powerful feelings, in the first case - feelings brought to despair, and in the second case, the writer warns.

Parcellation, as a non-verbal method of representing feelings, is much less common than an exclamatory tone.

Non-verbal means of conveying emotionality include behavioral signs caused by the physiological reactions of people in the social network - pallor, redness, sweating, trembling from fear, etc. Fear is one of the dominant human emotions, which is often expressed non-verbally in the text.

When experiencing the emotion of fear, a person often loses volitional control and expresses emotional experiences non-verbally. The non-verbal transfer of the emotion "fear" connects psychology and linguistics with the help of emotionality. Thus, the emotion of fear has different intensity of symptoms and different forms.

The most accurate indicators of fear are facial expressions, changes in the strength of the voice, tears, a state of numbness, impaired coordination and speech. All these manifestations of fear correspond to lexical units that help non-verbal description of emotions.

A few steps more, and our breaths were literally snatched from us by what we saw; so literally that Thornton actually fainted in the arms of dazed men who stood behind him. Norriss, his plump face utterly white and flabby, simply cried out inarticulately; whilst I think that what I did was to gasp or hiss, and cover my eyes.

Thus, emotions, as a mental phenomenon, mostly accompany human speech and behavior. The texts are anthropocentric in nature, as they represent a person with his own thoughts, experiences, and emotions.

Language, being a system-structural education, represents a rich arsenal of verbal and non-verbal means of expressing emotions at different levels: lexical, syntactic and graphic, which have their own specific implementation features.

Non-verbal language devices are often used in English to convey emotional states. Human visual behavior is extremely informative. Non-verbal components not only complement verbal acts, but also arise before language realizations, thus contributing to the formation of thought-emotions. In fiction, non-verbal means are indicated by the author, describing the state of the characters, their movement, facial expressions, gestures, so that the reader can feel and understand their mood.

The study of emotional speech is an urgent and understudied problem in modern linguistics, therefore the description of language means of expressing emotions is of great scientific interest. In general, it can be noted that the problem of researching the expression of emotions in language remains interesting to representatives of various branches of science and has an interdisciplinary nature.

CONCLUSIONS

Therefore, the study of the essence of the emotional concept of the sphere is impossible without the analysis of lexical means representing this or that emotional concept. Especially noticeable is the frequency of synonymous units, which are inextricably linked, but at the same time they differ from each other, taking into account the degree of manifestation of fear. Very often there are several synonyms in one sentence, and this affects the formation of a general emotional background that causes horror.

Thus, the expression of horror through direct descriptions of characters can be created with the help of lexical units indicating the emotion of horror. We refer to them the synonymous series of the noun "horror": "dreadful, terrible, terrific, horrible, horrific, fearful, frightful". Descriptions of emotional states and feelings of terror in characters who are afraid are described by authors of novels using vocabulary that names emotions, vocabulary that describes an emotional state, and vocabulary that describes the physical manifestation of the emotion of terror.

Comparing the psychological manifestations of the emotion of horror with the descriptions of the emotional states of the characters, it was found that there are no descriptions of changes in the tone of voice of the characters experiencing fear, and the state of total numbness or shock is most often described by the authors, so it can be considered stereotypical for the horror genre. We see the prospects for further scientific research in the study of the functioning of symbolism in works of the horror genre with a detailed clarification of the specifics of its transformation in multimodal discourse.

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ANNEX

'They float', the thing in the drain crooned in a clotted, chuckling voice. It held George's arm in its thick and wormy grip, it pulled George toward that terrible darkness where the water rushed and roared and bellowed

- Вони зливають, - замуликало створіння здушеним, глузлигим голосом. Воно тримало руку Джорджа тугою хваткою гнучкого, як черв, мацака, воно затягувало Джорджа в ту жахливу темряву, де нуртувала, і ревіла, і гарчала вода...

At first she had bad dreams - reliving the morning they had found Amy dead over and over again. In some of the dreams, her baby had turned as black as a rotten strawberry. In others-these were worse-she found Amy struggling for breath...

Спершу її мучили погані сни - знов і знов той ранок, коли вони побачили, що Амі мертва. В деяких сновидіннях Амі з'являлася їй чорною, мов зогнила полуниця. В інших - то були найгірші - вона знаходила Амі на межі втрати життя...

his face contorted into a pale mask of fear and horror that rendered it inhuman...

...з блідою маскою смертельного страху замість лиця, що втратило всі людські ознаки...

The fucking thing grinned at me, and its teeth were heads. Living human heads

Ця огидна істота шкірилась до мене, а зуби в неї були головами. Живими людськими головами

The pain was gigantic, terrible

Біль був колосальний, жахливий

«...dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country»;

«Весь цей нескінченний похмурий день, у глухій осінній тиші, під низько навислим похмурим небом, я самотньо їхав верхи по безрадіним, непривітних місцях»

«I looked upon the scene before me – upon the mere house, and the simple landscape features of the domain – upon the bleak walls – upon the vacant eye-like windows – upon a few rank sedges – and upon a few white trunks of decayed trees – with an utter depression of soul which I can compare to no earthly sensation більше proper than to the after-dream of the reveller upon opium – the bitter lapse into everyday life – the hideous d veil»;

«Можливо, роздумував я, варто лише під іншим кутом поглянути на ті ж риси навколишнього ландшафту, на подробиці тієї ж картини – і гнітюче враження пом'якшиться чи навіть зникне зовсім; а тому я направив коня до стрімкого берега чорного і похмурого озера, чия нерухома гладь ледь блищала біля самого будинку, і подивився вниз, але перекинуті, відбиті у воді сірі очерети, і жахливі кістяки дерев, і холодно, що байдуже дивляться на мене. знову здригнутися від почуття ще більш тяжкого, ніж раніше».

"excessive antiquity", "the discoloration of ages", "a wild inconsistency between its still perfect adaptation of parts and crumbling condition of individual stones", "indication of extensive decay"; - «давність», «...за століття злиняли і вицвіли фарби», «прекрасна пропорційність всіх частин будівлі дивно не відповідала видимій ветхості кожного окремого каменю», «якщо не брати до уваги покриви лишайників і цвілі...».

«He lives. You say he was mad. Terrified seems more the case». - "Він живий. А Ви кажете, що він збожеволів. Мені здається, що він просто наляканий».

"... - "He defined it in terms so vague that it is useless to repeat them here.". Here the stylistic function of reinforcement is played by the repetition: "I must realize any time to bring to the opinion of the natural nature of the works, or on matters in which he did not give me"; - "However, it would be useless to try to describe in more detail the activities and reflections in which I plunged following him". And then we meet again: «I would in vain endeavour to educe more than a male portion which should lie within compass of merely written words»; – «але марно я намагався хоч якоюсь мірою їх переказати - слова тут безсилі». – «I lack words to express the full extent, or the earnest abandon of his persuasion»; -«Не знаходжу слів, щоб повністю передати запал щирого самозабуття, з яким доводив він свою правоту».

A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but surpassingly beautiful curve; nose of delicate Hebrew model, but with a nostril spine unusual in similar formations; finely molded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity; these features, with a conscious expansion over the regions of the temple, made altogether a countenance not easily to be forgotten»; - «Воскова блідість; величезні, ясні, якісь надзвичайно сяючі очі; мабуть, надто тонкий і дуже блідий, але вражаюче красивого малюнка рот; витончений ніс із єврейською горбинкою, але, що при цьому зустрічається не часто, з широко вирізаними ніздрями; добре виліплене підборіддя, проте, недостатньо видавалося вперед, свідчивши про нестачу рішучості; волосся на диво м'яке і тонке; риси ці доповнювало надзвичайно велике і широке чоло, - право ж, таке обличчя нелегко забути».

«...blood-red moon, which now shone through that once barely discernable fissure... while I gazed this fissure rapidly widened...as the deep and dank tarn at my feet fragments of the House of Usher»; – «Але то сяяв, заходячи, багряно-червоний повний місяць, яскраве світло його лилося крізь тріщину, про яку я згадував раніше, що зигзагом перетинала фасад від самого даху до основи, - коли я під'їжджав сюди вперше, вона була ледь помітна. Тепер, у мене на очах, тріщина ця швидко розширювалася... налетів лютий порив урагану... і сліпуче обличчя місяця повністю з'явилося переді мною... я побачив, як руйнуються високі стародавні стіни, і в голові у мене помутніло... пролунав дикий оглушливий гуркіт, немов рев тисячі водоспадів ... і глибокі води зловісного озера біля моїх ніг безмовно і похмуро зімкнулися над уламками будинку Ашерів».

«mournful and terrible engine»; – «сумна та грізна зброя»; - "in a new and handsome mahogany coffin"; - «У новому прекрасному труні з червоного дерева»; - "A large and beautiful winding-sheet of the finest India lawn" - «Елегантна і прекрасна похоронна сорочка з найтоншого батиста».

"Don't hear it? - yes, I hear it, and have heard it. Long – long – long many minutes, many days, many days, I heard it – yet I dared not – oh, pity me, miserable wretch that I am! - I dared not - I dared not speak! - ha! ha! Madman!" – I have a great furious to her feelings, and spies on my meaningful, if I worked to lead his call – “Madman! I tell you that she now stands without the door!»; - «Тепер чуєш?.. Так, чую, давно вже чую. Довго... довго... довго... скільки хвилин, скільки годин, скільки днів я це чув... і все ж таки не смів... о я нещасний, я боягуз і нікчема!.. я не смів. ... не смів сказати! ха, ха!.. .Безумець! - Тут він схопився на ноги і закричав відчайдушно, ніби саме життя покидало його з цим криком: - Безумець! Кажу тобі, вона тут, за дверима!.

«You know, if they'd just let you all keep on training together that way, you wouldn't need guns. – «Боже! Думка вибухнула всередині мене з елементарною силою, тому що вона була настільки величезна. «Знаєш, якби вони просто дозволили вам продовжувати тренуватися разом, вам не знадобилася б зброя».

- You see that guy over there. - I'm pretty sure he was giving me the eye. - Бачиш того хлопця геть там. - Я майже впевнена, що він вирячився на мене.

Martha is still in hospital – Martha still is in hospital. (Марта ще в лікарні /Марта поки що в лікарні).

Such a sentence can be translated as follows: Марта все ще в лікарні / А Марта все ще в лікарні.

«Everybody thinks so – the most advanced people. And I know» - «Так думають усі сучасні люди. І я знаю».

"Why do you ask?" - "Just..." she shrugged. - " That you should use that phrase".

«Please! I'll do anything. Anything you like! " - "Будь ласка! Я зроблю все, що завгодно. Все що завгодно».

"Speak for yourself!" - "Говоріть за себе!"

РЕЗЮМЕ

Представлений аналіз лексичних одиниць показав, що реалізація концепту СТРАХ за допомогою мовних одиниць свідчить про складну структуру його емоційного фону. Таким чином, дослідження показує, що спектр мовних засобів, вербалізованих емоцією страху, досить різноманітний, базується не лише на прямій назві прояву емоції, а й включає слова та вирази, що описують емоційні та фізіологічні зміни, поведінкові та вербальні реакції..

Перспективами подальших досліджень є вивчення емоції страху та способів її вербалізації у вітчизняних і зарубіжних працях, а також у визначенні критерію інтенсивності емоції страху в контексті. Запропонований підхід до дослідження концепту «страх» може бути використаний при розгляді інших мовних концептів.

Таким чином, розуміючи результати дослідження способів репрезентації концептів «жах» / «страх», можна зробити висновок, що для людини переживання жаху / страху є глибоким, болісним почуттям, яке зачіпає як психіки та фізичного стану. Варто також відзначити тенденцію до підкреслення адаптаційної функції страху, про що свідчить переважання в оповіданнях ситуацій, що описують навмисне викликання страху, тому головний герой не наважується на ту чи іншу дію.

Ключові слова: переклад, перекладацький аналіз, концепт, лексико-семантичне поле, кінодискурс