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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

СПОСОБИ ВІДТВОРЕННЯ УКРАЇНСЬКОЮ МОВОЮ БЕЗЕКВІВАЛЕНТНОЇ ЛЕКСИКИ В СУЧАСНОМУ АНГЛОМОВНОМУ КІНОДИСКУРСІ

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INTRODUCTION

The term paper is focused on the convergence of modern translation studies and the dynamic landscape of film discourse, which brings forth a compelling exploration into the means of translating non-equivalent vocabulary in cinema discourse. Thus, it may be challenging for the translators to deal with the linguistic and cultural gaps to facilitate effective intercultural communication through the medium of film, the subject of means of translation of the non-equivalent vocabulary is an important aspect of modern translation studies. The key to the successful translation goes beyond the mere transmission of information, as it also serves as a conduit for conveying cultural nuances, mentality, national character, way of life, value system, worldview of the characters, and worldviews embedded within the source language. The complexities arise particularly when encountering non-equivalent vocabulary, where words and concepts carry layers of cultural and contextual significance that may not have direct equivalents in the target language. This paper delves into the symbiotic relationship between language, culture, and film discourse, examining the linguistic and cultural dimensions that shape the translation process. The difficulties of translating non-equivalent language in cinema discourse are investigated through a detailed analysis of linguistic techniques, cultural adaptations, and the unique elements of film discourse. This research sheds light on the evolving field of cinematic translation in a connected global context, contributing to the larger discussion on intercultural communication and translation studies. This study relies on the works of Ukrainian linguists such as M.P. Kochergan and others, that made an important contribution to the study of the non-equivalent lexemes. The research of the linguistic nature of cinema as a mass-media phenomenon was provided on the basis of works of linguists R. Barthes, U. Eco, O.H. Zvereva, K. Metz, I.N. Lavrinenko and others.

The rationale of the chosen topic is determined by several factors. First, these are new opportunities for researching the semantic features of non-equivalent units that meet the modern requirements of linguistics. Secondly, the research is aimed at

finding and analyzing information that takes into account not only linguistic, but also cultural factors that shape the content of non-equivalents in the English language. Thirdly, the need for a detailed study of non-equivalent vocabulary and the search for adequate translation solutions for its reproduction in the process of rendering a film discourse, since these units reflect the culture of the people, and cinema plays a major role in the world of mass communication in modern times. Since films reflect popular culture and are a major form of mass communication in the modern era, the work's relevance is determined by the need for a thorough analysis of non-equivalent vocabulary and the pursuit of adequate translation solutions for the process of its reproduction in the film discourse.

To establish *the aim of the work*, the features of non-equivalent vocabulary were studied based on the material of modern English TV series “Shameless” and its dubbed Ukrainian version.

- to achieve this goal, the following objectives are set:
- to define the concept of non-equivalence in modern linguistics;
- to indicate the main principles of classification of non-equivalent units;
- to describe examples of rendering methods of non-equivalent lexemes;
- to analyze ways of Ukrainian translation of the non-equivalent vocabulary in the English TV series “Shameless”;

The subject of research is rendering methods of non-equivalent lexemes in modern cinema discourse.

The object of the research is non-equivalent lexical units in cinema discourse.

The data sources of the research material was the second, third and fourth seasons of the satirical comedy drama feature film series “Shameless” directed by Paul Abbott and John Wells, that aired on “Showtime” from January 9, 2011, to April 11, 2021 and was dubbed into Ukrainian by the “Цікава Ідея” studio. The film series and the translation were commissioned by Netflix. In total, about 50 non-equivalent vocabulary units were analyzed in different contexts. The period of language material sampling covers 2012-2016.

General and special *research methods* were used to achieve the goal. In

particular, the method of continuous sampling from lexicographic Internet sources and the information-search method were used to select and process the research material. The methods of deduction and induction were used to clarify the theoretical foundations and formulate conclusions. The methods of classification and structural-semantic analysis were used to determine the methods of formation of non-equivalent vocabulary units and their main structural-semantic types and subtypes. The descriptive method was used to analyze the functioning of the language and research the peculiarities of the use of non-equivalent lexemes in cinema discourse.

The theoretical and practical value of the work is that the research material can be applied in the courses of lectures of seminar classes on lexicology, sociolinguistics and stylistics of the English language; normative course of lexicography, special course on word formation, as well as when writing master's theses and diploma theses.

The brief outline of the research paper structure. The work consists of an introduction, 2 chapters (with conclusions to them), general conclusions, list of data sources, list of reference sources, bibliography, annex, and resume in Ukrainian. The total volume of the work is 36 pages (the volume of the main text is 20 pages). The first chapter is divided into two subsections. The first subsection systematizes approaches to the definition of film discourse term and examines the theoretical foundations of audiovisual translation. The second subsection delves in the problem of definition of non-equivalent vocabulary, methods of its classification and ways of reproduction in the target language. The second chapter analyzes and systematizes the methods of reproduction of non-equivalent vocabulary in the Ukrainian language on the basis of materials of the feature series.

CHAPTER 1

NON-EQUIVALENT VOCABULARY AS AN OBJECT OF THE RESEARCH IN MODERN LINGUISTICS AND TRANSLATION STUDIES

1.1 Approaches to non-equivalent vocabulary in linguistics

The term “non-equivalent vocabulary” denotes words that cannot be translated in the target language by a unit similar in semantic content. Non-equivalent lexemes in a certain context may reveal non-equivalent meanings. Scientists also use the terms “exoticisms”, “lacunas”, “realia”, “localisms”, “connotative lexemes”, “zero lexemes” for such words.

Non-equivalent vocabulary is a reflection of the specificity of the nation's language, and is directly related to objects and phenomena of national culture and history. Non-equivalent vocabulary is characterized by a peculiar form of consolidation and transmission of socio-cognitive experience [13:25].

Research by M.P. Kochergan shows that non-equivalent vocabulary is present in every language and, as a rule, makes up about 6-7% of the total number of actively used words [10: 171].

In modern linguistic studies are present different approaches to the classification of non-equivalent vocabulary. According to the semiotic classification [14], non-equivalent vocabulary is divided into three groups:

1. **Referentially non-equivalent**, which expresses the discrepancy between the meaning and its referent or denotation.

Referential non-equivalent vocabulary includes terms, author's neologisms, semantic lacunae, words of broad semantics and complex words .

Terms are mostly universal in all languages, and the non-equivalence of the terms arises due to the need to convey new concepts for the target language, such as the term “*black spot*” in the meaning of “*a dangerous part of the road*” [14].

Author's neologisms are words created by the author of the publication that exist only in this writing in a certain artistic context, expressing the emotional color and individual style of the author's speech [19:91]. The author's neologisms are absolutely non-equivalent, which makes their interpretation particularly difficult.

Complex words are words that do not have equivalents in the other languages. In the English language, this type of lexical units can include:

- compound nouns: *bread-winner; boatmisser;*
- compound adjectives: *heavy-handed;*
- complex adjectives: *trigger-happy;*
- complex verbs: *to ghost-write;*
- words-phrases: *shoot-to-kill* [14].

2. Pragmatically non-equivalent lexemes, which express the difference between the meaning and the person who uses it;

Pragmatically non-equivalent vocabulary includes deviations from the general language norm, foreign language inclusions, abbreviations, exclamations, onomatopoeia, associative lacunae and words with suffixes of subjective assessment.

Deviations from the common language norm category includes territorial and social dialecticisms, jargonisms, localisms, slangisms and vulgarisms are included in the deviations from

Foreign language inclusions are foreign words in the original text that hint to the reader about the country in which the events take place or about the nationality of the character to whom the phrase belongs.

Abbreviations are words or phrases with reduced number of phonemes and morphemes that are formed from the first letters or from other parts of words included in the name or concept [14].

Exclamations are phonological lexemes that are devoid of grammatical indicators and have a special expressive-semantic function. Due to the unusual and unique form, exclamations are in most cases pragmatically equivalent [14].

Onomatopoeia usually also does not have direct equivalents in the translation

language due to the difference between phonological systems in languages. Onomatopoeia is imitation of the sounds of nature, mechanisms, actions, etc. For example: *buzz* – a humming or murmuring sound; *slurp* – sucking sound made when drinking liquids.

Associative lacunae are words or phrases that evoke in the minds of speakers of a particular language clear associations related to the peculiarities of the national-cultural linguistic reality and thinking. For example, in the Ukrainian language (such as in many Ukrainian folk songs), the oak appears as a symbol of indomitable strength, power and wisdom, but in the English language has no such symbolism.

3. Alternative-non-equivalent vocabulary can be both referentially-non-equivalent and pragmatically-non-equivalent. Alternative unequivalent vocabulary includes proper names, addresses, realia and phraseological units [14].

The group of **proper names** is divided into four categories according to the classification by M.P. Kochergan [10: 2]: anthroponyms (names, surnames and nicknames of characters, e.g. *Gandalf*, *Boromir*), toponyms (geographical names, names of streets, bridges), chrematatonyms (names of books, magazines, newspapers, films, etc.) and ergonyms (names of organizations, companies, machines, equipment and trade networks).

Realia tend to be one of the most vivid examples of connection between language and culture. An essential characteristic feature of realia is its close connection between the subject, concept, phenomenon that it denotes, and the historical period of time. Thereby, realia are characterized by their national and historical context. Realities represent words or phrases that denote objects of cultural heritage, daily life, social and historical development of speakers of the language. Realia are considered to be the names of organizations, positions, important historical and political events, etc. E.g.: *UN Security Council* (the realia that denotes the name of organization); *Cuban missile crisis* (realia, denoting the name of a political event); *a coroner* (the reality that denotes the name of the position).

Phraseologisms (idioms) are commonly used structures of two or more lexemes, which are characterized by a different syntactic structure (phrase or sentence), lack

of regular variability, and regular correlation between the plan of expression and the plan of content (idiomaticity), as well as one or another specific, complicated language function. [19: 58] Idiomatic expressions represent word combinations that are semantically related to words that are conceptually similar to them. Phraseologisms do not arise in the process of speech according to the general grammatical regularities of the combination of lexemes, but are reproduced in the form of an established, indivisible, integral construction (Ivanov,2006,166).

To burn bridges— спалити мости, meaning “to solutely break up with someone or something”.

E. g: *Like two peas in a pod— як дві краплі води*, meaning “to look or act alike”; *to run around in circles (to put a lot of efforts for a not worthy result); to cut off with a shilling – залишити без спадщини*.

1.2 Theoretical background of translating non-equivalent vocabulary

Theoretical studies show that the translation of non-equivalent vocabulary poses a certain difficulty for two main reasons: 1) the lack of an equivalent in the language of translation due to the non-existence of a concept denoted by a foreign lexical unit; 2) the need to convey not only the meaning of the word, but also the national coloring. Due to the difference in the lexical systems of the English and Ukrainian languages, the translated text cannot be absolutely identical to the original, which makes the main task for the translator to create a text as close as possible to the original. In modern linguistic studies, there is a large number of approaches to the transfer of non-equivalent vocabulary into the target language, one of which has been developed by I. V. Korunets [9].

There are five most common ways of translating non-equivalent lexemes [3]:

1. **Transliteration** – the transfer of the graphic composition (graphemes)of the word of the source language in the translation: *Hogwarts—“Готвортс”*;
2. **Transcription** – the transfer of the sound form (phonemes) of the word in

translation: *Brighton* – “Брайтон”;

Transcription and transliteration are widely used when transferring foreign anthroponyms, toponyms, chrematatonyms and ergonyms.

3. ***Calquing***– a literal (verbatim) translation that allows translator to transfer realia into the target language while preserving its semantics as fully as possible, for example: *much ado about nothing* (“багато про нічого”) — “багато галасу з нічого”; *substitution*— “заміщення”; *surplus* — “надлишок”; R.P. Zorivchak divides this method into two types—full and partial calquing. When full calquing occurs, words or phrases are fully literally translated, and with partial calquing, expressions are partially translated, and partially constructed from foreign material according to a foreign model [8: 128].
 4. ***Descriptive translation*** — conveying the meaning of a lexical unit using expanded phrases or sentences that define the main features of the phenomenon denoted by this lexical unit: For example: *maisonette* – “двоповерхова квартира”; *rabbit* – “газодифузійне розділення ізотопів з частковою рециркуляцією” ;*landslide* – перемога на виборах переважною кількістю голосів. Translators of the cinema discourse tend to avoid using descriptive translation, as this method can disrupt the synchronicity between the actors' words and their mouth movement and actions on the screen.
 5. ***Translation with the help of analogy*** — selection of the closest analogy in the target language for a lexical unit of the source language that does not have an exact equivalent in the target language. For example, the word “*drugstore*” has the closest analogy in Ukrainian language – “*аптека*”, although it is not the same, since drugstore sells not only medicines, but also snacks, household goods and newspapers.
- The translation with the help of analogy only roughly conveys the meaning of the words, but in case of absence of their exact equivalents in the language of translation, it gives the viewer an idea of the nature of the subject or phenomenon.
6. ***Transformational translation*** – translation with the help of lexicogrammatic translation transformations. Using this method, the translator resorts to

restructuring the syntactic structure of the sentence, to lexical changes with partial or complete replacement of the meaning of the source language word.

Addition is used to compensate for semantic or grammatical losses so that the content of the original text is not altered in the target language. This method often goes along with transposition and grammatical replacement.

Omission is a transformation opposite to addition where translators remove words from the text during translation. This method is used with the aim to avoid violations of the norms of the target language.

Replacement is substitution of individual words or phrases of the source language by those that can more transparently convey their meaning in the target language. Replacements fall into two groups: morphological replacement (substitution of a word belonging to one part of speech by a word belonging to another part of speech) and syntactical substitution (substitution of a syntactical construction by another one).

Contextual substitution occurs when the specific context makes it necessary to perform the translation with the help of words that can only be used in this context.

There are the following types of contextual substitutions:

- Concretization (differentiation) of meaning, when words with a broad meaning, that do not have direct equivalents in the target language are substituted by words with a narrower meaning during translation. *Therefore, “affection” may be rendered as “щиросердя”, “прихильність”, “симпатія”;*
- Generalization of meaning, when source language words or phrases of a narrower meaning are replaced by words with a broader (general) meaning in the target text. *E.g.: wrist watch – “наручний годинник”;*
- An antonymic translation, when the affirmative source language notion is replaced by a negative one or vice versa with the relevant restructuring of the utterance aimed at faithful rendering of its content. *E.g.: Let a sleeping dog lie— “не чіпай лиха, поки воно спить”;* *to hang on – “зачекати на лінії”;*

Also, to the methods of translating non-equivalent vocabulary mentioned above, it

is worth adding two methods [4]:

- *Elimination of national-cultural specificity* – a technique close to approximate translation, which consists in the fact that when translating reality, its national-cultural specificity is omitted.
- *Redistribution of the meaning of the non-equivalent lexical unit*. Using this technique, the translator redistributes the meaning of the non-equivalent lexical unit to several units in the translated text, thus hiding the non-equivalence of the lexical unit in the translation [4]. Thus, during the redistribution of the meaning, it is practically impossible to single out the phrase whose meaning corresponds to the meaning of non-equivalent vocabulary.

Therefore, the absence of an equivalent in the target language does not mean that the translation of the original lexical unit is impossible. In modern translation studies there are different approaches to the definition and translation of non-equivalent vocabulary, which depend on the material on the basis of which they were singled out. Many researchers in the field of translation studies consider the problem of non-equivalent vocabulary in their works. Linguists I. Korynets, M. Kochergan, R. Zorivchak and other Ukrainian and western scholars interpret this concept in different ways: as a synonym of the term "realia", in a broader sense or in a partially narrowed sense.

Within the framework of the theoretical part of the study, the following are the means of translation of non-equivalent vocabulary: transcription and transliteration, descriptive translation, calquing, approximate translation (translation with the help of analogy), elimination of national-cultural specificity, redistribution of the meaning of the non-equivalent lexical unit, and transformational translation, which includes addition, omission, replacement and contextual substitution.

1.3 Characteristics of cinema discourse

In the modern world, cinema has beyond doubt taken a leading position in terms of prevalence, development, and influence on the audience. The transmission

of artistic information, which was previously carried out through printed text, is increasingly taking on cinematic form. Accordingly, works of cinematography become the object of study of a number of sciences, such as psychology, philosophy, sociology, pedagogy, semiotics, theory and practice of translation. In linguistics, the complex language of a film is considered as a special type of text. In scientific literature are used the correlative terms “film discourse”, “film text”, and “film dialogue”.

In modern studies, the concept of discourse is one of the basic ones in linguistics and is studied within the framework of pragmalinguistics, cognitive linguistics, text linguistics, etc. [5: 8].

Contrasting the concept of discourse with the concept of text is important for the exploration of film discourse. The study of the terms “discourse” and “text” allows us to conclude that film discourse is a dynamic formation, unlike film text, which is static, and film discourse should be understood as a broader concept in relation to film text [15:14].

The linguistic nature of cinema as a mass-media phenomenon is determined by its ability to convey the director`s message to the viewer with the help of specific technical means, such as soundtracks, symbolism and camera work. These techniques acquire a communicative nature through combination with verbal and non-verbal components. Film discourse can be considered as the communication that flows between the director and the audience, during which certain messages are conveyed—a set of linguistic features specific for movie characters and a system of communicative means and attitudes adopted in the cultural sphere [12].

Researchers of cinema semiotics R. Barth, U. Eco, K. Metz defined the language of cinema, highlighting its vocabulary, grammar and syntax, thereby the linguistic studies of cinema became deeper and the discourse of cinema was separated into an individual direction of linguistic research.

From the point of semiotics, film discourse can be described as a complex set of moving and static images, oral and written speech, as well as specially organized audio elements. This includes the use of different semiotic systems, such as linguistic

and non-linguistic. The synthesis of linguistic and non-linguistic signs in film discourse is also called the synthesis of film signs.

The identification of cinema signs is based on the trichotomy of Peirse, according to which are distinguished signs-icons (due to the similarity of images and sounds), signs-indexes, which include intonation, exclamations, noises, soundtracks, visuals, (due to the ability to fixate reality) and signs-symbols, that represent the linguistic component, namely credits, captions, actors' speech and subtitles.

Film discourse can be characterized from the point of view of the functions of the semiotic system that it performs: transfer of current information, transfer of past experience, participation in the production of new knowledge, regulatory function, emotional function, aesthetic function, metalinguistic and phatic functions. It is necessary to highlight the aesthetic function, which is expressed precisely in the form of implication expression. The aesthetic component is manifested in the emotional and sensory evaluation of the message from the point of view of its "beauty" [12: 433].

Thus, the following features of film discourse as a symbolic system can be singled out:

- belonging simultaneously to optical (perceived by sight) and auditory (perceived by hearing) sign systems;
- cultural natural semiotics, unplanned or unorganized emergence;
- belonging to complex multi-level open semiotics, which has the ability to interact with the environment;
- the use of subsystems of signs that form a certain hierarchy and in such semiotics are combined according to certain rules, where a change in the order of the location of one sign entails a change in the meaning of the entire combination of signs;
- a combination of semiotic functions of film discourse: transfer of current information, transfer of past experience, production of new knowledge, regulatory function, emotional function, aesthetic function, metalinguistic and phatic functions [20: 82-86].

Understanding the film as a text emphasizes its linguistic nature and the ability

to construct reality through usage of linguistic and cinema-specific means.

I.N. Lavrinenko characterizes the film discourse as a creolized coherent text and emphasize the fact that the film discourse is expressed with the help of verbal and non-verbal—the audiovisual series of the film and other extralinguistic factors that are significant for the semantic completeness of the film. Thus, the concept of film discourse is interpreted as "a polycode cognitive-communicative formation, a combination of various semiotic units in their inseparable unity", which is characterized by coherence, integrity, completeness and addressability [13: 20].

Categories, in connection with which the concept of film discourse is defined, are summarized in study of O.H. Zvereva: it is integrity, completeness, openness, connectivity, modality, anthropocentricity and intertextuality. The category of integrity and the category of completeness are mandatory elements of any type of text. The category of integrity keeps the text structured and meaningful, and the completeness of the text is determined by the author, who decides exactly where the message will end, making this text formed and creating a basis for its interpretation and conclusion [7: 111].

Verbal speech, namely film dialogue, is an integral part of the film text and plays an important role in understanding the meaning of the film. The function of the film dialogue is to orient the viewer, explaining the circumstances and motives of the characters' actions. The main characteristics of film dialogue include its semantic completeness, limitation to the duration of the film, emotional tonality, combination with the audiovisual components, and the ability to broadcast emotional meaning. Film dialogue imitates inartificial dialogue, as it is addressed to the viewer, and not to the on-screen interlocutor [25:39]. The difference between film dialogue and real speech is a conditional duality, since film dialogue is not spontaneous, but must seem so, unchanging, but must seem as aerial as the speech it imitates [18: 294]. The task of screenwriters is to create the illusion of reality in the audience, as if viewers are eavesdropping on a private conversation.

The fragment of the film discourse taken from “*Shameless*” TV series was analyzed with the following results:

The dialogue is characterized by informal language and profanity, reflecting the raw and gritty nature of the characters' speech. This stylistic choice adds authenticity and emphasizes the rebellious, disillusioned attitudes of the characters.

The repetition of the phrase "Choose" at the beginning of multiple sentences creates a rhythmic and emphatic effect. This parallel structure reinforces the theme of choice and decision-making while also adding a persuasive tone.

The monologue at the beginning juxtaposes societal expectations of success and fulfillment (such as having a stable job, career, family, material possessions) with the dark reality of addiction and despair. This contrast creates irony, highlighting the discrepancy between societal ideals and personal struggles.

Vivid imagery is used to describe both the allure of consumerism (big television, washing machines) and the destructive nature of addiction (mind-numbing game shows, junk food). This descriptive language engages the reader and conveys the characters' experiences and emotions.

The dialogue includes references to popular culture (James Bond films) and societal issues (football team, human relationships), grounding the narrative in a specific cultural context and adding layers of meaning to the discourse.

Overall, the stylistic elements in this dialogue contribute to the themes of choice, addiction, and societal critique present in "Trainspotting." The use of colloquial language, repetition, contrast, imagery, inner monologue, and cultural references creates a compelling and impactful narrative.

The dialogue is structured as a conversation between characters, with each character's speech reflecting their personality, beliefs, and experiences. This conversational style is typical in cinema discourse, where dialogue plays a crucial role in character development and plot progression.

The dialogue uses a mix of formal and informal language, including profanity and colloquial expressions. This variation in language reflects the diverse backgrounds and attitudes of the characters, adding authenticity to the film's portrayal of urban life and subcultures.

The material under study serves multiple narrative functions, including

exposition (introducing themes of choice, addiction, societal norms), characterization (revealing the personalities and motivations of the characters), and thematic development (exploring the contrast between societal expectations and personal desires).

The dialogue evokes various emotions in the audience, ranging from humor (through witty remarks and ironic observations) to empathy (through poignant reflections on addiction and despair). This emotional range adds depth and resonance to the film's themes and characters.

Conclusions to Chapter 1

Non-equivalent vocabulary is a reflection of the specificity of the nation's language, and is directly related to objects and phenomena of national culture and history.

The means of translation of non-equivalent vocabulary include transcription and transliteration, descriptive translation, calquing, approximate translation (translation with the help of analogy), elimination of national-cultural specificity, redistribution of the meaning of the non-equivalent lexical unit, and transformational translation, which includes addition, omission, replacement and contextual substitution.

Film discourse is considered as the communication that flows between the director and the audience, during which certain messages are conveyed, a set of linguistic features specific for movie characters and a system of communicative means and attitudes adopted in the cultural sphere.

CHAPTER 2
WAYS OF REPRODUCTION OF NON-EQUIVALENT VOCABULARY
INTO THE UKRAINIAN LANGUAGE (CASE STUDY OF
“SHAMELESS” TV SERIES)

As cinema continues to cross geographical and cultural boundaries, the translation of its non-equivalent lexemes plays a pivotal role in ensuring effective cross-cultural communication. This chapter embarks on a profound comprehensive analysis of the methods employed in translating non-equivalent vocabulary units within the domain of cinema discourse, in relation to their classifications. The practical material selected below for examination serves as the foundation for a semantic analysis of non-equivalent lexemes in modern English, used specifically in cinema discourse. The objective is to identify prevalent tendencies and patterns in the translation of non-equivalent lexemes into Ukrainian within the realm of cinematic communication. Furthermore, this research seeks to contribute to the broader discourse on translation studies and intercultural communication within the field of film and media. By identifying trends and best practices in translating non-equivalent vocabulary, the study aims to enhance the quality and authenticity of cinematic translations, ultimately enriching the cross-cultural viewing experience for audiences worldwide.

The practical part of research consisted of two stages. At the first stage, “*Shameless*” TV series and its translation into Ukrainian carried out by the “Цікава Ідея” studio were analyzed. The second stage of practical research contained the analysis of means of reproduction of non-equivalent vocabulary in the Ukrainian language.

2.1 Lexical transformations in translation of non-equivalent vocabulary

Lexical translation transformations include formal lexical transformations (transcription, transliteration, loan translation) and lexical and semantic transformations (generalization, concretization, differentiation, modulation).

The translation of proper names is a crucial aspect of intercultural communication and linguistic adaptation. Proper names, including personal names, surnames, geographic names, institution names, newspapers, journals, books, and more, significantly differ in each culture and often reflect its national peculiarities. As a result, many of these names are non-equivalent, lacking direct equivalents in the target language. They are mainly rendered via transliteration and transcription.

Transliteration

“—Well im trying to get to West Point.”

“— Я намагаюся вступити до Вест-Пойнт.”

“*West Point*” is another name of the United States Military Academy located in West Point, New York. It is a proper name, an ergonym, denoting the name of an governmental organisation.

*“—The computer at the library got hijacked
by a 24-hour Starcraft tournament.”*

“—Бібліотечному комп’ютеру стало погано після довгого турніру в Старкрафт.”

“*StarCraft*” is the name of a popular military science fiction media franchise. Being a chrematatonym, this word is a part of the proper names category and is translated with the help of transliteration.

Transcription

“—*I went to White Castle and bought this, I thought she'd be starving by now.*”

“—*я змотався до Вайт Касл і купив оце, думав що вона вже вмирає з голоду.*”

“*White Castle*” is the name of an American regional hamburger restaurant chain, therefore, it is an ergonym indicating the name of a company. As it falls into the proper names category, it can't be translated in any other way than by using a transcription method.

“—*Wanna sneak into the Sox game tomorrow?*”

“—*Не хочеш завтра пролізти на гру Сокс?*”

“*Sox*” is a shortification for Chicago White Sox, a professional American baseball team based in Chicago. This word is an ergonym denoting the name of organisation. In the example above, it was translated using transcription.

Loan translation (Calque)

“—*Roger Running Tree wants a full-body shot.*”

“—*Роджер Спритне Дерево хоче фото.*”

“*Roger Running Tree*” falls into the category of proper names being an anthroponym. As it is a Native American name, therefore it comes from character's physical or mental features, so it is translated element by element applying a calquing method.

Other lexical and semantic transformations applied to the translation of the proper names and other cases of realia are generalization, concretization, differentiation, modulation, analogy.

Generalization

“—*Maybe you could head to Malcolm X, take some vocational training.*”

“—*Можє б ти до коледжу поїхав, здобув би собі якусь роботу.*”

“*Malcolm X*” College is a two-year college located in Chicago, Illinois.

“*Malcolm X*” is an ergonym that denotes the name of organization and in the example above was translated by generalisation, replacing the specified name of an organisation by a common word “*коледж*”.

“—*Then one day, I'm at the Stop and Shop, digging around for my stamps, this craggy fella keeps looking at me like he knows me.*”

“—*Потім одного дня я в супермаркеті шукаю купони, а здоровий хлопає зиркає на мене, ніби знає.*”

The “*Stop & Shop*” Supermarket Company is a regional chain of supermarkets located in the US. This word falls in the category of proper names, being an ergonym denoting the name of a supermarket company. It was translated with the help of generalization of meaning, using a word “supermarket”, which has a broader meaning and eliminates the qualification of the supermarket chain name.

“—*I'm fit as a fiddle, except I ran out of Perckie Cs last night.*”

“—*Я здоровий, як бик, от тільки знебол вчора кінчився.*”

“*Perckie C*” is a word with suffix of subjective evaluation (-ie) which refers to an ergonym denoting a name of a pharmaceutical company “*Percocet*”, that produces an eponymous drug which is used to relieve severe pain. In the example it was translated by generalization, replacing a name of a specific drug with the word of a broader meaning.

“—*Sorry. Two Mudslides and I get grabby.*”

”—*Вибач. Пара коктейлів і я все мацаю.*”

The “*Mudslide*” is a name of a cocktail consisting of vodka, heavy cream, coffee liqueur, and Irish cream. It was translated via generalization of the meaning,

considering that the Ukrainian audience may not be familiar with the names of American cocktails.

“—*Oh, Sheila, I forgot my guitar in the Honda, if you give me a minute to come back I can give you a strum down... if you're interested.*”

“—*Я залишив гітару у машині, не був певен, що ти захочеш, щоб я тобі на ній зіграв. Хочеш, швиденько збігаю за нею?*”

The proper name “Honda” is an ergonym denoting the name of an automobile company. It was generalized during the translation, thus a narrower meaning of the word was replaced by a word with a general meaning.

Generalization is also used to translate other non-equivalent words and word-combinations.

“—*It not a bed and breakfast.*”

“*В мене тут не готель.*”

“*Bed and breakfast*” (or “*B&B*”) is a system of accommodation in a hotel or guest house, in which guests rent a room for one night and get breakfast the following morning. This is a realia. In this case, translation with the help of generalization was applied.

“—*INS raided her maternity hideout.*”

“—*Її знайшла міграційка*”

“*INS*”, an abbreviation for “*Immigration and Naturalization Service*” is the name of a United States governmental agency that enforces regulations for the admission of foreign-born individuals to the US. Being a name of the US organization, it falls into the category of realities. It was translated using generalization, omitting the specification of exact name of the agency and replacing it with a word with a broader meaning.

“—*I think he`s sensitive to animals... and toddlers.*”

“—*He думаю, що йому подобаються тварини... та діти.*”

The word “*toddler*” can be defined as a semantic lacunae. It denotes a young child who is just beginning to walk. In case of rendering a cinema dialogue, translation with the help of generalization of meaning might be the best option, as it does not take as much time as a descriptive translation and sounds more informal.

“—*My dad had to threaten this mook he knows to get me a job tarring roofs.*”

“—*Батько погрожував одному знайомому, щоб той дав мені дахи дьогтем мазати.*”

The US slangism “*mook*” is used to denote a foolish, insignificant, or contemptible individual. In the target language, it was rendered by generalization the meaning of the word.

“—*I can't be over here Dr. Phil-ing your ass.*”

“—*Я не можу бути твоїм мозкоправом.*”

“*Dr. Phil-ing*” is an author’s neologism with the features of realia. It is a verb morphed from the name of Dr. Phil, an American anchorman and author, best known for hosting the talk show Dr. Phil in which he discusses psychological issues with his visitors while analyzing them and providing challenging answers. In this example, a translation via generalization of meaning was employed, as Dr. Phil is not commonly known among the Ukrainian audience.

“—*Roger Running Tree wants a full-body shot.*”

“—*Роджер Спритне Дерево хоче фото.*”

“*Full-body shot*” is a photo of a person which includes the entire body in frame. However, the descriptive translation as “*фото в повний зріст*” is also possible, in the Ukrainian version translators used the generalization method rendering the word simply as “*фото*”, eliminating the “full-body” aspect.

Concretization

“—*It turns out I'm 1/32 Menominee Indian.*”

“—*Виявляється, я на 1/32 індіанка з племені Меноміні.*”

The “*Menominee Indians*” are a federally recognized tribe of Native Americans based in Wisconsin. The word “*Menominee*” was a foreign language inclusion derived from the Ojibwe language word for “*Wild Rice People*”. In the example given, the proper name was translated with the help of concretization of meaning, specifying that Menominee Indians were a tribe.

Differentiation

“—*Then one day, I'm at the stop and shop, digging around for my stamps, this craggy fella keeps looking at me like he knows me.*”

“—*Потім одного дня я в супермаркеті шукаю купони, а здоровий хлопак зиркає на мене, ніби знає.*”

The phrasal verb “*to dig around*” has a broad meaning and can stand for the process of searching for information about someone or something or to search for something in every part of the luggage, bag, etc. Depending on the context, with the help of differentiation of meaning it can be translated into Ukrainian as “*ритися*”, “*винюхувати*”, “*розвідувати*”, “*шукати*”.

The word “*stamp*” is a word of a broad meaning, which, depending of the context, can be translated as “*татуювання*”, “*марка*”, “*купон*”, “*печатка*”. Therefore, a differentiation of meaning was used during translation.

“—*If you think I'm gonna load you up on my hard-won, top-shelf pharmaceuticals pro bono, you are one fry short of a happy meal. No freebies, Vamos!*”

“—*Якщо ти думаєш, що я дам тобі здобуті важкою працею найкращі препарати за просто так, то ти дуже помиляєшся. Ніякої халяви, на вихід!*”

“*Vamos*” is a Spanish term of a broad meaning used by English speakers, which means “*let's go*”, “*hurry up*”, “*let`s do it*” or “*get out*”. It is a part of a foreign language inclusions category and was translated by differentiation of meaning.

“—*Hello David. Looking sharp.*”

“—*Непогано виглядаєш.*”

The adjective “*sharp*” is a word of a broad meaning, which can describe: *an object having an edge or point that is able to cut or pierce something; a sudden, piercing physical sensation; a well-groomed or well-dressed individual*. Therefore, depending on the context, “*sharp*” can be rendered as: “*гострий*”, “*сильний*”, “*інтенсивний*”, або “*стильний*”, “*той, що гарно або непогано виглядає*”. In the given example, a differentiation of the meaning was employed.

Modulation

“—*Then one day, I'm at the Stop and Shop, digging around for my stamps, this craggy fella keeps looking at me like he knows me.*”

“—*Потім одного дня я в супермаркеті шукаю купони, а здоровий хлопак зиркає на мене, ніби знає.*”

The slang adjective “*craggy*” is used to describe a male individual’s face that is roughly formed but is also attractive. It was translated drawing an analogy.

An informal noun “*fella*” is often heard in various English dialects, especially in the United States. It is an alternative spelling of the word “*fellow*”, often associated with standard American and British English. In the target language, it was also translated via modulation.

“—*What’s up with the Butterface?*”

“—*А що зі страховидлом таке?*”

The slang term “*butterface*” denotes a woman regarded as having an attractive body but unattractive facial features. In the example above, a translation with the help of modulation was employed. As this term is a pun coming from a phrase “*but her face*” it is impossible to transmit the full contextual meaning into the target language.

“—*The computer at the library got hijacked by a 24-hour Starcraft tournament.*”

“—*Бібліотечному комп'ютеру стало погано після довгого турніру в Старкрафт.*”

The word “*hijacked*” has a broad meaning, standing for: an unlawfully seized vehicle; something, that was took over and used for a different purpose; an assault on network security where the perpetrator gains access to software, computer systems, and network communications. It can be translated into Ukrainian in different ways, in this example the meaning in translation was modulated according to the context.

Analogy

Analogy is mostly used to render the meaning of the figurative language, phraseological units and culturally specific expressions.

“—*Fine, cast the first stone...If we all came from Adam and Eve at the beginning, well, you do the math!”*

“—*Добре, можете кинути в мене каменем...Але якщо ми всі походимо від Адама та Єви, складіть два і два!”*

“*To cast the first stone*” is an idiom which means to be quick to criticize an opponent. The term comes from the New Testament (John 8:7), where Jesus defends an adulteress against those who would stone her, saying “He that is without sin among you, let him first cast a stone at her”. In the given example, it was translated with the help of closest analogy.

“*To do the math*” is a primarily heard in US set expression and a call to figure out or put together information for oneself. Phraseological units of the source language, as a rule, are translated by phraseological units of the target language, which coincide in meaning. Therefore, it was translated by using an analogical idiom in the target language.

“—*And sit in the chair. I don't want you stretching out on the couch and Rip van Winkling it for the next five years.*”

“—*І сядь в крісло. Нічого розлежуватися на дивані, а то ляжеш і будеш байдики бити ще 5 років*”

The meaning of an idiom “*Rip Van Winkle*” dates back to a 19th century when an American author Washington Irving published a short story named “*Rip Van Winkle*”, where the main character is a henpecked husband who was asleep for 20 years and awakes as an old man to find his wife dead, his daughter married, and America an independent country. Therefore, “*Rip van Winkling*” denotes a person who is oblivious to changes in social attitudes or a person who sleeps a lot. It was translated into the target language using an approximate idiom “*бити байдики*”.

“—*You`re even foxier in person.*”

“—*В житті ти ще вродливіша.*”

The informal term “*foxy*” is mainly used in the US, meaning physical and sexual attractiveness. In the example above, this term was translated with the help of analogy, as the full equivalent does not exist in the target language.

2.2 Grammatical transformations in translation of non-equivalent vocabulary

Grammatical translations transformations include transposition, morphological replacement and omission.

Transposition

“—*The computer at the library got hijacked by a 24-hour Starcraft tournament.*”

“—*Бібліотечному комп'ютеру стало погано після довгого турніру в Старкрафт.*”

In this example the parts of a two-componental noun cluster *Starcraft tournament* change order in the target text: *турніру в Старкрафт*.

“—*It turns out I'm 1/32 Menominee Indian.*”

“—*Виявляється, я на 1/32 індіанка з племені Меноміні.*”

In this fragment the parts of the name of one of the native peoples in the USA has a different word order in the target text.

“—*Hello David. Looking sharp.*”

“—*Непогано виглядаєш.*”

In the translation of this word combination a verb and an adverb have opposite positions in comparison to the source text phrase.

The examples given demonstrate the peculiarities of the language structure in the translation.

Morphological replacement

“—*Desperate whore-wifey`s back with sugar grampy.*”

“—*Can you say that with head-bobbing and that finger-snapping thing?*”

“—*А ось і шльондра-дружина зі своїм дідуганчиком.*”

“—*Можеш це повторити, хитаючи головою і клацаючи пальчиками?*”

The compound nouns “*head-bobbing*” and “*finger-snapping*” were rendered with the help of morphological replacement, substituting them with the participles.

“—*Why always the deception stutter-step before the truth?*”

“—*Навіщо завжди брехати, якщо і так зізнаєшся?*”

“*To stutter-step*” means “*to stutter*” or “*to get confused*”. Therefore, phrase “the deception stutter-step” could be fully translated into Ukrainian as “*плутатися у власній брехні*”. In the given example, translators omitted the word “*stutter-step*” and morphologically replaced the noun “*deception*” with the verb “*брехати*”.

“—*Sorry. Two Mudslides and I get grabby.*”

”—*Вибач. Пара коктейлів і я все мацаю.*”

An adjective “*grabby*” describes an individual having a tendency towards holding, grasping, or grabbing others. It was rendered by replacing the adjective “*grabby*” by a verb “*мацати*”.

Omission

“—*Desperate whore-wifey`s back with sugar grampy.*”

“—*А ось і шльондра-дружина зі своїм дідуганчиком.*”

The derogatory term “*sugar grampy*” defines a rich, older man who provides money, gifts, etc., to someone in exchange for romantic relationship. It was rendered through the partial omission, as the word “sugar” was not rendered.

“—*INS raided her maternity hideout.*”

“—*Її знайшла міграційка*”

The term “*maternity hideout*” denotes a secret place where an illegal US immigrant mother can take refuge until the birth of a baby. It was fully omitted in the translation.

“—*It's called work-study, not study-work.*”

“—*Спочатку робота, потім навчання.*”

“*Study-work*” and “*work-study*” are compound nouns denoting a full-time studying process which is combined with an engagement in paid employment in the USA and a full-time job combined with studying correspondingly. In the following case the second part is omitted in translation, emphasizing on the importance of a “work” firstly and ‘study’ secondly.

2.3. Lexical and grammatical transformations in translation of non-equivalent vocabulary

Lexical and grammatical transformations include logical development, total

reorganization, and descriptive translation.

Total rearrangement

“—*Want some lunch dude? hot pockets?*”

“—*Хочеш перекусити?*”

The American brand “*Hot Pockets*” is known for its microwaveable turnovers that often come with one or more varieties of meat or vegetables. This is an ergonym denoting a name of a company. Thus, it can be rendered with the help of analogy (“*пиріжки*”), however, in this case a total rearrangement method is used to better render the pragmatic intention of the sender of a message as he is offering to have some snack.

“—*We`re gonna A`ce this test, bro.*”

“—*Іспит у нас в кишені*”

“*To ace a test*” means “to earn a very high grade (a grade of A) on an examination”. As Ukrainian grading system is different than the USA one, this makes this expression a semantic lacunae. In the example above, it was translated with the help of total rearrangement.

“—*Okay, It`s a shakedown.*”

“—*Ціну набиваєте, розумію.*”

“*A shakedown*” falls into the deviations from the common language norm category as a slangism. To render its meaning the total rearrangement was used in translation.

“—*Roger that*”

“—*Все поняв*”

The phrase “*roger that*” has been used in the USA since the early days of radio communications. It means that a message has been heard and understood. It can be

classified as a realia. In the example above, it was rendered with the help of total rearrangement retaining the general meaning but eliminating its cultural specificity.

Logical development

“—*And sit in the chair. I don't want you stretching out on the couch and Rip van Winkling it for the next five years.*”

“— *І сядь в крісло. Нічого розлежуватися на дивані, а то ляжеш і будеш байдики бити ще 5 років*”

The verb “*to stretch out*” denotes a process of lying with legs and arms spread out in a relaxed way. In the example above, it was translated using the approximate translation.

“— *No freebies, Vamos!*”

“— *Ніякої халяви, на вихід!*”

The slang term “*freebie*” denotes something that is free, namely a gift, a free sample or a handout. It was translated into Ukrainian “*халява*”, which reflects the aspect of these marketing goods being received free of charge. In the target sentence this aspect is logically developed into Ukrainian “*халява*” having similar meaning.

“—*and lose the 'tude, dude.*”

“—*і розслабся, чувак.*”

American slang phrase “*lose the 'tude*”, where “*'tude*” is short for “*attitude*”, is a call to stop a wrong and unpleasant way of behaving towards someone. In the given example it was translated as “*розслабся*”, which is a logical development of changing the wrong behavior into a more relaxed one.

Descriptive translation

Descriptive translation is frequently applied to translate the cases of unknown to the target audience phenomena, idioms that do not have equivalents or analogies

in the target language.

“—*Scourge of gentrification*”

“—*Лихо упорядкованого району*”.

The process by which wealthier individuals move into of a poor urban area, upgrade their dwellings, attract new businesses, and generally displace existing residents due to rent increase is described by a realia term “*gentrification*”. As the full equivalent or the analogy in the Ukrainian language are absent, translators render this term with the help the descriptive translation method.

“—*I am a C cup*”

“—*У мене третій розмір*”

The “*C cup*” in women's bra sizes, indicates the volume of the breast. This method of sizing is common in the US, unlike in the European countries which makes it a realia, translated in a descriptive way.

“—*If you think I'm gonna load you up on my hard-won, top-shelf pharmaceuticals pro bono, you are one fry short of a happy meal!*”

“—*якщо ти думаєш, що я дам тобі здобуті важкою працею найкращі препарати за просто так, то ти дуже помиляєшся!*”

An idiom “*one fry short of a happy meal*” is a derogatory phrase describing an individual of questionable mental capacity. In the example it was rendered into the target language in a descriptive way, which does not carry a derogatory meaning of such intensity as the original phrase.

“—*And when you cuddle afterwards, let him be the big spoon.*”

“—*І нехай потім він тебе обіймає.*”

In the 20th century, the term “*spooning*” appeared to refer to a chest-to-back cuddling. The so-called “*big spoon*” is the person embracing the “*little spoon*” on the outside. It was rendered by using the descriptive method, thus the word-

combination “*big spoon*”, was translated as a verb “*обіймати*”.

“—*If you think I'm gonna load you up on my hard-won, top-shelf pharmaceuticals pro bono, you are one fry short of a happy meal. No freebies, Vamos!*”

“—*якщо ти думаєш, що я дам тобі здобуті важкою працею найкращі препарати за просто так, то ти дуже помиляєшся. Ніякої халяви, на вихід!*”

The term “*pro bono*” is a shortification of the Latin phrase “*pro bono publico*”, which means “*for the public good*”. It generally refers to services that are provided for free or at a lower cost. Being a Latin word, commonly used in the US, makes it a part of a foreign language inclusions category. In the provided example it was rendered into Ukrainian using a descriptive method.

“—*If you think I'm gonna load you up on my hard-won, top-shelf pharmaceuticals pro bono, you are one fry short of a happy meal!*”

“—*якщо ти думаєш, що я дам тобі здобуті важкою працею найкращі препарати за просто так, то ти дуже помиляєшся!*”

Being compound adjectives, the words “*hard-won*” and “*top-shelf*” are considered a part of a complex words group. The adjective *hard-won* describes something, that was achieved by a lot of effort, and the adjective “*top-shelf*” denotes something of a very high standard or quality. The word-combinations “*hard-won*” and “*top-shelf*” were translated in a descriptive way.

Results of the analysis

Lexical transformations	
practical transcription	2 (3.5%)
Transliteration	2 (3.5%)
Generalization of meaning	11 (19%)

Loan translation (calquing)	1 (2%)
Differentiation	4 (7%)
Modulation	4 (7%)
Approximate translation(translation with the help of analogy)	4 (7%)
Grammatical transformations	
Replacement	4 (7%)
Morphological replacement	4 (7%)
Transposition	3 (5%)
Omission	3 (5%)
Lexical and grammatical transformations	
Total rearrangement	4 (7%)
Logical development	3 (5%)
Descriptive translation	7 (12%)

Conclusions to the chapter 2

In conclusion, the analysis of reproduction of non-equivalent lexical units from English “Shameless” TV series into Ukrainian language sheds light on the effective means of translating non-equivalent vocabulary. The results of the research showed that lexical transformations are more commonly used if translation of film dialogues, making up 42 % of total amount of analysed material, while grammatical transformations and lexical and grammatical transformations each make 14% of the total.

In this regard, the analysis of the peculiarities of rendering the non-equivalent lexical units in the sphere of cinema discourse showed that the most common methods are generalization of meaning (19%), and descriptive translation (12%). Generalization of meaning emerges as the most productive method, aligning with

the original word's meaning and preserving its socio-cultural function. Conversely, translation with the help of description proves to be less successful, but still the second most popular way of translation, even as it overlooks the national-cultural essence inherent in the non-equivalent lexeme, thereby detracting from the adequacy of the original.

This study underscores the importance of employing nuanced translation strategies that capture not just the literal meaning but also the cultural and contextual nuances embedded within non-equivalent vocabulary, ensuring a more authentic and meaningful cross-cultural communication means in cinematic discourse.

CONCLUSIONS

The course work is devoted to examination of non-equivalent vocabulary in contemporary cinema discourse and examines means of its translation into Ukrainian based on the material of 2nd -4th seasons of the television feature film series “Shameless”, which were shot in 2012-2014 by Showtime Networks and translated into Ukrainian by Tsikava Ideya dubbing studio.

Based on the research conducted on the issue, it can be concluded that film discourse is a cohesive text composed of verbal and nonverbal elements, crafted by a collectively distinct author for the audience of the film.

In the course of our work, it has been established that the utilization of non-equivalent vocabulary in cinema discourse is a prevalent phenomenon. Non-equivalent lexical units not only serve a stylistic function, but are also favored for their enhanced semantic capacity and informativeness. The analysis of non-equivalent vocabulary in the “Shameless” television series from the linguistic and cultural points of view reveals that they reflect the national and cultural characteristics of life in modern-day United States, the social and cultural backgrounds of the characters, as well as the dramatic, comedic, and satirical nature of the analysed series.

The structural analysis of 57 non-equivalent vocabulary units, used in the studied material, has proved that the largest are the categories of realias and proper names, each itself including 12 lexical units, accounting for 21% of the total number of studied non-equivalent vocabulary. Deviations from the common language norm (informal language and slangisms) in the analysed material represents 11 lexemes and account for 20% of all non-equivalent vocabulary and are the third most commonly used type. They are followed by words of broad semantics (7 lexemes, 12%), idiomatic expressions (phraseologisms) (7 lexemes, 12%), complex (compound) words makes up (6 lexemes, 11%) and foreign language inclusions (2 lexemes). The foreign language inclusions are the least common, accounting for only 3% of the entire studied vocabulary.

As a result of the analysis of non-equivalent lexemes in original audiovisual text and its rendering methods in translation into the Ukrainian language, it has been revealed that a special productivity poses a generalization of meaning translation method, used in the translation of 11 lexemes making it 19% of total amount of 57 lexemes. The method of descriptive translation was also revealed to be enough successful. These findings suggest that using lexical transformations is the most successful method of rendering non-equivalent words, especially realities, idioms and slangisms.

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ANNEX A

—Choose life. Choose a job. Choose a career. Choose a family, Choose a fucking big television, Choose washing machines, cars, compact disc players, and electrical tin openers. Choose good health, low cholesterol and dental insurance. Choose fixed-interest mortgage repayments. Choose a starter home. Choose your friends. Choose leisure wear and matching luggage. Choose a three piece suite on hire purchase in a range of fucking fabrics. Choose D.I.Y and wondering who you are on a Sunday morning. Choose sitting on that couch watching mind-numbing sprit-crushing game shows, stuffing fucking junk food into your mouth. Choose rotting away at the end of it all, pishing you last in a miserable home, nothing more than an embarrassment to the selfish, fucked-up brats you have spawned to replace yourself. Choose your future. Choose life. I chose not to choose life: I chose something else. And the reasons? There are no reasons. Who need reasons when you've got heroin?

SICK BOY

—Goldfinger's better than Dr. No. Both of them are a lot better than Diamonds are Forever a judgement reflected in its relative poor showing at the box office, in which field, of course, Thunderball was a notable success.

RENTON (V.O.)

— People think it's all about misery and desperation and death and all that shite, which is not to be ignored, but what they forget -Spud is shooting up for the pleasure of it. Otherwise we wouldn't do it. After all, we're not fucking stupid. At least, we're not that fucking stupid. Take the best orgasm you ever had, multiply it by a thousand and you're still nowhere near it. When you're on junk you have only one worry: scoring. When you're off it you are suddenly

obliged to worry about all sorts of other shite. Got no money: can't get pished. Got money: drinking too much. Can't get a bird: no chance of a ride. Got a bird: too much hassle. You have to worry about bills, about food, about some football team that never fucking wins, about human relationships and all the things that really don't matter when you've got a sincere and truthful junk habit.

ANNEX B

<i>Non-equivalent lexical unit</i>	<i>Ukrainian translation</i>	<i>Classification</i>	<i>Method of translation</i>
West Point	Вест-Пойнт	proper name	transliteration
the White Castle	Вайт Касл	ergonym	transcription
Sox	Сокс	ergonym	transcription
Malcolm X	коледж	ergonym	generalization
Menominee Indian	індіанка з племені Меноміні	proper name	generalization
Stop & Shop	супермаркет	ergonym	generalization
Hot Pockets		ergonym	Total rearrangement
Starcraft	Старкрафт	chrematatonym	transliteration
Roger Running Tree	Роджер Спритне Дерево	anthroponym	loan translation
Perckie C	знебол	ergonym	generalization
mudslides	коктейлі	proper name	generalization
Honda	машина	proper name	generalization
Bed and breakfast	готель	realia	generalization
gentrification	упорядкований район	realia	descriptive translation
C cup	третій розмір (грудей)	realia	descriptive translation
roger that	все поняв	realia	total rearrangement
Rip Van Winkle	байдики бити	realia	analogy
maternity hideout		realia	omission

INS	міграційка	realia	generalization
work-study	спочатку робота	realia	omission
A`ce	в кишені	realia	total rearrangement
big spoon	обіймати	realia	descriptive translation
toddlers	діти	semantic lacunae	generalization of meaning
Dr. Phil-ing	бути мозкоправом	author`s neologism	generalization of meaning
Butterface	страховидло	slangism	modulation
sugar grampy	дідуганчик	slangism	partial omission
craggy	здоровий	Informal language	modulation
fella	хлопак	dialectism	modulation
freebies	халява	slangism	logical development
stretching out	розлежуватися	Informal language	logical development
grabby	мацати	Informal language	morphological replacement
mook	знайомий	slangism	generalization
lose the 'tude	розслабся	slangism	logical development
foxy	вродлива	slangism	analogy
strum down	побринчати	slangism	analogy
shakedown	набивати ціну	Informal language	Total rearrangement

hijacked	стало погано	word with broad semantics	modulation
Starcraft tournament	Турнір в Старкрафт		transposition
Looking sharp	Непогано виглядаєш		transposition
Menominee Indian	індіанка з племені Меноміні	proper name	transposition
sharp	непогано	word with broad semantics	differentiation
element	стихія	word with broad semantics	concretization
stutter-step		word with broad semantics	morphological replacement
digging around	шукати	word with broad semantics	differentiation
stamps	купони	word with broad semantics	differentiation
To load up on something	завантажити	word with broad semantics	concretisation
To make smb sick	мене від цього верне	idiomatic expression	analogy

fit as a fiddle	здоровий , як бик	idiomatic expression	analogy
one fry short of a happy meal	ти дуже помиляєшся	idiomatic expression	descriptive translation
tell me something I don't know	дякую, капітанко очевидність	idiomatic expression	analogical idiom
To cast the first stone	можете кинути в мене каменем	idiomatic expression	analogy
To do the math	складіть два і два	idiomatic expression	analogical idiom
pro bono	за просто так	foreign language inclusion	descriptive translation
Vamos!	на вихід!	foreign language inclusion	differentiation
full-body shot	фото	complex word	generalization
Well played	Непогано	complex word	approximate translation
head-bobbing	хитаючи головою	complex word	morphological replacement
finger-snapping	клацаючи пальчиками	complex word	morphological replacement
Hard-won	Здобуті важкою працею		descriptive translation
Top-shelf	найкращі		Logical development

РЕЗЮМЕ

Курсова робота присвячена аналізу особливостей способів перекладу англійської безеквівалентної лексики у контексті кінодискурсу в сучасному україномовному дублюванні.

Аналіз семіотичної класифікації безеквівалентних лексем продемонстрував найбільшу розповсюдженість реалій та власних назв, які становлять по 21% від загальної кількості досліджуваних лексем.

Проаналізувавши безеквівалентну лексику в оригінальному аудіовізуальному тексті та його перекладі українською мовою, було зроблено висновок, що найпоширенішим способом відтворення безеквівалентних лексичних одиниць є узагальнення—19%. За ним йдуть метод оисового перекладу (12%), модуляція (4%), морфологічна заміна (4%), приблизний переклад (4%), повна перестановка (4%), та конкретизація (4%). Найменш використовуваним, за результатами аналізу, є калькування (2%).

Ключові слова: кінодискурс; аудіовізуальний переклад; безеквівалентна лексика; культурні особливості; власні назви; транскрипція.