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Group PA 01-20
Faculty of German
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Educational Programme:
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Majoring 035 Philology
Daria TSURKAN

Research supervisor:
Olesya CHERKHAVA
Doctor of Philology
Professor

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ЛЕКСИЧНІ ОДИНИЦІ З ПРОБЛЕМНОЮ ЕКВІВАЛЕНТНІСТЮ ЯК АСПЕКТ ПЕРЕКЛАДУ ФІЛЬМІВ
Цуркан Дар'я
студентка групи Па 01-20

Керівник курсової роботи_____
(підпис)
доктор філологічних наук, професор
Олеся ЧЕРХАВА

Київ – 2024

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INTRODUCTION

In the realm of translation studies, film translation stands as a unique and challenging domain due to its intricate interplay of verbal and visual elements. Among the myriad challenges faced by film translators, the translation of lexical items with problematic equivalence emerges as a significant aspect, demanding meticulous attention and strategic handling.

The term paper delves into the complexities of this translational process, focusing on the peculiarities encountered in the complexities inherent in the transfer of meaning across languages and cultures within the cinematic context.

The theoretical background of the research draws upon a diverse range of sources spanning linguistic, translation studies, and film discourse domains. These sources contribute to an interdisciplinary understanding of various aspects of audiovisual translation, including dubbing, subtitling, and the broader dynamics of film discourse. Scholars like M. Baker [23] provide comprehensive insights into translation studies, offering frameworks for analyzing the complexities of translating film texts. Additionally, works by P. Wollen [28] delve into the semiotic intricacies of cinema, shedding light on the symbolic meanings embedded within audiovisual texts. Furthermore, contributions from researchers such as S. Radetska & T. Kalischak [17] and A. Khymych & K. Skyba [19] offer specific insights into the challenges and strategies involved in subtitling, enriching our understanding of audiovisual translation practices. This interdisciplinary foundation not only informs the theoretical framework of the research but also provides valuable perspectives for analyzing the intricacies of film discourse within the context of translation studies.

The **topicality** of exploring lexical items with problematic equivalence in film translation lies in the growing significance of global cinema and the need for accurate cross-cultural communication. As film industries continue to expand internationally, the demand for high-quality translation becomes paramount to ensure the preservation of cultural nuances, humor, and thematic elements.

The **aim** of this research is to investigate the the challenges posed by lexical items with problematic equivalence in the translation of films from English to Ukrainian.

To achieve this aim, the following **objectives** are outlined:

1)   to define film discourse and its significance in translation studies;

2)   to explore the translation issues related to realia in films;

3)   to investigate the modes of film translation, focusing on dubbing and subtitling as primary methods;

4)   to investigate the various types of lexical items presenting challenges in translation;

5)   to examine the strategies employed in translating problematic lexical items.

The **subject** of this research is the methods used in the translation of lexical items with problematic equivalence from English into Ukrainian within the context of fil, discours.

The **object** of this research is lexical items with problematic equivalence.

The primary **data source** for this research consists of lexical items with problematic equivalence extracted from online articles published by "The Guardian", a prominent English-language newspaper. A total of 50 lexical items with problematic equivalence were selected using a systematic sampling method from different English-language films.

Prior to the completion of the term paper a range of research **methods** were employed. These included analytical and synthetic methods for dissecting linguistic nuances, descriptive methods for detailing lexical challenges, translation analysis to examine rendering choices, comparative analysis to juxtapose original and translated texts, and statistical analysis for quantifying discrepancies. Each method served the purpose of unraveling the intricacies of problematic equivalence in film translation, offering insights into the complexities inherent in transferring lexical items across languages within cinematic contexts.

The theoretical value. The study of lexical items with problematic equivalence in film translation holds significant theoretical value within the field of translation studies. It delves into the intricate nature of language and the challenges that arise when attempting to convey meaning across different linguistic and cultural contexts. By examining specific instances where equivalence between lexical items proves elusive, researchers gain insights into the complexities of translation as a process of negotiation and adaptation.

The practical value. On a practical level, investigating lexical items with problematic equivalence in film translation has direct implications for the work of translators and practitioners in the audiovisual industry. Moreover, such research provides valuable guidance for translators faced with similar difficulties in their work, offering strategies and approaches to navigate linguistic and cultural barriers. Ultimately, the practical significance lies in enhancing cross-cultural communication through more nuanced and faithful translations of film content, enriching the viewing experience for audiences worldwide.

Structure. The research paper consists of an introduction, two chapters, conclusions and bibliography.

In the **introduction**, the background and scope of the study are outlined, along with the research questions and objectives. Additionally, the significance of examining lexical items with problematic equivalence in film translation is discussed, setting the stage for the subsequent chapters.

In the **first chapter**, the discourse of film is analyzed through the lens of translation studies. This includes defining film discourse, exploring its semiotic composition as proposed by M. Baker, and discussing various modes of film translation, such as dubbing and subtitling.

Chapter 2 delves into the specific challenges encountered in translating films from English to Ukrainian, focusing on lexical items with problematic equivalence. Subsections within this chapter address different aspects of this challenge, including realia in film translation, untranslatable words and concepts, words with misleading equivalence (false friends), the distinction between general and specific lexical items,

challenges posed by hyperonyms, and strategies for dealing with polysemy and monosemy in translation. This chapter also includes an analysis of the strategies commonly employed by translators when faced with such challenges.

The **conclusions** draw together the findings from the analysis and discussions presented in the previous chapters.

CHAPTER 1
FILM DISCOURSE FROM THE POINT OF VIEW OF TRANSLATION STUDIES

1.1 Definition of film discourse

Understanding the intricacies of film discourse is paramount in the realm of translation studies, especially when delving into the complexities of rendering cinematic experiences across linguistic and cultural boundaries.

Film discourse, as observed by scholars like O. Holomoz and I. Shevchenko, encompasses a multidimensional approach within linguistic theories such as pragmalinguistics, cognitive linguistics, and textual linguistics. According to O. Holomoz, film discourse is studied within the framework of various linguistic theories, highlighting its interdisciplinary nature [2: 8]. On the other hand, I. Shevchenko emphasizes that discourse is not merely a product but also a process of linguistic activity, incorporating cognitive, communicative, linguistic, and extralinguistic aspects [22: 106]. In light of these perspectives, film discourse can be defined as a system of linguistic resources utilized in cinematography, functioning as a means of constructing meanings and influencing the perception of films. It involves the intricate interplay of language, imagery, sound, and other cinematic elements to convey narratives, evoke emotions, and engage viewers.

In her definition, T. Krisanova characterizes film discourse as a polycode space that integrates diverse semiotic systems with the aim of conveying information and influencing the audience effectively. She emphasizes elements such as moving and static images, dynamic graphics, language in various forms and manifestations, interjections, music, and more within film discourse. Essentially, she portrays film discourse as a multifaceted medium where different modes of communication converge to create a rich and immersive experience for viewers [11: 25-26]. Her perspective underscores the multifaceted and complex nature of film discourse, highlighting its richness and intricacies in perception and analysis. Considering the audience as a

crucial factor in shaping the perception of cinematic texts underscores the importance of understanding their needs and reactions to the presented information. Additionally, the informativeness of film discourse reflects social and status roles, fostering a sense of connection between the visual narrative and semantic information [10: 99-100].

According to O. Romaniuk, film discourse is not merely a collection of signs and symbols but also a significant socio-cultural phenomenon that reflects and influences societal stereotypes and values. It serves various socio-cultural functions, including audience aggregation, maintaining emotional resonance, transmitting values and behavioral models, as well as educational activities. Film discourse impacts the formation and development of society, reflecting its most important aspects and helping to perceive and analyze the world around us through the lens of cinematic masterpieces [18: 86-87].

Film discourse, as noted by Y. Kovaliv, is distinguished by its high level of emotional impact on the audience, eliciting empathy or antipathy towards the characters and storyline of the movie. The significance of film discourse lies in its ability to captivate and engage viewers, fostering strong emotional connections [8]. One of the key features of film discourse is its fragmentary nature, characterized by the selective portrayal of aspects of reality. This fragmentation serves as a tool for conveying important information and stimulating emotional interest among the audience [18: 87-88].

In essence, film discourse operates as a powerful vehicle for storytelling, leveraging emotional resonance to immerse viewers in the narrative world. Through its emotive storytelling techniques and selective portrayal of reality, film discourse not only entertains but also informs and provokes thought. It creates a dynamic interplay between the filmmaker and the audience, inviting them to experience the cinematic journey on a deeply personal level.

To analyze a fragment of film discourse, we chose a fragment from the TV series «The Crown» (season 3, episode 5) (See Annex A). Establishing extralingual factors that determine the type of discourse the text belongs to: The text chosen is a fragment from the TV series «The Crown» (season 3, episode 5). This is a scripted dialogue from

a fictional drama series. The extralingual factors that determine the type of discourse include visual and auditory elements typical of a television drama, such as facial expressions, tone of voice, background music, and cinematography. These factors contribute to the overall atmosphere and impact of the discourse.

Determining the type of discourse the text belongs to: The type of discourse in this fragment can be categorized as fictional (aesthetic) and film discourse. It is a scripted conversation between characters within the narrative framework of the television series. The discourse serves to advance the plot, develop characters, and explore thematic elements relevant to the storyline. The dialogue is not a direct representation of real-life interactions but rather a constructed narrative designed to entertain and engage the audience.

The dialogue between the characters reflects the fictional nature of the discourse. The lines are delivered as part of a scripted performance, emphasizing the aesthetic qualities of the language and the narrative context of the television series. The characters discuss political and military matters, which are central themes in the fictional world of «The Crown». However, the discourse is presented in a manner that prioritizes dramatic impact and storytelling rather than strict adherence to real-world conventions of political discourse.

Overall, the discourse parameters of the text demonstrate its classification as fictional (aesthetic) discourse, characterized by scripted dialogue within the narrative context of a television drama.

In terms of tropes and figures of speech, metaphors are used to symbolize individuals or concepts, as seen in the description of a character as «a symbol of a bygone era, of privilege and inequality, empire and extravagance». Irony is evident in situations where the Chief of the Defence Staff refuses to make necessary defense cuts, highlighting the incongruity of his actions with his role. Hyperbole is employed to exaggerate the influence and activity of certain individuals, such as referring to them as «energetic, well-connected meddlers». Litotes is used to downplay the achievements or significance of individuals, as shown when someone's accomplishments are dismissed with the statement, «He's achieved what? Nothing». Additionally, puns add

a playful twist to the dialogue, as in the statement, «You'll bounce back, sir», which plays on the literal and figurative meanings of «bounce back».

In terms of specialized vocabulary, proper names like «Mountbatten» refer to specific individuals, while subject field terms such as «Chief of the Defence Staff», «Treasury», and «armed forces» belong to the domain of military and government affairs. Quotations from literary works, like the excerpt from Shakespeare's «Hamlet», add a literary dimension to the discourse. Informal and colloquial words like «bloody» and «arse» contribute to the conversational tone. Poetic and highly literary words such as «obscene» and «providence» elevate the language and enhance its richness.

These stylistic elements enrich the dialogue, adding depth and complexity to the interactions between characters and the thematic exploration within the TV series «The Crown».

In conclusion, the exploration of the definition of film discourse sheds light on its multifaceted nature within the realm of translation studies. Film discourse emerges as a complex amalgamation of linguistic, visual, and emotional elements that contribute to the cinematic narrative. Through our analysis, we have discerned that film discourse serves as a powerful vehicle for storytelling, engaging audiences on both intellectual and emotional levels. Moreover, the examination of film discourse underscores its pivotal role in shaping cultural perceptions and interpretations.

1.2 Semiotic composition of films according to M. Baker

In this subsection, we delve into the semiotic composition of films through the lens provided by M. Baker. Understanding the semiotic aspects of films is essential in unraveling the intricate layers of meaning embedded within cinematic texts.

In her analysis, M. Baker posits that films operate across four distinct semiotic channels simultaneously. These channels include the verbal auditory channel, which encompasses speech and dialogue; the non-verbal auditory channel, consisting of music and sound effects; the verbal visual channel, which includes subtitles and written signs; and finally, the non-verbal visual channel, comprising picture composition and

flow [22: 245]. M. Baker's framework highlights the multifaceted nature of film as a medium of communication. By acknowledging these four semiotic channels, filmmakers can craft narratives that engage viewers through various sensory and cognitive pathways. Each channel contributes to the overall cinematic experience, shaping audience perception and emotional response.

Based on M. Baker's theory, other researchers also contribute to the theory of film discourse.

According to I. Bondarenko, film discourse is not merely a combination of actors' dialogue with the visual and auditory components of the film. She suggests that these elements form a unified informational whole that greatly influences the mass audience. This amalgamation of text, sound, and visual components creates a certain effect that shapes the viewer's perception and reaction to the presented information [1: 16]. Bondarenko's perspective highlights the holistic nature of film as a communicative medium. It emphasizes the interconnectedness of various elements within a film, each contributing to the overall impact on the audience. This viewpoint underscores the importance of considering all aspects of film discourse when analyzing its effects and implications.

Linguists studying discourse focus on language and its formal properties, and in the context of film discourse, this entails analyzing linguistic constructions in films and their role in creating meaning. However, unlike the traditional linguistic approach, researchers of film discourse also pay attention to cultural, identity, and social aspects, considering films as significant elements of cultural dialogue [24: 13].

Film discourse is a complex and multi-faceted entity that encompasses a broad spectrum of elements, including the screenplay, film text, and film dialogue. According to M. Dynel, film discourse is heterogeneous, incorporating various forms of visual, audio, and linguistic components [26: 41-46]. Conversely, L. Malimon views film discourse as a multimodal semiotic phenomenon, encompassing dynamic and static images, oral and written speech, as well as audio elements that interact within a complex system of linguistic and non-linguistic semiotic systems [13: 133]. This perspective emphasizes the richness and diversity of film discourse, highlighting its

multidimensional nature and the intricate interplay between different modes of communication. By considering film discourse through both the lenses of heterogeneity and multimodality, scholars can gain a comprehensive understanding of its complexities and nuances.

The characterization of film discourse from the perspectives of T. Krisanova and P. Wollen emphasizes its semiotic nature, comprising signs with iconic, indexical, and symbolic attributes. These signs encompass a wide range of elements, from exclamations and noises to linguistic components such as subtitles and actors' speech. Viewing film discourse through a semiotic lens underscores the importance of different types of signs and their interaction in creating meaning in cinema. While Wollen highlights the significance of iconic signs, Krisanova asserts that all three types of signs are crucial for understanding film discourse [11: 26; 28: 116].

Considering these approaches, film discourse emerges as a complex and multifaceted phenomenon involving diverse signs and semiotic processes. It is essential to recognize this diversity when analyzing films and their impact on viewers, as each sign can have its own significance and influence on the overall perception and interpretation of the film [6:111-115].

In conclusion, the semiotic analysis of film discourse enriches our understanding of cinema as a medium of communication, highlighting the intricate interplay between signs and meaning-making processes. By acknowledging the diverse array of signs present in films, we gain deeper insights into the complexities of cinematic language and its effects on audience reception.

1.3 Modes of film translation

1.3.1 Dubbing. Dubbing plays a significant role in making films accessible to audiences worldwide by replacing the original dialogue with translated dialogue in the target language. Through dubbing, filmmakers can reach diverse linguistic communities and facilitate cross-cultural communication.

A. Chernova highlights the challenge posed by the influx of foreign films into Ukraine, which leads to a reduction in the time available for processing and preparing film translations. This time constraint may impact the quality and accuracy of dubbing, a crucial aspect of audiovisual translation [20]. Dubbing is integral to audiovisual translation as it allows for the adaptation of audiovisual content for audiences who do not understand the original language. This process involves replacing the foreign-language dialogue of actors with the target language to broadcast content in various countries [12: 12].

M. Cronin emphasizes the crucial role of cinema in promoting cultural and linguistic diversity. Despite the linguistic differences posing challenges in the dubbing and translation process, cinema provides a unique opportunity for audiences from various linguistic and cultural backgrounds to immerse themselves in the worlds of other cultures and languages. This immersion allows for the expansion of cultural horizons and understanding of the linguistic diversity of the world [25: 7].

M. Cronin also highlights the specificities of working with the original text during the dubbing process in cinema. Similar to literary translation, the perception and interpretation of a film can vary depending on the context. This variation in film perception is influenced not only by the cultural and historical particularities of different audiences but also by the forms of translation and dubbing themselves [25: 25].

O. Orekhova emphasizes the need to tailor the translation process to the nuances of the original text, proposing two key strategies for achieving effective audiovisual translation [14: 66]:

1)   The Back-and-Forth Strategy. This approach prioritizes the seamless interaction between textual and audiovisual elements during translation to ensure coherence with the original while remaining culturally relevant to the target audience. By harmonizing the audiovisual and textual components, this strategy aims to prevent discrepancies and maintain translation adequacy.

2)   The «General Tone» Preservation Strategy. This strategy focuses on retaining the overall tone of the original dialogue, allowing for the faithful reproduction

of characters' speech styles and personalities. O. Orekhova highlights the significance of preserving speech tone as a dominant aspect of film dialogue, essential for ensuring the authenticity and psychological depth of characters in translation.

L. Venuti underscores the importance of understanding the context and purpose of translation, as approaches to dubbing and translation can vary significantly depending on the nature of the text and its intended audience. The presence of a target audience and the determination of the translation's purpose are key factors in selecting appropriate strategies and methods that contribute to achieving the communicative goal [27: 244]. By tailoring translation strategies to suit the specific context and purpose of the text, translators can effectively convey the intended message and engage the target audience.

Dubbing transcends mere translation of dialogue; it involves conveying linguistic nuances, intonation, emotions, and the actors' vocal tone. Translators must navigate these complexities to preserve the essence and emotional impact of the original content. However, this endeavor poses challenges as foreign audiences may interpret films differently based on their linguistic and cultural backgrounds. In today's globalized world, diverse film consumption methods enhance accessibility but also introduce new perspectives and interpretations. Cultural nuances play a crucial role, shaping how audiences perceive and understand films [25: 25].

In the context of dubbing audiovisual materials, particularly comedies, V. Konkulovsky highlights a significant translation challenge. Comedy films often contain numerous allusions, metaphors, hyperboles, irony, and specific humor characteristic of a particular linguistic culture. These elements create a specific context and humor atmosphere in the original film. However, during translation, these elements may lose their effectiveness and depth due to differences in linguistic, cultural, and humorous characteristics between the original and target audiences [9: 62].

Adequate translation of idiomatic expressions also becomes a crucial task for film translators, as incorrect interpretation can lead to the loss of characters' essence and distortion of their character. L. Shvets outlines various methods for translating idiomatic units used in dubbing, including idiomatic equivalents or analogs, literal

translation, descriptive translation, and contextual substitutions. Each of these methods has its advantages and limitations, and the choice of a specific translation method for an idiom should consider the context and specificity of the film or series [21: 293].

In the realm of audiovisual translation, T. Zhuravel introduces the concept of «lip-sync translation» as a fundamental aspect of the dubbing process. This term underscores the critical need to synchronize the translated audio with the actors' lip movements on screen while ensuring the faithful conveyance of the original meaning. At the core of lip-sync translation lies the notion of «lip-sync equivalents» – translated words or phrases that maintain synchronization and coherence between speech and visual cues [5: 87].

T. Zhuravel emphasizes that the translator's primary objective is to capture both the informational content and emotional nuances conveyed through the characters' verbal expressions. This task demands careful consideration of various linguistic and cultural factors, including lexical choices, grammatical structures, stylistic elements, and cultural references present in the actors' dialogue. However, the technical requirements of audiovisual production, particularly the need for lip-sync translation, impose constraints on the translator's freedom to employ diverse translation strategies and interlingual transformations [4: 88-89].

In light of these challenges, translators engaged in dubbing must navigate a delicate balance between fidelity to the original and the practical demands of audiovisual synchronization. They must make strategic decisions on how to render realities and non-equivalent lexicon from the source language into the target language within the confines of limited time and resources.

«Dubbing», as elucidated by T. Lukyanova, encapsulates the multifaceted process of translating films into another language, emphasizing the need for translators to possess a profound understanding of both the source and target languages. This involves not only linguistic expertise but also consideration of cultural nuances, humor, colloquialisms, and character intonations to ensure authenticity in the translated dialogue. Beyond mere translation, dubbing aims to recreate the atmosphere and mood of the original film, demanding meticulous analysis and attention to detail from

translators. By effectively capturing the essence of the foreign culture while navigating technical aspects, dubbing facilitates cross-cultural communication and enhances the accessibility of cinema on a global scale, ultimately serving as a conduit for cultural exchange and appreciation [12: 12].

Considering these important aspects of working with the original text, it can be argued that film translation is a complex task that requires the translator not only to have linguistic skills, but also to have technical competence and the ability to work with the audiovisual elements of the film. In addition, the specificity of dubbing is that the translator must reproduce not only the text, but also the emotional and cultural context. He must transform the original text in such a way as to preserve its quality and comprehensibility for a new audience. Thus, working with the original text in the dubbing process is an important component of creating accessible and expressive alternative versions of films for different audiences.

1.3.2 Subtitling. Subtitling, as a mode of film translation, occupies a distinctive place in the realm of audiovisual communication. Unlike dubbing, which involves replacing the original dialogue with a translated version spoken by voice actors, subtitling retains the original audio while providing translated text at the bottom of the screen.

Subtitling, as defined by S. Radetska, serves as a crucial method within audiovisual translation, aiming to make films and television programs comprehensible to audiences unfamiliar with the original language. This form of translation encompasses unique characteristics and varieties, with four main modes identified: dubbing, subtitles, voice-over, and off-screen translation [17: 82].

According to Y. Kalambet, a significant distinction exists between subtitling and dubbing in the translation of films. Kalambet notes that subtitling typically preserves the original text almost unchanged and strives for literal translation to ensure maximum accuracy. Conversely, dubbing allows for more modifications and transformations of the text, including alterations tailored to the target audience, as well as omissions or substitutions of words and sentences for better comprehension [16: 249].

Subtitling involves the technical aspect of creating textual fragments (subtitles) that are synchronized with corresponding frames of the film, as described by V. Pushina. This process of translation entails a transition from audio to written format, making it an «intermodal» form of translation. By overlaying translated text onto the film's visuals, subtitling ensures that viewers can comprehend the dialogue and narrative in their native language while still experiencing the original audio and visual elements [Пушина, с. 119].

Subtitling, as defined by S. Yelyseyeva, involves the provision of translated dialogue or text displayed at the bottom of the film frame. The primary objective of subtitles is to ensure accessibility for audiences who do not understand the original language and for those with hearing impairments [3: 159]. They serve as a means for viewers not only to read the translation but also to hear the original audio, observe the actors, and feel their emotions through aspects such as tone, speech tempo, and other pronunciation features. This creates a unique viewing experience, allowing audiences to immerse themselves in another culture and derive greater enjoyment from watching films [5: 89].

Subtitling, as explained by A. Khimich, encompasses various technical considerations essential for effectively translating audiovisual content. Firstly, subtitles must harmonize with the visual and auditory elements on screen, ensuring precise synchronization with dialogue and imagery. Secondly, the transformation of spoken language into written form necessitates adapting colloquial speech into a concise and clear written style. Lastly, subtitlers face constraints of time and space, requiring them to convey information within limited screen space and timeframe. These technical aspects highlight the complexity and precision required in subtitling to maintain coherence and quality in film translation [19: 841].

Subtitling, as a form of translated text, typically appears at the bottom of the screen synchronized with the dialogues and monologues of the film characters [15: 108].

However, it's crucial to consider that subtitles have limitations in terms of the number of characters and lines, as the text must fit on the screen and be easily

comprehensible for viewers. Usually, two lines of subtitles are displayed simultaneously, necessitating a balance between preserving the semantic content, maintaining the original text's function, and ensuring stylistic consistency [3: 159]. It's important to note that the technical constraints of subtitles may require translators to condense or adapt the text for screen display. This limitation in characters and lines can pose challenges for translators as they strive to retain the meaning and structure of the original text within these constraints.

When working with subtitles for film translation, as highlighted by N. Pidmohylna, considerable attention is given to dialogues since they serve as the primary means of conveying characters' lines [15: 109]. Subtitles, according to T. Lukyanova, function as textual accompaniment used in videos to translate dialogues and sound events into another language or to assist individuals with hearing impairments. They replicate or complement the film's soundtrack, enabling viewers to understand characters' speech and sound effects. Subtitles can vary in the level of detail they provide; typically, they reproduce only characters' lines but may also include translations of signs, sounds, and significant auditory events. This diversity in subtitling methods allows for adaptation to different types of audiences and linguistic contexts [12: 13].

Subtitling involves careful segmentation of information to ensure readability and clarity for viewers. It is essential that words and phrases are easily readable and semantically and syntactically autonomous to facilitate comprehension. This means that words connected in meaning or grammar should ideally be placed in the same line, whenever technically feasible. Longer and more complex sentences should be broken down into shorter and clearer ones to enhance understanding [4: 89].

Subtitling, as discussed by N. Pidmohilna, entails several key considerations that shape the translation process. Firstly, subtitles must prioritize clarity and instant comprehension for viewers, necessitating the use of accessible language and structure to convey the essence of the original expression effectively. Secondly, subtitling involves constraints regarding screen time and synchronization with actors' dialogues, requiring the adaptation of translations to fit within defined temporal boundaries while

accounting for the characters' speech pace and grammatical intricacies. Thirdly, subtitles always accompany the video footage, highlighting the importance of aligning the textual material with on-screen imagery, encompassing both verbal and non-verbal aspects of communication and character interaction [15: 110].

T. Zhuravel asserts that successful subtitles should be inconspicuous to viewers and highly legible. Achieving this subtlety in subtitles necessitates adherence to certain technical requirements, such as limiting the text to a maximum of two lines and ensuring that each line does not exceed thirty-five to forty characters in length, including spaces and punctuation [5: 88].

Subtitling, as outlined by T. Lukyanova, encompasses various translation techniques tailored to the technical aspects of the process. These techniques include direct equivalence, transcoding, loan translation, contextual replacement, and descriptive translation, each adaptable to other translation contexts. Direct equivalence involves using analogous words or phrases in the target language to replicate the original text. Transcoding employs transliteration, transcription, or word replacement with descriptive translation. Loan translation involves direct word translations without adapting to context. Contextual replacement encompasses various transformations like specification, generalization, addition, deletion, word substitution, antonymous translation, and word rearrangement. Descriptive translation aims for precise conveyance of the original text's meaning within limited subtitles, often involving specification and transformation through word addition. The choice of translation technique is determined by balancing semantic, pragmatic, and stylistic aspects essential for ensuring the communicative effectiveness of subtitles in films [12: 15-16].

Overall, understanding and applying these techniques are crucial for achieving accurate and culturally resonant subtitles that enhance viewer comprehension and engagement in multilingual cinematic experiences.

CHAPTER 2

THE PROBLEM OF TRANSLATION EQUIVALENCE IN FILMS FROM ENGLISH TO UKRAINIAN

2.1 Lexical items with problematic equivalence

2.1.1 Realia in film translation. Realia, or culturally specific lexical items, present a significant challenge in the translation of films from English to Ukrainian. These linguistic elements encapsulate cultural nuances, customs, and references that may lack direct equivalents in the target language, necessitating thoughtful consideration and strategic translation techniques. Below are specific examples from the films.

*You must be my **F.N.G.'s** – А ви, мабуть, мої **салаги** (11)*

«F.N.G». stands for «Fucking New Guy», a term commonly used in military jargon to refer to inexperienced soldiers. The translator's decision to render it as «салаги» captures the derogatory and dismissive tone of the original expression while also conveying the sense of newness and lack of experience associated with the term. However, it's worth noting that «салаги» may not fully encapsulate the profanity and informal register of the original «F.N.G.», which could potentially impact the audience's perception of the characters and their interactions.

*There is one item of **G.I. gear** that can be the difference between a live grunt and a dead grunt – Є одна річ з **обмундирування солдата**, яка може врятувати ваше життя або коштувати вам його (11)*

The translation of «G.I. gear» as «обмундирування солдата» demonstrates the utilization of descriptive translation to convey the meaning of the realia in question. «G.I. gear» refers to the standard-issue equipment or gear provided to American soldiers, often associated with the term «Government Issue». By opting for «обмундирування солдата», the translator effectively communicates the essence of the term, emphasizing its role in determining the survival of soldiers in combat situations. However, this translation strategy may sacrifice the specificity and cultural

connotations of «G.I. gear», which could diminish the authenticity and immersion of the film for Ukrainian viewers who are familiar with the original term.

*Socks, cushion, sole, **O.D.** green – Шкарпетки. М'яка підошва, оливково зелені (11)*

In the next example, the translation of «O.D. green» as «оливково зелені» showcases the use of descriptive translation, aiming to convey the specific shade of green referred to in the original term. «O.D». stands for «olive drab», a color commonly associated with military uniforms. By providing a literal description of the color, the translator ensures that Ukrainian viewers can visualize the intended hue accurately.

*And we're your **sixth form reps**. – Ми **представники випускників**. (10)*

The translation of «sixth form reps» as «представники випускників» exemplifies descriptive translation, where the meaning of the term is conveyed explicitly rather than preserving the original English term. «Sixth form reps» refers to representatives elected by students in their final year of secondary education in the British educational system. By providing a descriptive translation, the Ukrainian audience gains a clear understanding of the characters' roles without necessarily being familiar with the specific terminology used in British schools.

*he's **ripped** – він **дуже накачаний** (10)*

The Descriptive translation chosen, «він дуже накачаний», effectively conveys the meaning of the original term, ensuring that Ukrainian viewers understand the character's physical appearance without relying on familiarity with English slang.

*This is **dark** – **Жесть** якась. (10)*

The selected equivalent uses the colloquial term "жесть" to convey a similar sense of something intense or extreme.

Next, the phrase «This is dark» features the colloquial expression «dark», which implies something intense or extreme. The selected equivalent, «Жесть якась», utilizes the colloquial Ukrainian term «жесть» to convey a similar sense of intensity or extremity, ensuring that the Ukrainian audience grasps the emotional intensity of the situation portrayed in the film.

*Why do you **keep blanking** me? – Чому ти мене **ігноруєш**? (10)*

Moving on to the phrase «Why do you keep blanking me?» the translator opted for the Ukrainian phrase «Чому ти мене ігноруєш?». This Descriptive translation effectively captures the meaning of the original term, conveying the sense of being ignored or neglected, thus maintaining the emotional tone and context of the dialogue.

*You can't **leave her hanging** – Не ігноруй її. (10)*

The phrase «You can't leave her hanging» contains the realia «leave her hanging», meaning not to abandon or neglect someone. The selected Ukrainian phrase, «Не ігноруй її», serves as an equivalent, conveying the message of not neglecting someone or leaving them in suspense. This Descriptive translation ensures that the Ukrainian audience understands the emotional significance of the situation depicted in the film without losing the cultural context embedded in the original English expression.

*It just seems a bit **dickish** to leave her waiting – Трохи **тупо** змушувати її чекати. (10)*

In the phrase «It just seems a bit dickish to leave her waiting», the realia «dickish» conveys a colloquial sense of rudeness or inconsideration. The Ukrainian phrase «Трохи тупо змушувати її чекати» serves as an equivalent expression, effectively capturing the colloquial tone and conveying the idea of rudeness or insensitivity conveyed by the original term.

*Good morning, **Your Royal Highness**. – Доброго ранку, **Ваша Високосте**. (6)*

«Your Royal Highness» refers to a formal address for royalty. The Ukrainian equivalent «Доброго ранку, Ваша Високосте» accurately translates the formal tone and conveys the appropriate level of respect associated with addressing royalty.

*One thinks of **The Merchant of Venice**. – Згадаймо "**Венеційського купця**".
(6)*

«One thinks of The Merchant of Venice» contains a reference to the literary work «The Merchant of Venice». The Ukrainian translation, «Згадаймо 'Венеційського купця'«, serves as an equivalent by accurately reproducing the title of the literary work, thereby ensuring that Ukrainian viewers understand the cultural reference being made in the dialogue.

*The **local supervisor**, Eric Ellis. – **Місцевий інспектор** Ерік Елліс. (6)*

This choice of equivalent ensures that the Ukrainian audience comprehends the position held by the character Eric Ellis within the local setting portrayed in the film.

*Your house is a **mess**! – Будинок **догори дриґом**. (10)*

The phrase «Your house is a mess!» contains the realia «a mess», referring to a state of disorder or untidiness. The equivalent chosen, «Будинок догори дриґом», effectively conveys the idea of chaos or disarray within the house. The use of the Ukrainian phrase «догори дриґом» captures the essence of the original term, ensuring that Ukrainian viewers understand the level of disorder being described.

*Every school has **kingmakers**, Otis, and at this college, it's them. – У кожній школі є своя **еліта**, і в цьому випадку еліта – вони. (10)*

Next, the phrase «Every school has kingmakers, Otis, and at this college, it's them» features the realia «kingmakers», referring to influential individuals within a school or college setting. The equivalent expression chosen, «У кожній школі є своя еліта, і в цьому випадку еліта – вони», effectively conveys the concept of influential figures or elites within the context of a school. This Descriptive translation ensures that Ukrainian viewers grasp the significance of these influential individuals within the college environment depicted in the film.

In conclusion, the translation of realia in films presents a significant challenge for translators, as these terms often carry cultural and contextual nuances that may not have direct equivalents in the target language. Through the examples analyzed, it becomes evident that various translation strategies are employed to convey the meaning of realia effectively. Descriptive translations, omissions, and the use of equivalent expressions are among the techniques utilized to ensure that the audience comprehends the intended message without losing the cultural and contextual significance of the original term.

2.1.2 Lexical lacuna: untranslatable words and concepts. The translation of lexical lacuna, encompassing untranslatable words and concepts in film translation, poses a unique set of challenges for translators. Lexical lacuna refers to words or concepts that lack direct equivalents in the target language, often due to cultural,

linguistic, or contextual differences. In the realm of film translation, encountering such lacunae is not uncommon, especially when dealing with expressions deeply rooted in the source culture or language.

*High School **Poppycock** – Старша школа – це просто **нісенітниця** (7)*

In this instance, the term «poppycock» presents a lexical lacuna, as there is no direct equivalent in Ukrainian. The translator opts for a descriptive translation, rendering «poppycock» as «нісенітниця», which conveys the sense of something nonsensical or absurd. While «нісенітниця» captures the dismissive tone of «poppycock», it may not fully encapsulate the nuances of the original term, which could include elements of disbelief or disdain.

*The Chris Brown-featuring **Whatchamacallit**, which lauds how fun cheating can be, is difficult to justify – Щось схоже на Кріса Брауна, який **вихваляє**, наскільки веселим може бути шахрайство (6)*

Here, «whatchamacallit» poses a lexical lacuna, as it represents a colloquial term used to refer to something whose name one cannot recall or doesn't wish to specify. The translator employs a descriptive translation, interpreting «whatchamacallit» as «щось», which captures the general idea of referring to an unspecified object or thing. However, this translation overlooks the specific connotation of uncertainty or informality associated with «whatchamacallit», potentially diluting the original meaning.

***Serendipity** is smart, active luck – **Щасливий збіг обставин** (6)*

The term «serendipity» poses a challenge in translation due to its nuanced meaning of fortunate discoveries or pleasant surprises occurring by chance. The translator opts for a descriptive translation, rendering «serendipity» as «щасливий збіг обставин», which captures the idea of a fortunate coincidence. However, this translation may lack the poetic or intellectual connotations associated with «serendipity», potentially losing some of the depth conveyed by the original term.

***Dibs**! – **Дібс!** (14)*

«Dibs» presents a challenge as it represents an informal convention of claiming first rights to something. The translator chooses transliteration, rendering «dibs» as

«дібс». While this preserves the original term, it may not fully convey its cultural context or usage. A descriptive translation could have provided more clarity about the concept of claiming ownership, considering the informal nature of the expression.

She knows me as a **hanging chad** – *Вона познайомилася зі мною, як рекламщиком (14)*

The term «hanging chad» refers to a partially punched or incompletely detached rectangular chad on a punch card ballot. The translator employs a descriptive translation, interpreting «hanging chad» as «рекламщиком», which may refer to a specific context or character in the film. However, this translation may not convey the technical or political significance associated with «hanging chad», potentially leading to a loss of meaning for viewers unfamiliar with the term.

*I always watch it on **TBS** – Завжди дивлюся цей серіал (14)*

«TBS» represents a specific television channel in the United States. The translator omits the term «TBS», potentially resulting in a loss of cultural reference for viewers unfamiliar with the channel.

*The only thing you are getting is **Rice-A-Roni** and **Turtle Wax** – Якщо я виграю, я просто куплю тобі чіпси та воск для автомобіля. (14)*

«Rice-A-Roni» and «Turtle Wax» are specific brand names of food and car care products, respectively. The translator offers descriptive translations, conveying the general idea of purchasing chips and car wax instead. However, this approach overlooks the cultural significance and specificity associated with the mentioned brands.

*We'll get beef jerky, **Triscuits**! – Ми отримаємо в'ялену яловичину, **Трісквіти**! (14)*

«Triscuits» refers to a specific brand of snack crackers. The translator uses transliteration, retaining the term «Трісквіти». While this preserves the original term, it may require additional explanation for viewers unfamiliar with the product.

These examples highlight the challenges of translating lexical lacuna in film dialogue, often necessitating creative strategies to convey meaning effectively while preserving cultural context and nuances.

2.1.3 False friends of the translator: words with misleading equivalence. In the realm of film translation, navigating through linguistic pitfalls becomes paramount, especially when encountering false friends – words that appear similar in two languages but have different meanings. These linguistic traps, often termed as «false cognates» or «false friends», pose significant challenges to translators, potentially leading to misunderstandings or inaccuracies in conveying the intended message.

*He's having an **angina** attack – У нього атака **стенокардії** (2)*

In this example, the term «angina» presents a challenge due to its potential misunderstanding in translation. While in English, «angina» refers to chest pain caused by reduced blood flow to the heart, the Ukrainian term «стенокардія» directly translates to «angina» but denotes a medical condition rather than a heart attack. This creates a false friend situation where the literal translation may mislead the audience regarding the severity of the situation. The translator opted for Descriptive Translation by using «атака стенокардії», aiming to convey the medical urgency accurately while clarifying the specific condition for the Ukrainian audience.

*He's incredibly **intelligent** -Він надзвичайно **розумний** (1)*

The challenge here lies in the word «intelligent», which, while straightforward in English, may have a different connotation in the target language. The Ukrainian equivalent «розумний» directly translates to «intelligent» but may not fully capture the nuance of the English term. However, in this context, the translator appropriately selected an equivalent expression, «надзвичайно розумний», which effectively conveys the intended meaning of exceptional intelligence without misleading the audience.

*That's an **insult** to me – Це **образа** для мене (8)*

The term «insult» poses a challenge as it can have various interpretations depending on the cultural and contextual factors. While in English, «insult» refers to an offensive remark or action, the Ukrainian equivalent «образа» directly translates to «insult» but carries a similar meaning. In this example, the translator accurately captured the essence of the term by selecting «образа», which effectively

communicates the offense caused without introducing any false friends or misleading equivalence.

*I'm **actually** in love with you – Насправді я **закоханий** у тебе (4)*

The term «actually» can be challenging to translate, as it may have different nuances in different contexts. In English, «actually» often denotes a contrast with expectations or assumptions. The Ukrainian equivalent «насправді» directly translates to «actually», effectively conveying the notion of sincerity or truthfulness in this context without introducing any misleading equivalence.

*His shots are always **accurate** – Його постріли завжди **точні** (5)*

The word «accurate» presents a straightforward translation challenge, as it typically means precise or exact in English. The Ukrainian equivalent «точні» directly translates to «accurate», appropriately conveying the intended meaning without introducing any misleading equivalence. This translation accurately communicates the precision or correctness of the shots described in the source text.

*I just got the latest issue of the **magazine**. – Я тільки що отримав останній номер **журналу** (12)*

The term «magazine» may seem straightforward, but it can sometimes be challenging to translate accurately due to variations in terminology across languages. The Ukrainian equivalent «журнал» directly translates to «magazine», effectively conveying the idea of a periodical publication without introducing any misleading equivalence. This translation choice ensures clarity and accuracy in conveying the type of publication referenced in the source text.

*Turns out, Jenny had gotten into some trouble over... some photos of her in her **college** sweater – Виявляється, у Дженні були якісь неприємності через фотографії, де вона в **університетській** формі. (11)*

The term «college» poses a challenge as it may have different interpretations or equivalents depending on the context. In English, «college» can refer to higher education institutions or the concept of collegiate life. The Ukrainian equivalent «університетська форма» directly translates to «college sweater» and effectively conveys the idea of a garment associated with a college or university. The translator

appropriately selected an equivalent expression that accurately communicates the concept of collegiate attire without introducing any false friends or misleading equivalence.

In these examples, the translators demonstrated skillful navigation of false friends by selecting appropriate equivalents that effectively convey the intended meaning of the source text without introducing any confusion or misunderstanding.

2.1.4 General vs. specific lexical items. In the realm of translation, one encounters the challenge of accurately conveying the nuances of lexical items from one language to another. This challenge becomes particularly pronounced when dealing with general and specific lexical items. While some terms have broad, general meanings that can be translated relatively straightforwardly, others are more specific, deeply embedded in cultural contexts, or lack direct equivalents in the target language.

*brown paper bag – **брунатний** паперовий мішок (11)*

In this example, the translation «брунатний паперовий мішок» provides a specific and concrete description of the item «brown paper bag». The term «brown» is clarified and specified as «брунатний», indicating the color of the bag. By adding this adjective, the translator concretizes the meaning of «brown», making it clear to the audience what type of paper bag is being referred to. This concretization enhances the clarity and precision of the translation, ensuring that the audience can accurately visualize the object being mentioned.

*What would you do if you're omnipotent? Probably **kill myself**. – Джо, якби ти зміг виконати тільки одне заповітне бажання, щоб ти зробив? Повісився б. (3)*

The phrase «kill myself» is translated as «Повісився б», which provides a specific action that conveys the meaning of the original term. The translation offers a concrete interpretation of the abstract concept of self-harm implied in the phrase «kill myself». By specifying the action as «Повісився б» (would hang myself), the translator effectively conveys the intended meaning in a culturally relevant and comprehensible manner. This concretization ensures that the audience grasps the

gravity of the statement while maintaining the emotional impact of the original dialogue.

*At eight o'clock an excellent **meal** was served in the dining-room. – О сьомій годині в їдальні був поданий **відмінний восьминіг** (13)*

In this example, the translation provides a specific term for «meal» as «відмінний восьминіг», which conveys the idea of a high-quality or excellent meal. By using the specific term «відмінний», the translator adds connotations of quality and satisfaction to the meal, enhancing the description provided in the original text. This concretization adds richness to the translation, offering a vivid portrayal of the dining experience while staying faithful to the general meaning of the term «meal». Overall, this specific lexical choice enriches the translation and provides a nuanced understanding of the dining scene.

*How does someone so **dumb** get so much power? Як така **пустоголова жінка** можем мати стільки влади? (13)*

In this example, the term «dumb» is concretized as «пустоголова», which provides a specific characterization of the person's lack of intelligence. By translating «dumb» as «пустоголова» (empty-headed), the translator vividly depicts the person's intellectual deficiency. This concretization enhances the clarity and impact of the translation, enabling the audience to grasp the speaker's contempt or disbelief towards the individual's rise to power.

*It is already twelve so it is a time to work at Brookling's case. We have to solve it out and get to the **Court** on Wednesday's morning – Вже дванадцята і саме час щось зробити зі справою пана Брукліна. Ми маємо вирішити це питання і потрапити у **Вищій Суд** штату у середу з ранку. (13)*

Here, the term «Court» is concretized as «Вищий Суд», providing a specific designation for the legal institution. By translating «Court» as «Вищий Суд» (High Court), the translator clarifies the level of jurisdiction involved in the case. This concretization ensures accuracy in legal terminology and helps the audience understand the gravity and formality of the legal proceedings mentioned in the text.

*"Seems pretty common, this **neck of the woods** " – «А що, це досить нормально для такої глухомані», де **глухомань** – віддалена майже безлюдна місцевість. (13)*

In this example, the expression «this neck of the woods» is concretized as «глухомань», which refers to a remote and sparsely populated area. By translating the idiomatic phrase «neck of the woods» as «глухомань», the translator offers a specific and culturally relevant term to describe the geographical location. This concretization helps the audience visualize the setting being referred to and ensures that the intended meaning of the expression is accurately conveyed in the translation.

*«Do you want to **join us**?» – «Хочеш присісти?» (9)*

The phrase «join us» is concretized as «присісти», which provides a specific action for the invitation extended in the original text. While «join us» could have various interpretations depending on the context, the translator opts for a concrete action, «присісти» (sit down), which aligns with the informal and colloquial tone of the conversation. This concretization ensures clarity and effectively communicates the intended meaning to the audience.

*an I **went on** down the street – та й **плентаюся** собі далі вулицею (11)*

The phrase «went on» is concretized as «плентаюся собі», which provides a specific description of continuing one's movement down the street. The translator chooses a term that conveys the casual and leisurely manner of proceeding, capturing the sense of aimless wandering implied by the original expression. This concretization adds richness to the translation and enhances the portrayal of the character's actions within the narrative context.

*two other **people** what look like goon – двоє **здорованів**, схожих на викидайлів (11)*

The term «people» is concretized as «здорованів», which provides a specific description of individuals resembling goons or thugs. The translator selects a term that vividly characterizes the appearance of the individuals mentioned in the text, conveying a sense of physical size and possibly intimidating demeanor. This concretization adds depth to the translation and enriches the portrayal of the scene, allowing the audience to visualize the characters more vividly.

*he gonna **open up** a jar hissef an butter my butt with it – Він просто зараз **відкупорить** банку і намастить мені дупу*! (11)

The phrase «open up» is concretized as «відкупорить», which provides a specific action of uncorking or opening a jar. The translator opts for a term that precisely conveys the physical act described in the original text, adding clarity and ensuring that the audience understands the intended meaning without ambiguity. This concretization enhances the vividness and effectiveness of the translation, allowing the audience to visualize the action more clearly.

In each of these examples, the translator employs concretization to provide specific and vivid descriptions that enhance the clarity, richness, and cultural relevance of the translation. By selecting terms or phrases that offer precise representations of the original meaning within the given context, the translator ensures that the audience can fully grasp the intended message and imagery conveyed in the source text.

2.1.5 Hyperonyms: challenges and strategies. Hyperonymic translation involves substituting a specific concept with a more general one, essentially replacing a subordinate term with a superordinate term. This linguistic technique, often used as a strategy for generalization, plays a crucial role in translation, particularly when dealing with subtle semantic nuances between languages. While hyperonymic translation allows for the abandonment of transliteration and facilitates the substitution of concepts, its application requires careful consideration of contextual relevance and cultural appropriateness.

*The **outfit** you wear every night – what does it symbolize? – Opposition to criminality – **Костюм** який ти носиш – що він означає?- Огиду до злочинності. (13)*

In this instance, the term «outfit» is translated as «костюм», which serves as a hyperonymic generalization. While «outfit» could refer to a specific set of clothes worn for a particular occasion or purpose, the translator opts for a broader term, «костюм», which encompasses various types of clothing. By choosing a more general term, the translator aims to convey the overall concept of attire without specifying its exact

nature. The same principle applies to the translation of «opposition to criminality», which offers a general interpretation of the symbolic meaning implied by the outfit.

*Have you heard Karen is having a **Birthday** on Sunday? What will we present? – Ти знав що у Карен **свято** у неділю? Що ми подаруємо? (13)*

Here, «birthday» is rendered as «свято», representing a hyperonymic translation. While «birthday» specifically refers to the anniversary of one's birth, «свято» serves as a more general term for any celebratory occasion. By employing this hyperonymic approach, the translator broadens the scope of the term to encompass various types of celebrations, not limited to birthdays alone.

*Yep Mr. Murdock I was born and raised in **New York**, saw it's ups and dows and better than anybody know what should be done to make streets cleaner. – Так пане Мердок я народився і виріс у **місті**, багато надивився і точно знаю як усе виправити. (13)*

In this example, «New York» is translated as «місто», offering a hyperonymic representation. While «New York» denotes a specific city, «місто» (city) provides a broader reference to urban areas in general. By opting for this hyperonymic translation, the translator shifts the focus from the specific location of New York to the broader concept of urban environments. This approach allows for greater flexibility in conveying the speaker's familiarity with city life without restricting the context to a particular locale.

*until on Close she **spells out**, a little cloyingly, 'I am Ella Mai' – доки на закритті вона не **скаже**, трохи нудно: "Я Елла Мей" (6)*

Here, «spells out» is translated as «скаже», representing a hyperonymic generalization. While «spells out» suggests the act of expressing or articulating something clearly, «скаже» offers a more general term for verbal communication. By employing this hyperonymic approach, the translator conveys the essence of the action without specifying its exact manner, ensuring comprehensibility across languages.

*What are we supposed to be seeing here? I dunno, but ... I think it's about to attack the **Enterprise**. – А що ми повинні побачити? Не знаю, по-моєму, воно збирається захопити **зореліт** (3)*

In this example, «Enterprise» is translated as «зореліт», serving as a hyperonymic representation. While «Enterprise» refers to a specific spacecraft in the context of the Star Trek series, «зореліт» offers a more general term for a spacecraft or flying object. By opting for this hyperonymic translation, the translator broadens the scope of the term to encompass various types of flying vessels. Additionally, the translator considers audience familiarity and linguistic constraints, ultimately choosing a term («зореліт») that is more accessible and concise in the given context.

In summary, hyperonymic translation in these examples involves replacing specific terms with more general ones to convey meaning effectively across languages. By employing hyperonyms, translators navigate linguistic and cultural differences while ensuring the coherence and accessibility of the translated text.

2.1.6 Polysemy vs. monosemy: dealing with ambiguity in translation. Polysemy and monosemy represent contrasting aspects of lexical semantics, each presenting unique challenges in the realm of translation. Polysemy refers to the phenomenon where a single word or phrase carries multiple meanings or senses, often leading to ambiguity in interpretation. On the other hand, monosemy involves words or phrases with only one distinct meaning, reducing ambiguity in communication.

*rown paper **bag** – брунатний паперовий **мішок*** (11)

The translation of «rown paper bag» demonstrates polysemy as the word «bag» has multiple meanings. In this context, «bag» refers to a container made of paper. The translator accurately captures this specific meaning without ambiguity, aligning with the intended sense of the source text.

*he's gonna «**get**» me – Він мене «**влаштує**»* (11)

Here, the word «get» exhibits polysemy, as it can imply various actions or intentions. The translator effectively chooses the equivalent «влаштує», which conveys the sense of intention or plan indicated by «get» in the source text. This translation strategy resolves the ambiguity and ensures clarity for the target audience.

*Coach Bryant have his own **goons** to show me around – У тренера Браянта були свої «**викидайли**»* (11)

The term «goons» in the source text is polysemous, potentially referring to hired thugs or intimidating individuals. In this context, it likely denotes loyal assistants or team members. The translator opts for the equivalent «викидайли», effectively conveying the intended meaning within the context of Coach Bryant's entourage.

*Curtis ain't very **tall**, but he look like an icebox otherwise – Кертис не надто **високий**, але скидається на холодильник* (11)

In this example, «tall» is a polysemous term, which could imply physical height or metaphorical stature. The translator chooses to interpret it as referring to physical height, providing the equivalent «не надто високий». This decision resolves potential ambiguity by addressing the specific meaning intended in the source text.

*We're talking about five little **points** here. There must be something can be done – Це ж 5 нещасних **балів**. Ну, можна ж тут якось зарадити? (11)*

The word «points» in the source text is polysemous, potentially referring to numerical units or specific aspects of discussion. The translator selects the equivalent «балів», which accurately conveys the numerical aspect mentioned in the source text. This choice helps maintain clarity and consistency in the translation.

Overall, in each example, the translator navigates the polysemy of words effectively by selecting equivalents that align with the specific meanings intended in the source text, ensuring clarity and accuracy in the translation process.

2.2 Analysis of strategies employed in translating problematic lexical Items

The research investigates various aspects of lexical items with problematic equivalence, addressing challenges encountered by translators in conveying accurate meaning across different linguistic and cultural contexts. It encompasses an array of units, each focusing on specific challenges and strategies in translation:

Lexical items with problematic equivalence serve as the overarching category, encompassing various translation challenges arising from ambiguous or untranslatable lexical items. Realia in film translation explores the adaptation of culturally specific elements encountered in films, while lexical lacuna delves into the difficulties arising

from untranslatable words and concepts. False friends of the translator examines words that may lead to misunderstandings due to misleading equivalence, and the unit on general vs. specific lexical items investigates strategies to balance specificity and generality in translation.

Hyperonyms present challenges due to their broad semantic scope, requiring effective strategies to convey precise meaning. Finally, polysemy vs. monosemy deals with the ambiguity inherent in words with multiple meanings, exploring strategies to ensure clarity and coherence in translation efforts.

Throughout these units, translators employ various strategies such as generalization, concretization, transliteration, descriptive translation, and omission to address translation challenges effectively. By navigating these complexities, translators strive to maintain fidelity and coherence in the translated text while preserving the intended meaning and cultural nuances of the original language.

In analyzing the strategies employed in translating problematic lexical items, it's evident that translators utilize a combination of approaches to effectively convey meaning while ensuring fidelity to the source text (see Fig. 2.1).
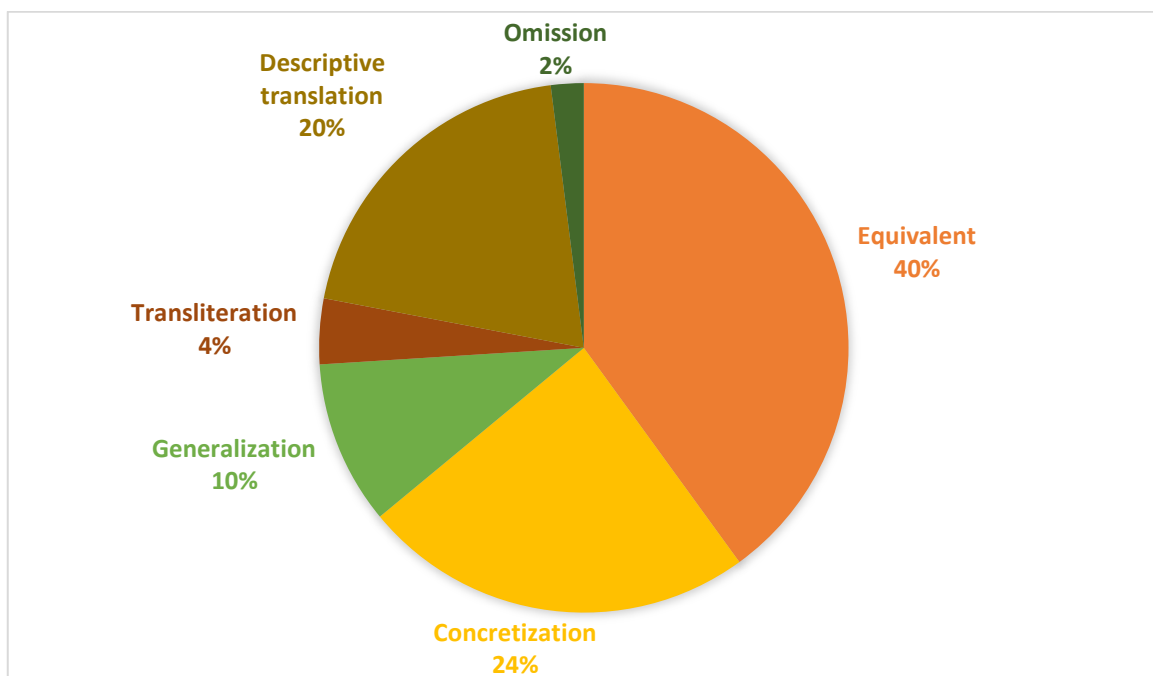

Figure 2.1 Translational transformations employed in translating problematic lexical Items

Equivalence remains the most frequently used strategy, comprising 40% of the total instances. This approach involves selecting lexical equivalents that closely match the meaning and context of the source text. By prioritizing semantic similarity, translators strive to convey the intended message accurately while maintaining linguistic coherence in the target language.

Concretization accounts for 24% of the strategies employed, indicating its significant role in clarifying ambiguous or abstract terms. Through concretization, translators provide specific or tangible equivalents that enhance comprehension and contextual relevance for the target audience. This approach ensures that polysemous words or expressions are accurately interpreted within the given context.

Descriptive translation constitutes 20% of the strategies utilized, emphasizing the importance of providing detailed explanations or literal renderings of the source text. This approach is particularly useful when dealing with complex terms, idiomatic expressions, or culturally specific references. By offering descriptive equivalents, translators ensure that the target audience grasps the intended meaning without losing contextual significance.

Generalization accounts for 10% of the strategies observed, indicating its moderate usage in addressing linguistic differences between languages. This approach involves replacing specific lexical items with broader terms or concepts to accommodate variations in language structure or cultural nuances. Generalization helps ensure that the overall message remains accessible and relevant to the target readership.

Transliteration represents 4% of the strategies employed, highlighting its role in preserving the phonetic integrity of proper nouns, technical terms, or expressions with no direct equivalent in the target language. While less common, transliteration is essential for maintaining consistency and clarity, particularly in conveying names, titles, or specialized terminology.

Omission accounts for 2% of the strategies utilized, indicating its minimal occurrence in translation practices. This approach involves omitting certain lexical items or phrases from the target text, typically due to constraints such as space

limitations or cultural irrelevance. While less frequent, omission may be necessary to streamline the translated content and prioritize essential elements for the target audience.

By leveraging these diverse strategies in varying proportions, translators navigate the challenges of translating problematic lexical items, ensuring that the target audience receives a faithful and culturally sensitive rendition of the original text. Each approach offers unique benefits in addressing linguistic complexities and preserving the integrity of the source material, ultimately contributing to the effectiveness and impact of the translated work.

CONCLUSIONS

The study delved into the intricate domain of lexical items with problematic equivalence within the context of film translation. Through an exhaustive examination of various challenges encountered by translators in rendering accurate meaning across linguistic and cultural boundaries, several key findings emerged.

Film discourse has been elucidated as a multifaceted domain within translation studies, characterized by its unique blend of visual, auditory, and linguistic elements. Its significance lies in its role as a cultural artifact that reflects and shapes societal norms, values, and identities. Understanding film discourse is crucial for translators as it requires a nuanced approach to convey meaning accurately across linguistic and cultural boundaries.

The study has thoroughly examined the translation issues associated with realia in films, highlighting the challenges of adapting culturally specific elements for diverse audiences. Realia pose unique difficulties due to their embedded cultural connotations, requiring translators to employ creative adaptation strategies to ensure authenticity and accessibility in translated content.

The research has investigated the modes of film translation, particularly focusing on dubbing and subtitling as primary methods. It has provided insights into the strengths and limitations of each approach, emphasizing the importance of considering factors such as audience preferences, cultural norms, and linguistic constraints in selecting the most suitable translation method.

Various types of lexical items presenting challenges in translation have been scrutinized, including false friends, polysemous words, untranslatable concepts, and general versus specific lexical items. Each type presents distinct hurdles for translators, necessitating careful consideration and strategic decision-making to convey meaning accurately in the target language.

The study has examined the strategies employed in translating problematic lexical items, revealing a diverse range of approaches such as concretization, generalization, descriptive translation, transliteration, and omission. These strategies

serve as valuable tools for translators in navigating the complexities of film translation, enabling them to effectively convey nuanced meaning while preserving the integrity of the source text.

The predominant strategy, equivalent translation, comprising 40% of the cases, underscores the importance of finding precise linguistic matches to convey meaning effectively across languages. Concretization, accounting for 24%, emerges as a significant strategy, emphasizing the adaptation of culturally specific elements for clarity and authenticity in the target language. Generalization, at 10%, highlights the use of broader terms to capture the essence of nuanced concepts, particularly when direct equivalents are unavailable.

Transliteration, with a modest representation of 4%, suggests the occasional recourse to phonetic rendering to retain the original flavor of certain lexical items. Descriptive translation, constituting 20%, reflects a reliance on detailed explanations or paraphrases to convey complex meanings accurately. Lastly, omission, at 2%, indicates a sparing but strategic omission of certain lexical items deemed non-essential or untranslatable within the context of the target language.

In conclusion, this research has provided comprehensive insights into the intricacies of film translation, addressing key objectives outlined in the study. By delving into the challenges posed by realia, exploring translation modes, examining lexical complexities, and analyzing translation strategies, this study contributes to a deeper understanding of film discourse and its significance in translation studies.

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ANNEXES

EXCERPT FROM THE SERIES «CROWN» (SEASON 3, EPISODE 5)

What's he got to do with anything?

I'm sure we all agree that he's a symbol of a bygone era, of privilege and inequality, empire and extravagance.

- Not to mention a pompous bloody arse.

- Go on.

As Chief of the Defence Staff, he's refusing to make the defense cuts we need, cuts which you promised in your election manifesto.

One might even tolerate it if he weren't so...

- Vain or crooked or power-mad.

- Quite.

What are you proposing?

That we kick him out.

But at least he's busy, and inside the tent.

You know, people like Mountbatten, meddlers, for want of a kinder word, energetic, well-connected meddlers, it's better that they're inside the tent pissing out than outside the tent pissing in.

But he belongs to another time, Harold.

Kicking him out makes economic sense and shows we're tough.

And who knows?

It might just buy us some good headlines.

Yes, I could do with some good headlines.

General salute!

Present... arms!

As Chief of the Defence Staff, you will be aware that the Treasury has been conducting a wide-ranging review of defense spending...

And before you go any further, the cuts you propose would leave us hopelessly vulnerable and weak, especially east of Suez.

Now, are our enemies cutting back on military spending?

No, they're increasing fivefold, tenfold.

And the conclusion of the review is that we'd like to make a few changes.

One of which is to your post of Chief of the Defence Staff.

What?

Are you kicking me out?

Well, no, sir, I'm thanking you on behalf of the government, on behalf of the armed forces, on behalf of the whole country for your many years of remarkable service.

You are.

You're kicking me out.

Well, there we are!

Well...

There we are.

It's absurd.

That a man of Lord Mountbatten's achievements, Supreme Allied Commander for South East Asia, one of the chief architects of the invasion of occupied Europe, which, incidentally, won us the war, should be told by a man

who's achieved what?

Nothing.

Broken his promises, crippled the economy, run this great country into the ground. ...that he, Mountbatten, is surplus to requirements?

It's not absurd.

It's obscene.

But where one door closes, another opens.

«There is special providence in such a fall.

If it be now, 'tis not to come;

if it be not to come, it will be now;

if it be not now, yet it will come.

The readiness is all».

What am I going to do, Barratt?

You'll bounce back, sir.

Before long, you'll have a hundred projects.

Cake, sir.

- Hip-hip!

- Hooray!

Thank you.

Hey.

Welcome home, sir.

Yes, of course.

I think that should be fine.

I don't think we need to worry about the stairs.

Pens down, Your Majesty.

Ten minutes to Newmarket.

Thank you, Cecil. How is he?

As good as new again.

And do you really think he's recovered from his injury?

I do, ma'am.

Gelded, fired, well rested.

We won't have him breaking down on us again.

Any chance of seeing him on the gallops today?

Oh, no, ma'am.

It's too wet and muddy out there.

It's been a lot like this.

Hardly been able to train him at all.

Well, we can't do anything about the weather.

Now we come to the most anticipated race of this year's Royal Ascot meeting, the Queen Alexandra Stakes.

This is Britain's longest flat race, where stamina is of the essence, and the favorite is, of course, number nine, Her Majesty's own horse, Apprentice.

And they're off with number six, Panic, taking an early lead, followed by number one, Valentine's Day, with number two, Olympic Boy, breathing down their necks.

They're on the pace now as they make their start.

	Example	*Translation*	**Transformation**
1.	*Curtis ain't very **tall**, but he look like an icebox otherwise*	*Кертис не надто **високий**, але скидається на холодильник*	equivalent
2.	***Coach** Bryant have his own goons to show me around*	*Кертис не надто **високий**, але скидається на холодильник*	equivalent
3.	*he's gonna «**get**» me*	*Він мене «**влаштує**»*	equivalent
4.	*rown paper **bag***	*брунатний паперовий **мішок***	equivalent
5.	*until on Close she **spells out**, a little cloyingly, 'I am Ella Mai'*	*доки на закритті вона не **скаже**, трохи нудно: "Я Елла Мей"*	generalization
6.	What are we supposed to be seeing here? I dunno, but … I think it's about to attack the **Enterprise**.	А що ми повинні побачити? Не знаю, по-моєму, воно збирається захопити **зореліт**	generalization
7.	The **outfit** you wear every night – what does it symbolize? – Opposition to criminality	**Костюм** який ти носиш – що він означає?- Огиду до злочинності.	generalization
8.	Have you heard Karen is having a **Birthday** on Sunday? What will we present?	Ти знав що у Карен **свято** у неділю? Що ми подаруємо?	generalization
9.	Yep Mr. Murdock I was born and raised in **New York**, saw it's ups and dows and better than anybody know what should be done to make streets cleaner.	Так пане Мердок я народився і виріс у **місті**, багато надивився і точно знаю як усе виправити.	generalization
10.	*he gonna **open up** a jar hissef an butter my butt with it*	*Він просто зараз **відкупорить** банку і намастить мені дупу*	concretization

11.	*We're talking about five little **points** here. There must be something can be done*	*Це ж 5 нещасних **балів**. Ну, можна ж тут якось зарадити*	equivalent
12.	*two other **people** what look like goon*	*двоє **здорованів**, схожих на викидайлів*	concretization
13.	*an I **went on** down the street*	*та й **плентаюся** собі далі вулицею*	concretization
14.	Do you want to **join us**?	Хочеш **присісти**?	concretization
15.	Seems pretty common, this **neck of the woods**	А що, це досить нормально для такої глухомані», де **глухомань**	concretization
16.	It is already twelve so it is a time to work at Brookling's case. We have to solve it out and get to the **Court** on Wednesday's morning	Вже дванадцята і саме час щось зробити зі справою пана Брукліна. Ми маємо вирішити це питання і потрапити у **Вищій Суд** штату у середу з ранку	concretization
17.	ow does **someone so dumb** get so much power?	Як така **пустоголова жінка** можем мати стільки влади?	concretization
18.	At eight o'clock an excellent **meal** was served in the dining-room	О сьомій годині в їдальні був поданий **відмінний восьменіг**	concretization
19.	What would you do if you're omnipotent? Probably **kill myself**.	Джо, якби ти зміг виконати тільки одне заповітне бажання, щоб ти зробив? **Повісився б**.	concretization
20.	*Turns out, Jenny had gotten into some trouble over...*	*Виявляється, у Дженні були якісь неприємності*	equivalent

	*some photos of her in her **college** sweater*	*через фотографії, де вона в **університетській** формі*	
21.	*He's having an **angina** attack*	*У нього атака **стенокардії***	equivalent
22.	*He's incredibly **intelligent***	*Він надзвичайно **розумний***	equivalent
23.	*That's an **insult** to me*	*Це **образа** для мене*	equivalent
24.	*I'm **actually** in love with you*	*Насправді я **закоханий** у тебе*	equivalent
25.	*His shots are always **accurate***	*Його постріли завжди **точні***	equivalent
26.	*I just got the latest issue of the **magazine**.*	*Я тільки що отримав останній номер **журналу***	equivalent
27.	**Dibs**!	***Дібс**!*	transliteration
28.	She knows me as a **hanging chad**	*Вона познайомилася зі мною, як **рекламщиком***	descriptive translation
29.	I always watch it on **TBS**	*Завжди дивлюся цей серіал*	omission
30.	The only thing you are getting is **Rice-A-Roni** and **Turtle Wax**	*Якщо я виграю, я просто куплю тобі чіпси та воск для автомобіля.*	descriptive translation
31.	We'll get beef jerky, **Triscuits**!	*Ми отримаємо в'ялену яловичину, **Трісквіти**!*	transliteration
32.	*High School **Poppycock***	*Старша школа – це просто **нісенітниця***	descriptive translation
33.	*The Chris Brown-featuring **Whatchamacallit**, which lauds how fun cheating can be, is difficult to justify*	*Щось схоже на Кріса Брауна, який **вихваляє**, наскільки веселим може бути шахрайство*	descriptive translation
34.	***Serendipity** is smart, active luck*	***Щасливий збіг обставин***	descriptive translation

35.	*The **local supervisor**, Eric Ellis*	***Місцевий інспектор** Ерік Елліс*	equivalent
36.	*One thinks of The **Merchant of Venice***	*Згадаймо "**Венеційського купця**"*	equivalent
37.	*Good morning, **Your Royal Highness***	*Доброго ранку, **Ваша Високосте***	equivalent
38.	*It just seems a bit **dickish** to leave her waiting*	*Трохи **тупо** змушувати її чекати*	equivalent
39.	*You can't **leave her hanging***	*Не **ігноруй** її*	equivalent
40.	*Why do you keep **blanking** me?*	*Чому ти мене **ігноруєш**?*	equivalent
41.	*This is **dark***	***Жесть** якась*	equivalent
42.	*he's **ripped***	*він **дуже накачаний***	descriptive translation
43.	*And we're your **sixth form reps***	*Ми **представники випускників***	descriptive translation
44.	*Socks, cushion, sole, **O.D.** green*	*Шкарпетки. М'яка підошва, оливково зелені*	omission
45.	*There is one item of **G.I. gear** that can be the difference between a live grunt and a dead grunt*	*Є одна річ з **обмундирування солдата**, яка може врятувати ваше життя або коштувати вам його*	descriptive translation
46.	*You must be my **F.N.G.'s***	*А ви, мабуть, мої **салаги***	equivalent
47.	*rown paper **bag***	*брунатний паперовий **мішок***	concretization
48.	The Wedding **Ringer**	Весільний **майстер**	concretization
49.	The **Kid** Detective	*Хлопчик*-детектив	concretization
50.	*Your house is a **mess**!*	*Будинок **догори дриґом***	descriptive translation
51.	*Every school has **kingmakers***	*У кожній школі є своя **еліта***	descriptive translation
52.	*Curtis ain't very **tall**, but he look like an icebox otherwise*	*Кертис не надто **високий**, але скидається на холодильник*	equivalent

53.	**Coach** Bryant have his own goons to show me around	Кертис не надто **високий**, але скидається на холодильник	equivalent
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55.	rown paper **bag**	брунатний паперовий **мішок**	equivalent
56.	until on Close she **spells out**, a little cloyingly, 'I am Ella Mai'	доки на закритті вона не **скаже**, трохи нудно: "Я Елла Мей"	generalization
57.	What are we supposed to be seeing here? I dunno, but ... I think it's about to attack the **Enterprise**.	А що ми повинні побачити? Не знаю, по-моєму, воно збирається захопити **зореліт**	generalization
58.	The **outfit** you wear every night – what does it symbolize? – Opposition to criminality	**Костюм** який ти носиш – що він означає?- Огиду до злочинності.	generalization
59.	Have you heard Karen is having a **Birthday** on Sunday? What will we present?	Ти знав що у Карен **свято** у неділю? Що ми подаруємо?	generalization
60.	Yep Mr. Murdock I was born and raised in **New York**, saw it's ups and dows and better than anybody know what should be done to make streets cleaner.	Так пане Мердок я народився і виріс у **місті**, багато надивився і точно знаю як усе виправити.	generalization
61.	he gonna **open up** a jar hissef an butter my butt with it	Він просто зараз **відкупорить** банку і намастить мені дупу	concretization
62.	We're talking about five little **points** here. There must be something can be done	Це ж 5 нещасних **балів**. Ну, можна ж тут якось зарадити	equivalent
63.	two other **people** what look like goon	двоє **здорованів**, схожих на викидайлів	concretization

64.	*an I went on down the street*	*та й* **плентаюся** *собі далі вулицею*	concretization
65.	Do you want to **join us**?	Хочеш **присісти**?	concretization
66.	Seems pretty common, this **neck of the woods**	А що, це досить нормально для такої глухомані», де **глухомань**	concretization
67.	It is already twelve so it is a time to work at Brookling's case. We have to solve it out and get to the **Court** on Wednesday's morning	Вже дванадцята і саме час щось зробити зі справою пана Брукліна. Ми маємо вирішити це питання і потрапити у **Вищій Суд** штату у середу з ранку	concretization
68.	ow does **someone so dumb** get so much power?	Як така **пустоголова жінка** можем мати стільки влади?	concretization
69.	At eight o'clock an excellent **meal** was served in the dining-room	О сьомій годині в їдальні був поданий **відмінний восьменіг**	concretization
70.	What would you do if you're omnipotent? Probably **kill myself**.	Джо, якби ти зміг виконати тільки одне заповітне бажання, щоб ти зробив? **Повісився б**.	concretization
71.	*Turns out, Jenny had gotten into some trouble over... some photos of her in her college sweater*	*Виявляється, у Дженні були якісь неприємності через фотографії, де вона в* **університетській формі**	equivalent
72.	*He's having an **angina** attack*	*У нього атака* **стенокардії**	equivalent

73.	*He's incredibly **intelligent***	*Він надзвичайно **розумний***	equivalent
74.	*That's an **insult** to me*	*Це **образа** для мене*	equivalent
75.	*I'm **actually** in love with you*	*Насправді я **закоханий** у тебе*	equivalent
76.	*His shots are always **accurate***	*Його постріли завжди **точні***	equivalent
77.	*I just got the latest issue of the **magazine**.*	*Я тільки що отримав останній номер **журналу***	equivalent
78.	**Dibs**!	***Дібс!***	transliteration
79.	She knows me as a **hanging chad**	*Вона познайомилася зі мною, як **рекламщиком***	descriptive translation
80.	I always watch it on **TBS**	*Завжди дивлюся цей серіал*	omission
81.	The only thing you are getting is **Rice-A-Roni** and **Turtle Wax**	*Якщо я виграю, я просто куплю тобі чіпси та воск для автомобіля.*	descriptive translation
82.	We'll get beef jerky, **Triscuits**!	*Ми отримаємо в'ялену яловичину, **Тріксвіти**!*	equivalent
83.	*High School **Poppycock***	*Старша школа – це просто **нісенітниця***	descriptive translation
84.	*The Chris Brown-featuring **Whatchamacallit**, which lauds how fun cheating can be, is difficult to justify*	*Щось схоже на Кріса Брауна, який **вихваляє**, наскільки веселим може бути шахрайство*	descriptive translation
85.	***Serendipity** is smart, active luck*	***Щасливий збіг обставин***	descriptive translation
86.	*The **local supervisor**, Eric Ellis*	***Місцевий інспектор** Ерік Елліс*	equivalent
87.	*One thinks of The **Merchant of Venice***	*Згадаймо "**Венеційського купця**"*	equivalent

88.	*Good morning, **Your Royal Highness***	*Доброго ранку, **Ваша Високосте***	equivalent
89.	*It just seems a bit **dickish** to leave her waiting*	*Трохи **тупо** змушувати її чекати*	equivalent
90.	*You can't **leave her hanging***	*Не **ігноруй** її*	equivalent
91.	*Why do you keep **blanking** me?*	*Чому ти мене **ігноруєш?***	equivalent
92.	*This is **dark***	*Жесть якась*	equivalent
93.	*he's **ripped***	*він **дуже накачаний***	descriptive translation
94.	*And we're your **sixth form reps***	*Ми **представники випускників***	descriptive translation
95.	*Socks, cushion, sole, **O.D.** green*	*Шкарпетки. М'яка підошва, оливково зелені*	omission
96.	*There is one item of **G.I. gear** that can be the difference between a live grunt and a dead grunt*	*Є одна річ з **обмундирування солдата**, яка може врятувати ваше життя або коштувати вам його*	descriptive translation
97.	*You must be my **F.N.G.'s***	*А ви, мабуть, мої **салаги***	equivalent
98.	*rown paper **bag***	*брунатний паперовий **мішок***	concretization
99.	The Wedding **Ringer**	Весільний **майстер**	concretization
100.	The **Kid** Detective	*Хлопчик*-детектив	concretization
101.	*Your house is a **mess**!*	*Будинок **догори дриґом***	descriptive translation
102.	*Every school has **kingmakers***	*У кожній школі є своя **еліта***	descriptive translation

РЕЗЮМЕ

Курсова робота присвячена аналізу перекладу проблематичної лексики у фільмах як аспекту фільмів на англійську мову. Основна мета дослідження полягає у вивченні стратегій перекладу та їх ефективності в передачі семантичних значень та культурних контекстів. Досліджено різні типи лексичних одиниць, що створюють труднощі для перекладу, такі як реалії, лексичні лакуни, хибні друзі перекладача, загальні та специфічні лексичні одиниці, гіпоніми, полісемія та моносемія. Аналізуються також стратегії перекладу, що включають підбір еквіваленту, конкретизацію, узагальнення, транслітерацію, описовий переклад та вилучення. Застосування цих стратегій розглядається на прикладі зразків з фільмів та їх вплив на точність та зрозумілість фінального перекладу. Дослідження підкреслює важливість індивідуального підходу в перекладі фільмів для відтворення їх семантичного багатства та культурної специфіки.

Ключові слова: переклад, фільми, проблематична лексика, кінодискурс, еквівалентність, стратегії перекладу, культурний контекст.