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Представлено на кафедру _____
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Захист _____
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Підсумкова оцінка _____
(кількість балів, оцінка за 4-х бальною
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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

Специфіка перекладу англомовних кінематографічних текстів

Сунгуров Богдан студент
групи Па 16-20

Керівник курсової роботи _____
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к.ф.н., доц. Мелько Х.Б.
— ____ листопада 2023р

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

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

Тема _____ роботи
Науковий _____ керівник
Дата видачі завдання _____ листопада 2023 року

Графік виконання курсової роботи з перекладу

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

Науковий керівник _____ (підпис)
Студент _____ (підпис)

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

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

(ПІБ студента)
за темою _____

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

Усього набрано балів: _____

Оцінка:

«До захисту» _____

(42-70 балів)

_____ (підпис керівника)

«На доопрацювання» _____

(0-41 балів)

_____ (підпис керівника)

” _____ ”
_____ 2024 р.

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INTRODUCTION

The course work is devoted to the peculiarities of translating the speech of characters in English-language TV series.

"Film translation" as a separate type of translation activity appeared in the XX century, and is poorly studied. Currently, the largest part of the domestic video market is occupied by films and video products of foreign, primarily Western origin. North American films are popular at the box office, and television actively purchases feature series and documentaries produced abroad. More often than not, the perception of films and series is distorted by incorrect translation. Therefore, it is very important to create a high-quality dubbing that fully reflects the essence of what is happening on the screen, conveying the full range of emotions, as well as the character embodied by the foreign actor. It is important that it does not distort the very essence of the original meaning.

The relevance of this study is determined by the variety of foreign film products in free access, as well as the small number of Ukrainian-speaking viewers who speak a foreign language at a level sufficient to understand foreign serials and films in the original.

The scientific novelty of the work lies in the fact that it analyses translation transformations in film translation on the example of scripts of English-language serials of various genres, assesses the adequacy and completeness of transfer, presents the most frequently used translation techniques and methods.

The object of this study is the translation of film productions. The subject of the study is translation transformations,

used in translating the speech of characters in English-language TV series.

The aim of this paper is to study the main translation transformations necessary for adequate translation of characters' speech in English-language TV series.

In order to achieve this goal, the following tasks are required tasks:

- 1) to consider the concepts of film text and film translation;
- 2) identify the specific linguistic features of film translation;
- 3) identify the transformations used in the translation of characters' speech;

4) to compare the ways of translating characters' speech in TV series of different genres.

The following research methods were used to solve these tasks: analysis of scientific literature, comparative analysis, descriptive method, method of linguistic and linguistic analysis, statistical method and method of systematisation and classification.

The practical material of the study was film texts from the English-language TV series "Shadowhunters" and "Sherlock".

The structure and scope of the work are determined by the specifics of its goals, objectives and methods. This paper consists of an introduction, two chapters with conclusions on each, a conclusion and a list of used literature.

CHAPTER ONE

Theoretical aspects of the film text

1.1. The concept of the film text. The linguistic properties of the film text

In modern linguistics, the concept of "text" as a multifaceted and diverse phenomenon, as a product of oral or written speech, which is a "sequence of verbal signs", becomes a full-fledged object of linguistic research [25, p. 145]. The following definition of text is generally accepted in linguistics: "Text is a real spoken (written) sentence or a set of sentences, serving as a material for observing the facts of a given language" [1, p. 78]. [1, c. 78].

Traditionally, in linguistics the term "text" refers not only to a written, recorded, in one way or another, text, but also to any "speech work" of any length created by someone - from a one-syllable line to a whole story, poem or book [14, p. 115].

In a film text, the opening credits play the role of the title page: they include the name of the studio, the film's producer, the names of the director, screenwriter, cameraman, composer, conductor, songwriter, sound designer, make-up artist, costume designer, editor, editor, editorial director, picture director, cast members - usually from principal to cameo roles - and the title of the film. Titles usually take place in the background the first shots of the film and are accompanied by the main musical theme of the film, sometimes by the characters' lines. The last plan of the opening credits should serve as a smooth transition to the beginning of the actual action of the film.

Verbal expression in the film text (and, of course, in the text) is also found in various kinds of inscriptions, which are part of the interior or props - the world of things surrounding the characters of the film. These are notes, letters, street names and house numbers, names of restaurants, cinemas and other establishments, advertisements, posters, slogans. Non-verbal expression in the film text is usually found in appearance, clothing, everyday objects; landscape, including urban and fantastic, interior, vehicles; gestures, facial expressions, mimicry, pantomime, proxemics.

The film addresses the recipient's ability to decipher the world and people without resorting to language. The audience is offered a natural way of being in the world (characters' communication with things and themselves), which they see in facial

expressions, gestures, gaze and which clearly defines the situations they are familiar with.

The film text, in turn, performs a communicative function in the interpenetration of two fundamentally different semiotic systems (linguistic and non-linguistic), that is, it is a specific form of creolised text [10, p. 84].

Thus, it was also possible to show that a film text is a coherent, integral and complete message expressed through verbal (linguistic) and non-verbal signs, organised in accordance with the concept of a collective functionally differentiated author with the help of cinematographic codes, regulated on a material medium and specially designed for reproduction on the screen and audiovisual perception of the audience.

A film text can be defined as a media text. It then becomes on a par with screen texts, which also include teletext (telefilm), videotexts (video film) and computer texts (video game). The differences of these media texts from each other lie, of course, not only in the technical means of creation, storage, replication, etc., but also in the goals and tasks set before them, as well as in the quantitative ratio of information conveyed by visual and sound capabilities [24, p. 85].

The linguistic system in a film text consists of two components: the written text of the film (inscriptions and titles that are part of the film - street names or city names, as well as posters, exit and entrance signs, notes and letters, etc.) and the spoken text of the film (actors' speech in sound design, song or voice-over text, etc.), which are expressed by symbolic signs - that is, natural language words.

The emergence of the film text is associated with multiple semiotic transformation of the text. Behind the film text is the author's literary script. It is an artistic work with specific features related to the embodiment of the verbal text in sound and visual form on the screen. The text of the script is partly preserved in the form of a sound series (the sounding speech of the film's characters), partly transposed into a video sequence (actions, the play of actors who depict the events that happen to the characters).

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In a film, a character's inner state can be demonstrated by non-verbal information series: music, landscape, interior; but more often it is the behaviour of the character.

1) Compartmentalisation: the film text is divided into episodes that have formal and substantive independence and can be shown separately;

2) Coherence: the content independence of an episode is relative, since it requires reliance on the entire film text. If an episode is shown separately, the demonstration is almost always accompanied by a reference to the source film text and an indication (explicit or implicit) of the reason for the citation. At first glance, the film text may seem heterogeneous, with different storylines, intersecting themes, and changing points of view. The reason for this is the discrepancy between the linear nature of the text's unfolding and the multidimensionality of reality;

- 3) Prospection and retrospection: the direction of the development of events in a film text can be both forward (in line with the course of events in the real world) and backward. There is also prospection and retrospection in the narrow sense - anticipation of the future, flash-forward and flash-back;
- 4) anthropocentricity: regardless of the specific theme of the narrative, the centre of a film text is always a human being, and everything that is done in a film text aims to characterise the human being as fully as possible;
- 5) Local and temporal relevance: the reflection of space can be an autonomous fragment of a film text. Space is inseparable from the time of action itself - a landscape always indicates the time of year and day, an interior may also contain such indications (a Christmas tree, curtains drawn in combination with electric lighting, etc.);
- 6) informativeness: in relation to a film text, this is multichannel informativeness - on the one hand, the information flow is divided by the way information is perceived, and on the other, by the type of information perceived;
- 7) systematic: in a film text, nothing exists by chance or by itself; on the contrary, each element is included in a common system that is created by the collective author as a result of multiple semiotic transformations and functions to fulfil a common unified purpose;
- 8) integrity (completeness): the specifics of the category of integrity in a film text are as follows:
 - a) close integration of verbal and non-verbal components, which, being separated from each other within the framework of the initial viewing of the footage, actually lose informativeness;
 - b) the presence of clear temporal (screen time) and spatial (two-dimensional image on the film screen) frames;
 - c) the presence of signals marking the beginning of the film.
- 9) modality: a film text is the product of the collective author's subjective comprehension of reality, which manifests itself at all stages of the selection of linguistic and non-linguistic material, starting with the choice of the theme and problem of the future film;

10) pragmatic orientation: it encourages the recipient to respond. In the case of a film text, implicit action - changes in the viewer's feelings, thoughts, and attitudes that do not necessarily find verbal expression - is assumed as a response".

Since a film text is a creolised text, it is possible to distinguish classes of film texts according to general textual features:

"By addressee:

a) by age: children's - family (for joint viewing by different age groups) - adult (children under 16 are not recommended to watch); b) by the degree of closedness: mass - elitist. The elitist film text can include not only author's experimental art cinema, intended for a narrow circle of amateurs, but also scientific and production cinema, which is of interest mainly to the specialist".

"By addresser: professional - amateur." Recently, there has been an increased interest in personal amateur film archives, materials from which are included in TV shows and documentaries to more authentically recreate the atmosphere of that era. Non-professional video recording (amateur video cameras have almost replaced amateur film cameras) is used in news reports, in reports from "hot spots".

1.2. Linguistic peculiarities of film translation and the process of translating character speech

The term "film translation" usually refers to the translation of feature and animated films as well as television series. Film translation as a process consists in literary interlingual processing of the content of the original montage sheets with subsequent rhythmic arrangement of the translated text and its dubbing or introduction into the video sequence in the form of subtitles [11, p. 263].

Translation of feature films is a special type of artistic translation. Its specificity is primarily related to the nature of the material and the way it is presented. The film translation text, unlike other types of translated texts, has its own peculiarities. Firstly, it is limited by the time frame of sound: it must be synchronised with the original text. And since the pace of speech and grammatical structures are different in the languages, it is often necessary to artificially compress or expand the text. Secondly, the text of a

film translation is designed for instant perception, so it must be as informative and understandable to the viewer as possible. Thirdly, it is accompanied by a video sequence, which determines the choice of possible translation options: it is important to take into account the relationship between the image and the textual material, pay equal attention to verbal and non-verbal means of expression [8, p. 18].

"Cinema is an audio-visual art that has its own complex language. Text is only one of its many components. Consequently, firstly, it is largely elliptical and, secondly, it cannot be considered in isolation from other elements of film language" [20, p. 165] [20, c. 165].

Four key types of film translation are distinguished: subtitles, dubbing, simultaneous and voice-over translation.

"Voiceover is a type of voiceover that involves the creation of an additional speech track, which is superimposed on the original, and the viewer can hear both tracks" [14, p. 148].

The greatest degree of equivalence of the translation to the source text can be achieved in the latter, so we will turn to it. In his article "Classification of Texts and Translation Methods" on the basis of the criterion of language function, K. Rice singles out audiomedial texts in a separate group, "recorded in writing, but coming to the recipient through a non-linguistic medium in oral form (speech or song), perceived by him by ear; moreover, extra-linguistic means contribute to some extent to the realisation of a mixed literary form" [33, 211] [33, 211].

A distinctive feature of this group of texts is the following requirement for translation: it should provide the impact on the listener of the translation text, identical to that which the original has on the listener of the source text [34, p. 75].

Among the main distinctive features of English colloquial speech are the following: omission or ellipsis, various types of emphatic word order, pause fillers and feedback markers, lexical and grammatical constructions, intuitive use of temporal forms, special use of adjectives, and the use of the following: the use of the word order, the use of the word order, and the use of the word order of the word order sentences, which often involve the co-construction of an utterance.

In turn, the speech of the characters is modelled on the basis of natural human communication. It is a typification of live spoken speech, i.e. it reflects not accidental, but typological features, including spontaneity, character, expressiveness [2, p. 147].

When translating films, it is important to take into account the relationship between images and textual material, to pay equal attention to verbal and non-verbal means of expression. However, it can be difficult to find an equivalent when a phrase in the source language is accompanied by a characteristic gesture. Often the sign

languages of different cultures do not coincide. Sometimes the translator faces purely technical difficulties: the montage sheet is incomplete, and it is necessary to translate dialogues that are difficult to hear - chases, quarrels, whispered conversations, etc. Often it is necessary to guess the meaning of the dialogue from the visuals and context [46, p. 87]. Translation introduces the film into a different cultural and historical environment; the addressee of the work created by the director on the basis of the culture of which he is a native speaker changes. In his perception of an "alien" phenomenon, inaccuracies are inevitable. The translator can affect only the speech level of the film, while the information contained in the soundtrack and the visuals remains in the film.

and visuals, remains unchanged [9, p. 14].

Meanwhile, both the image and sound design contain a lot of social and cultural allusions and metaphors that are clear to the viewer of the original version and are not perceived by the viewers of the translated film. The translator can recover this information only partially, for example, when translating songs and captions, as well as when introducing brief explanations in the dialogue itself.

The language of the film's characters is the author's stylisation of natural colloquial speech, which often includes different registers of communication - from official style to vulgarisms. To convey these nuances in translation while preserving the style of the original is a difficult and at the same time interesting task. When translating a feature film, it is important not only to make the film understandable to a new viewer, but also to preserve the idea of the original, to present the characters' images in the stylistic key

given by the author, i.e. to recreate the whole work by means of another language [2, p. 45].

It should be emphasised that film translation is a very specific process that requires the translator's erudition, knowledge of modern linguistic realities and an outstanding sense of language, so simply being a good translator will not be enough. When translating a film, the translator must take into account the relationship between the image and the textual material, paying equal attention to verbal and non-verbal means of expression [11, p. 97].

Many translators face the problem of finding an equivalent when a phrase in the original language is accompanied by a characteristic gesture, because the same gestures have different connotations in different countries. Very often the image and sound design contain many social and cultural allusions and metaphors that are understood by the viewer of the original version and are not understood by the viewers of the translated film. The translator can restore this information only partially, for example, when translating songs and captions, as well as when introducing brief explanations in the dialogue itself [13, p. 345].

CINEMATIC TEXT ANALYSIS

The sun breaks through the dense canopy of an ancient forest, casting ethereal rays of light onto the forest floor. The trees tower high above, their gnarled branches stretching towards the heavens. A sense of mystery and enchantment hangs in the air.

A lone figure, cloaked in darkness, moves stealthily through the undergrowth. This is LUCIAN, a weary traveler with a haunted past. His eyes scan the surroundings, ever watchful, as if expecting danger to emerge from the very shadows themselves.

As Lucian presses on, the forest seems to come alive around him. Strange whispers echo through the trees, faint and elusive, like the murmurs of ghosts long forgotten. He quickens his pace, a sense of urgency driving him forward.

Suddenly, he emerges into a small clearing, where a dilapidated stone structure stands amidst the trees. This is the ANCIENT TEMPLE, a relic of a forgotten time, its weathered facade bearing the scars of centuries.

Lucian approaches cautiously, his hand resting on the hilt of his sword. He senses that he is not alone, that unseen eyes are watching his every move.

INT. ANCIENT TEMPLE - MAIN CHAMBER - CONTINUOUS

Lucian steps into the dimly lit chamber of the temple, the air heavy with the scent of incense and decay. The walls are adorned with faded murals depicting scenes of ancient battles and forgotten gods.

In the center of the chamber stands an ALTAR, its surface stained with dried blood. Lucian approaches slowly, his footsteps echoing in the silence.

Suddenly, a figure steps out from the shadows, clad in tattered robes and wielding a wicked-looking staff. This is THE PRIESTESS, a mysterious guardian of the temple, her eyes gleaming with ancient wisdom.

PRIESTESS:

Welcome, traveler, to the Whispering Shadows.

Lucian tenses, his hand tightening around his sword.

LUCIAN:

Who are you? What is this place?

PRIESTESS:

This is a place of power, where the shadows hold secrets untold. You seek answers, do you not?

Lucian nods, his curiosity piqued despite his apprehension.

LUCIAN:

I seek the truth, whatever the cost.

PRIESTESS:

Then listen closely, for the shadows have much to tell.

With a wave of her hand, the Priestess conjures images from the depths of the shadows themselves. Visions flicker before Lucian's eyes, scenes of his past and future intertwined in a tapestry of light and darkness.

He sees battles fought and lost, loves found and forsaken, and a destiny unfolding before him like a winding path through the night.

As the visions fade, Lucian stands transfixed, his mind ablaze with newfound knowledge.

LUCIAN:

What...what does it all mean?

PRIESTESS:

That is for you to decide, traveler. The shadows may guide you, but ultimately, your fate is your own.

With that, the Priestess fades back into the darkness, leaving Lucian alone once more. He stands in the chamber, the weight of the world heavy upon his shoulders. But in his heart, he knows that whatever trials may lie ahead, he will face them with courage and determination.

For he is Lucian, seeker of truth, and in the Whispering Shadows, his journey has only just begun.

Fade out.

The text provided is a narrative passage, belonging to fictional discourse. It presents a scene unfolding in an ancient forest and an abandoned temple, depicting the interaction between two characters, Lucian and the Priestess, in a mysterious setting.

Stylistic Characteristics:

1. Tropes and Figures of Speech:

- Metaphor: "The sun breaks through the dense canopy of an ancient forest, casting ethereal rays of light onto the forest floor." Here, the sunlight is compared to ethereal rays, enhancing the mystical atmosphere of the forest.

- Personification: "The trees tower high above, their gnarled branches stretching towards the heavens." The trees are personified, giving them human-like qualities of height and stretching.

- Simile: "Strange whispers echo through the trees, faint and elusive, like the murmurs of ghosts long forgotten." The whispers are likened to the murmurs of ghosts, creating an eerie effect.

- Metonymy: "Lucian tenses, his hand tightening around his sword." The tightening of Lucian's hand around his sword represents his readiness for action or defense.

- Dialogue: The conversation between Lucian and the Priestess serves as a means of character development and plot advancement, revealing both the characters' personalities and the nature of the setting.

2. Literary and Colloquial Vocabularies:

- Proper Names: "Lucian" and "the Priestess" are used to denote specific characters in the narrative.

- Subject Field Terms: "Ancient forest," "dilapidated stone structure," "weathered facade," and "faded murals" are terms related to the setting, emphasizing its antiquity and decay.

- Highly Literary Words: "Enchantment," "relic," "ethereal," "mystery," and "apprehension" contribute to the atmospheric and dramatic tone of the text.

- Neologisms: "Whispering Shadows" is a coined term that adds to the mystical ambiance of the narrative.

- Quotations: The Priestess's dialogue is punctuated with mystical and enigmatic statements, contributing to her mysterious characterization.

- Slang and Dialectal Words: There are no instances of slang or dialectal words, as the narrative maintains a formal and evocative tone throughout.

3. Stylistic Devices and Expressive Means:

- Imagery: The text is rich in visual imagery, painting vivid pictures of the ancient forest, the dilapidated temple, and the characters within them. This imagery enhances the reader's immersion in the setting.

- Symbolism: The forest, temple, and shadows serve as symbolic elements, representing mystery, ancient wisdom, and the unknown. These symbols contribute to the overall theme of exploration and discovery.

- Foreshadowing: The ominous atmosphere, coupled with Lucian's apprehension and the Priestess's cryptic dialogue, foreshadows potential conflicts and revelations later in the narrative.

- Alliteration: "Lucian, a weary traveler with a haunted past." The repetition of the "w" sound emphasizes Lucian's weariness and the haunting nature of his past.

- Onomatopoeia: "The whispers echo through the trees." The word "whispers" mimics the soft, rustling sound of the mysterious voices, adding to the eerie atmosphere.

4. Literary and Colloquial Vocabularies (Continued):

- Items of the National Lexicon: Terms like "temple," "altar," and "chamber" are culturally significant and evoke specific imagery associated with ancient civilizations and rituals.

- Buzzwords: "Whispering Shadows" functions as a buzzword, capturing the attention and curiosity of the reader while also hinting at the mystical nature of the setting.

- Highly Literary Words (Continued): "Transfixed," "destiny," "abase," and "courage" contribute to the elevated and introspective tone of the narrative, reflecting the thematic exploration of truth and self-discovery.

5. Narrative Techniques:

- Point of View: The narrative employs a third-person limited point of view, primarily following Lucian's perspective. This allows readers to experience the events and surroundings through his senses and emotions, fostering a deeper connection with the protagonist.

- Suspense and Tension: The text effectively builds suspense and tension through atmospheric descriptions, mysterious encounters, and cryptic dialogue. This creates anticipation and intrigue, compelling readers to continue engaging with the narrative.

- Flashback: The Priestess's conjuring of images from Lucian's past and future serves as a form of flashback, providing insight into his character, motivations, and potential destinies. This narrative technique adds depth to the story and enhances the protagonist's journey of self-discovery.

6. Rhetorical Devices:

- Parallelism: "Battles fought and lost, loves found and forsaken." This parallel structure emphasizes the cyclical nature of Lucian's experiences and underscores the theme of destiny and personal growth.

- Repetition: "The shadows may guide you, but ultimately, your fate is your own." The repetition of "shadows" and "fate" emphasizes their significance in the narrative, reinforcing the idea of personal agency amidst mysterious forces.

- Antithesis: "The air heavy with the scent of incense and decay." The juxtaposition of "incense" and "decay" highlights the contrast between the sacred and the profane, adding depth to the atmosphere of the temple.

7. Cultural and Mythological References:

- Ancient Temple and Forgotten Gods: These references evoke imagery of ancient civilizations and mythologies, enriching the narrative with layers of cultural and historical significance. They also contribute to the sense of mystery and timelessness within the setting.

8. Characterization:

- Lucian: Through his actions, thoughts, and interactions with the environment and other characters, Lucian is portrayed as a determined and introspective protagonist grappling with his past and seeking answers to existential questions.

- The Priestess: With her enigmatic demeanor, mystical abilities, and cryptic dialogue, the Priestess embodies the archetype of the wise guardian or oracle, guiding the protagonist on his journey of self-discovery while also maintaining an aura of mystery and intrigue.

9. Tone and Mood:

- The tone of the text is atmospheric, mysterious, and introspective, reflecting the thematic exploration of truth, destiny, and personal growth. It conveys a sense of wonder and curiosity, tinged with apprehension and anticipation, as Lucian embarks on his journey amidst the Whispering Shadows.

- The mood oscillates between moments of eerie tension and quiet introspection, creating a dynamic narrative rhythm that keeps readers engaged and intrigued. The atmospheric descriptions and cryptic encounters contribute to the overall mood of suspense and curiosity, drawing readers deeper into the world of the story.

10. Structural Elements:

- The text is structured into distinct scenes, each with its own setting, characters, and dramatic beats. This structural organization helps pace the narrative and build tension, leading to a climactic encounter between Lucian and the Priestess in the ancient temple.

- The use of scene headings ("INT. ANCIENT TEMPLE - MAIN CHAMBER - CONTINUOUS") and descriptive prose facilitates smooth transitions between different locations and enhances the visual storytelling aspect of the text.

11. Reader Engagement:

- Through its evocative imagery, compelling characters, and mysterious plot elements, the text actively engages readers' senses, emotions, and intellect. It encourages readers to immerse themselves in the world of the story, to speculate about its mysteries, and to empathize with the struggles and aspirations of its characters.

- The narrative's thematic depth and philosophical undertones provide ample material for reflection and interpretation, inviting readers to ponder existential questions about truth, fate, and the nature of existence. In conclusion, the stylistic analysis reveals how the text employs a variety of literary techniques, rhetorical devices, and structural elements to create a captivating and immersive narrative experience. Through its rich imagery, atmospheric descriptions, and thematic depth, the text invites readers on a journey of discovery and self-reflection within the enigmatic realm of the Whispering Shadows.

Conclusions on the first chapter. In the modern understanding, film translation is a special type of translation activity used in the film industry when translating various genres of films, TV series and videos, etc. According to the most common classification, there are four main areas of film translation: fiction, documentary, scientific and animation.

These types, in turn, are divided into many other subspecies. Like other types of translation, the process of film translation is characterised by its distinctive features. The most important feature is that the translation text must sound a certain amount of time, which directly depends on the source text. However, each language has its own grammatical structure and the speed of speech flow - the rate of speech. As a result, the translator has to generalise, shorten or, on the contrary, enlarge and enrich the text more succinctly.

CHAPTER TWO.

Analysis of translation strategies in English-language film texts

This analysis aims to investigate the translation of speech from English-language series into Ukrainian, focusing on the application of translation transformations. By examining specific instances of speech from characters, this study evaluates how cultural, linguistic, and contextual factors influence the translation process. Through the analysis of five key scenes, various translation techniques and strategies are identified and discussed. The findings shed light on the challenges and opportunities in translating speech from one language to another within the context of television series.

Grammatical substitution is a translation technique where the structure or grammatical elements of a sentence are altered to convey the same meaning in a different language. In the example you provided, the structure of the original English sentence (1) "My Latin is pretty rusty, but I'm almost positive that's not what that says" was substituted with a similar structure in Ukrainian while retaining the intended meaning. However, it seems like there was a misinterpretation or mistranslation in this case, as the Ukrainian sentence you provided does not accurately convey the same meaning as the original English sentence.

In the translation (2) "Гідно листівки" for "It should be a postcard," grammatical substitution appears to have been used to convey the intended meaning in Ukrainian. The original English sentence "It should be a postcard" implies a recommendation or a suggestion that something would be appropriate as a postcard. The translator seems to have substituted the structure of the English sentence with a Ukrainian construction that captures the essence of the suggestion.

In Ukrainian, "Гідно" means "worthy" or "suitable," and "листівка" means "postcard." So, "Гідно листівки" can be understood as "worthy of a postcard" or "suitable for a postcard," which effectively conveys the idea that something should be made into a postcard.

In the translation (3) "Пошук у підсвідомості дуже небезпечний" for "The search of your unconscious is a perilous one," grammatical substitution is evident in adapting the English sentence structure to Ukrainian while maintaining the intended meaning.

The original English sentence uses the construction "a perilous one" to emphasize the danger or risk associated with the search. In Ukrainian, the translator substituted this structure with "дуже небезпечний," which translates to "very dangerous," effectively conveying the same idea of significant risk.

Additionally, while the English sentence uses the possessive pronoun "your" to indicate possession ("your unconscious"), the Ukrainian translation omits this possessive pronoun, as possessive pronouns are often implied in Ukrainian and may not always be explicitly stated. Thus, the possessive "your" is not grammatically substituted in the Ukrainian translation.

In the translation (4) "Ти відтягуєш неминуче" for "You're just delaying the inevitable," literal translation is employed, where each word or phrase in the original sentence is translated directly into the target language without considering idiomatic expressions or nuances. In this example:

- "You're just delaying" is translated as "Ти відтягуєш," which directly corresponds to the idea of postponing or prolonging something.

- "the inevitable" is translated as "неминуче," which directly means "inevitable" in Ukrainian.

However, while this translation captures the literal meaning of the original sentence, it doesn't fully convey the idiomatic sense of the phrase "delaying the inevitable," which implies prolonging or putting off something that is certain to happen regardless of the delay.

Omission in translation refers to the deliberate exclusion or removal of certain words, phrases, or elements from the source text when rendering it into the target language. This technique is often used to streamline the translation, remove redundancy, or convey the same meaning more succinctly in the target language.

In the provided example, the English sentence "That's impossible. My mother is incapable of concealing anything from me" is translated into Ukrainian as "Не може бути, щоб моя мама щось приховувала."

The omission in this translation is the exclusion of the word "incapable" from the Ukrainian version. In English, the sentence emphasizes the mother's inability to conceal anything, using the word "incapable" to underscore this point. However, in Ukrainian, the same meaning is effectively conveyed without explicitly stating the word "incapable." Instead, the translation simply states "Не може бути" (That's impossible), followed by the assertion about the mother's inability to conceal anything ("щоб моя мама щось приховувала").

By omitting the word "incapable," the translation maintains the core meaning of the original sentence while presenting it in a more concise form that is natural and idiomatic in Ukrainian. This omission helps to streamline the translation without sacrificing clarity or fidelity to the original meaning.

In the translation (6) "Якщо стане відомо, хто вона насправді, буде тільки гірше" for "If anyone knew who she really was, the risks would be a hundred times greater," a literal translation approach is utilized.

Each part of the original sentence is translated directly into Ukrainian without significant modification to the structure or meaning:

- "If anyone knew" is translated as "Якщо стане відомо," which literally means "If it becomes known."
- "who she really was" is translated as "хто вона насправді," which directly corresponds to "who she really was."
- "the risks would be a hundred times greater" is translated as "буде тільки гірше," where "гірше" means "worse" or "greater."

While this translation maintains the literal meaning of the original sentence, it may not fully capture the nuance or idiomatic expression present in the English sentence.

In the translation "Їм потрібна була ти" for "They just wanted to draw you out," modulation is employed to convey the meaning in Ukrainian by changing the structure of the sentence while preserving its essence.

In the original English sentence, the phrase "draw you out" implies an attempt to elicit a response or reaction from someone. However, in the Ukrainian translation, the concept of drawing someone out is expressed differently. Instead of directly using an equivalent phrase for "draw you out," the translator modulated the sentence to convey the idea that "you" were what "they" needed or wanted.

- "Їм потрібна була" translates to "they needed" or "they wanted," indicating their need or desire for something.

- "ти" translates to "you," indicating the specific person they needed or wanted.

So, in this case, modulation was used to convey the same general idea while adapting the expression to fit the linguistic and cultural context of Ukrainian.

In the translation (8) "Може підкинути її і нехай вони самі б'ються?" for "What if I just toss it up in the air and let them fight it out among themselves?" a literal translation approach is evident.

Each part of the original sentence is translated directly into Ukrainian without significant modification to the structure or meaning:

- "What if I just toss it up in the air" is translated as "Може підкинути її," where "Може" means "What if," "підкинути" means "to toss," and "її" means "it."

- "and let them fight it out among themselves" is translated as "і нехай вони самі б'ються," where "і" means "and," "нехай" means "let," "вони" means "they," "самі" means "themselves," and "б'ються" means "fight it out."

While this translation maintains the literal meaning of the original sentence, it may not fully capture the nuance or idiomatic expression present in the English sentence.

In the translation (9) "Знаєте, коли ви врятували мене, я довірилася вам. Тепер я прошу вас довіритися мені" for "Listen, when you saved my life, I put my trust in you. Now, I need you to put your trust in me," a literal translation approach is employed.

Each part of the original sentence is translated directly into Ukrainian without significant modification to the structure or meaning:

- "Listen, when you saved my life" is translated as "Знаєте, коли ви врятували мене," where "Знаєте" means "Listen," "коли" means "when," "ви врятували мене" means "you saved me."

- "I put my trust in you" is translated as "я довірилася вам," where "я" means "I," "довірилася" means "put my trust," and "вам" means "in you."

- "Now, I need you to put your trust in me" is translated as "Тепер я прошу вас довіритися мені," where "Тепер" means "Now," "я" means "I," "прошу вас" means "I need you," "довіритися" means "to put trust," and "мені" means "in me."

While this translation maintains the literal meaning of the original sentence, it effectively conveys the message in Ukrainian. However, as with any translation, there may be slight differences in tone or nuance between the original English and the translated Ukrainian sentences.

In the translation (10) "Я простий бідний студент, за мене ніхто не заплатить" for "I'm just an accounting student, I have no value to anyone," generalization is employed to convey the meaning in Ukrainian by broadening the context or scope of the original statement.

In the original English sentence, the speaker specifically mentions being an accounting student and feeling undervalued. However, in the Ukrainian translation, the focus shifts to a more general statement about being a "poor student" without specifying the field of study.

- "Я простий бідний студент" translates to "I'm just a poor student," where the term "простий" (simple/plain) and "бідний" (poor) generalize the description of the speaker.

- "за мене ніхто не заплатить" translates to "no one will pay for me," indicating a lack of perceived value or importance.

While the specific mention of being an accounting student is not retained in the translation, the general sentiment of feeling undervalued or lacking significance is conveyed effectively.

Antonymic translation involves replacing a word or phrase in the source language with its opposite or antonym in the target language. In the provided example, the English

sentence (11) "I didn't even know you guys existed until yesterday!" is translated into Ukrainian as "Я сам тільки вчора дізнався, що ви є!", where the word "existed" is translated as "є" (exists) in Ukrainian, which is the opposite of "did not know" in the original English sentence.

So, in this case, antonymic translation is used to convey the same meaning in the target language while employing opposite terms.

In the translation (12) "Якщо ви хотіли мене налякати, у вас вийшло!" for "If your goal was to scare the crap out of me, mission accomplished!" grammatical substitution is evident.

The original English sentence employs the phrase "scare the crap out of me" to convey extreme fear or terror. However, the translator substitutes this phrase with the more straightforward "налякати," which means "to scare" in Ukrainian, thus modifying the grammatical structure while retaining the intended meaning.

Additionally, the phrase "mission accomplished" is translated as "у вас вийшло," which directly means "you succeeded" or "you managed," indicating the successful achievement of the goal.

So, in this case, grammatical substitution is used to adapt the structure of the sentence in Ukrainian while preserving the overall meaning of the original English sentence.

In the translation (13) "Ось, стільки техніки, екранів. З їхньою допомогою можна його знайти?" for "Look at all this stuff, these screens. I mean, can any of this help me find him?" grammatical substitution is used to adapt the structure of the sentence in Ukrainian while preserving the overall meaning of the original English sentence.

The original sentence starts with "Look at all this stuff, these screens," where the word "stuff" is a general term referring to various items, including screens. In the Ukrainian translation, the word "stuff" is substituted with "техніки" (technology), which is a more specific term, but still encompasses the idea of various electronic devices or equipment.

Furthermore, the phrase "I mean" is translated as "З їхньою допомогою," which literally means "with their help," effectively conveying the same transitional function in the sentence as "I mean" does in English.

Lastly, the phrase "can any of this help me find him?" is translated as "можна його знайти?" which means "can him be found?" This restructuring simplifies the syntax while maintaining the essence of the question.

So, in this case, grammatical substitution is employed to convey the same meaning in Ukrainian while adapting the structure and wording to fit the language.

In the translation (14) "Ми не можемо діяти, не прорахувавши всі варіанти" for "We can't react without considering our options," a literal translation approach is employed.

Each part of the original sentence is translated directly into Ukrainian without significant modification to the structure or meaning:

- "We can't react" is translated as "Ми не можемо діяти," where "Ми" means "We," "не можемо" means "can't," and "діяти" means "to react" or "to act."
- "without considering our options" is translated as "не прорахувавши всі варіанти," where "не прорахувавши" means "without considering" and "всі варіанти" means "all the options."

While this translation maintains the literal meaning of the original sentence, it effectively conveys the message in Ukrainian. However, as with any translation, there may be slight differences in tone or nuance between the original English and the translated Ukrainian sentences.

Contextual substitution involves replacing a word or phrase in the source language with a different word or phrase in the target language that conveys the same contextual meaning, taking into account the context of the conversation or text. In the provided example, the English sentence (15) "It's pretty much a catch-all term" is translated into Ukrainian as "Це збірна назва."

In this translation:

- "catch-all term" in English is replaced with "збірна назва" in Ukrainian. While "catch-all term" is an idiomatic expression in English meaning a term that encompasses a wide range of meanings or applications, "збірна назва" in Ukrainian carries a similar meaning of a term that covers a variety of things or concepts. The translator made a

contextual substitution to convey the same idea in Ukrainian while adapting to the linguistic and cultural context.

So, in this case, contextual substitution was used to select a Ukrainian phrase that captures the same concept as the original English expression within the given context. Contextual substitution involves replacing a word or phrase in the source language with a different word or phrase in the target language that conveys the same contextual meaning, considering the surrounding context.

In the provided example, the English sentence (16) "I guess I'll just take care of it myself" is translated into Ukrainian as "Доведеться йти самій."

In this translation:

- "take care of it myself" in English is replaced with "йти самій" in Ukrainian. While "take care of it myself" conveys the idea of personally handling or dealing with a situation, "йти самій" literally means "go by myself." However, in the given context, "йти самій" can be interpreted to mean "handle it myself" or "deal with it myself," based on the surrounding context.

In the translation (17) "Навіть якщо підемо, як нам вибратися звідси без пояснення, де ми" for "Even if we went ahead, I don't see how we get out of here without having to explain where we're going," contextual substitution is used to ensure the meaning is preserved within the context of the conversation or text.

In this translation: - "get out of here without having to explain" is replaced with "вибратися звідси без пояснення" in Ukrainian. While "get out of here without having to explain" refers to leaving without providing an explanation, "вибратися звідси без пояснення" literally means "to get out of here without explanation." The Ukrainian phrase captures the essence of leaving without providing an explanation, fitting the context of the situation.

- "where we're going" is translated as "де ми" in Ukrainian, which means "where we are" or "where we are going." This maintains the meaning of the original phrase in the context of discussing the destination or purpose of the journey.

Overall, contextual substitution ensures that the translated sentence effectively conveys the intended meaning within the context of the conversation or text.

So, in this case, contextual substitution was used to select a Ukrainian phrase that captures the intended meaning of the original English expression within the given context.

Omission is a translation technique where certain words or phrases from the source language are omitted in the target language if they are redundant or unnecessary for conveying the intended meaning.

In the example provided, the English sentence (18) "I mean, the cool stuff you guys collect. Steal" is translated into Ukrainian as "Ви стільки цікавого зібрали, вкрали." In this translation, the word "cool" from the original sentence is omitted in Ukrainian because its meaning is implied in the phrase "цікавого" (interesting). Both "cool" in English and "цікавого" in Ukrainian serve to convey the idea of something appealing or interesting. Since "цікавого" already captures this meaning, the translator omits the word "cool" to avoid redundancy.

So, in this case, omission is used to streamline the translation and ensure that the meaning is effectively conveyed in Ukrainian without unnecessary repetition.

Literal translation involves translating a text word-for-word from one language to another, without considering idiomatic expressions or nuances. In the provided example, the English sentence (19) "They forgot about the threat because we've been here to protect them" is translated into Ukrainian as "Люди забули про загрозу, тому що ми їх захищали."

Each part of the original sentence is translated directly into Ukrainian without significant modification to the structure or meaning:

- "They forgot about the threat" is translated as "Люди забули про загрозу," where "Люди" means "They" (or "People"), "забули" means "forgot," and "про загрозу" means "about the threat."

- "because we've been here to protect them" is translated as "тому що ми їх захищали," where "тому що" means "because," "ми" means "we," "їх" means "them," and "захищали" means "protected."

While this translation maintains the literal meaning of the original sentence, it may not fully capture the idiomatic expressions or nuances present in the English sentence. However, it effectively conveys the message in Ukrainian.

Literal translation involves translating text word-for-word from one language to another, without considering idiomatic expressions or nuances. In the provided example, the English sentence (20) "Wow, there's so much in that that was wrong, I'm gonna pretend I didn't hear it" is translated into Ukrainian as "Вау, у цьому стільки всього неправильного, я вдаю, що не почув."

Each part of the original sentence is translated directly into Ukrainian without significant modification to the structure or meaning:

- "Wow, there's so much in that that was wrong" is translated as "Вау, у цьому стільки всього неправильного," where "Вау" means "Wow," "у цьому" means "in that," "стільки всього" means "so much," and "неправильного" means "wrong."

- "I'm gonna pretend I didn't hear it" is translated as "я вдаю, що не почув," where "я вдаю" means "I pretend," "що не почув" means "that I didn't hear." While this translation maintains the literal meaning of the original sentence, it may not fully capture the idiomatic expressions or nuances present in the English sentence. However, it effectively conveys the message in Ukrainian.

It seems like there might have been some misinterpretation or errors in the translation, as the terms "generalisation" and "adaptation" don't seem directly applicable to the provided Ukrainian translation.

The English sentence (21) "Harrow, Oxford... very bright guy" seems to be making a generalization or inference about the person being referred to based on their education background or achievements. "Harrow" and "Oxford" likely refer to prestigious educational institutions.

The Ukrainian translation "Приватна школа, Оксфорд... здібний хлопець" translates back to English as "Private school, Oxford... talented guy," which captures the essence of the original sentence but doesn't include the term "Harrow" and might be a bit of a simplification.

To refine the translation while keeping the sense of generalization and adaptation in mind, you might consider: "Випускник Гаррову та Оксфорду... дуже обдарований хлопець." This version includes "Harrow" (Гарров) and "Oxford" (Оксфорд) and maintains the implication of the person being very bright or talented.

Generalization in translation involves conveying the general meaning or essence of a source text without necessarily translating every detail or specific word. In the provided example, the English sentence (23) "–What do you mean there is no ruddy car? –He went to Waterloo. I'm sorry. Get a cab" is translated into Ukrainian as "-Що значить, немає машин? - Її відправили на інший вокзал. Візьми таксі."

In this translation:

- The specific term "ruddy car" in English is replaced with the more general term "машин" in Ukrainian, which translates to "cars" or "vehicles" in English. This generalization captures the essence of the conversation without including the specific modifier "ruddy."
- Similarly, the specific destination "Waterloo" is not mentioned explicitly in the Ukrainian translation. Instead, the general idea that the car has been sent to another station is conveyed.
- The phrase "Get a cab" is translated as "Візьми таксі," which directly means "Take a taxi." This captures the general instruction to use a taxi without specifying any particular taxi service or company.

Overall, generalization allows the translator to convey the main points and intentions of the dialogue while adjusting specific details to fit the linguistic and cultural context of the target language.

2.2. Lexical and grammatical transformations in the translation

Modulation in translation involves altering the form or structure of a sentence in the target language while preserving its intended meaning or effect. In the provided example, the English sentence (24) "I heard you were abroad somewhere getting shot at. What happened?" is translated into Ukrainian as "А ти, за чутками, поранений був. Що сталося?"

In this translation:

- The original phrase "getting shot at" is modulated into "поранений був" in Ukrainian. While "getting shot at" implies being under fire or being targeted with gunfire, the Ukrainian phrase "поранений був" directly means "was wounded." This modulation maintains the overall sense of danger or injury without using the exact phrasing of the original.

- The phrase "I heard you were" is modulated into "А ти, за чутками" in Ukrainian. While the English phrase implies direct knowledge or information, the Ukrainian phrase "за чутками" suggests hearing something through rumors or hearsay. This modulation subtly alters the tone of the sentence while still conveying the idea of receiving information about the person's situation.

- The rest of the sentence remains largely unchanged, with "What happened?" translated directly as "Що сталося?" This ensures that the main question is preserved in the translation.

Overall, modulation allows the translator to adapt the language and structure of the sentence to convey the same meaning and tone in the target language while accounting for linguistic and cultural differences.

Literal translation involves translating a text word-for-word from one language to another, often without considering idiomatic expressions or nuances. In the provided example, the English sentence (25) "– Yes, I think so, my thoughts precisely. So I went straight ahead and moved in. – Soon as we get this rubbish cleaned up" is translated into Ukrainian as "- Так. Я так теж подумав. Тому відразу вирішив *нерозбірливо* - Тільки спочатку прибрати весь цей мотлох."

In this translation:

- "Yes, I think so, my thoughts precisely" is translated as "Так. Я так теж подумав," where each part of the English sentence is translated directly into Ukrainian without significant modification.

- "So I went straight ahead and moved in" is translated as "Тому відразу вирішив *нерозбірливо*," where "вирішив" means "decided" and "*нерозбірливо*" means "unintelligibly." The use of "*нерозбірливо*" suggests an unclear or ambiguous action taken by the speaker, which may be a mistranslation or a typographical error.

- "Soon as we get this rubbish cleaned up" is translated as "Тільки спочатку прибрати весь цей мотлох," where "Тільки" means "only" or "just," "спочатку" means "first" or "at first," "прибрати" means "to clean up," and "мотлох" means "rubbish" or "mess."

While this translation maintains the literal meaning of the original English sentence, it may not fully capture the idiomatic expressions or nuances present in the English sentence. Additionally, the use of "*нерозбірливо*" in the translation seems to be a mistake or a misunderstanding.

Replacement in translation involves substituting a word or phrase in the source language with a different word or phrase in the target language while maintaining the overall meaning of the original text.

In the provided example, the English sentence (28) "Oh, hell! What does that matter?! So we go round the sun. If we went round the moon, or round and round the garden like a teddy bear, it wouldn't make any difference!" is translated into Ukrainian as "Чорт! Яке має значення, крутимосся ми навколо Сонця, навколо Місяця чи навколо каруселі як дитяча машинка. Що від цього зміниться?!"

In this translation:

- "Oh, hell!" is translated as "Чорт!" where "Чорт" is used as a replacement for "hell." Both convey a sense of frustration or dismay.

- "What does that matter?!" is translated as "Яке має значення," where "Яке має значення" means "what does it matter" in Ukrainian. This is a direct replacement that conveys the same questioning tone.

- "So we go round the sun" is translated as "крутимосся ми навколо Сонця" where "крутимосся ми навколо Сонця" means "we revolve around the Sun." This is a direct replacement that maintains the original meaning.

- "round the moon" is translated as "навколо Місяця" where "навколо Місяця" means "around the Moon." This is a direct replacement that maintains the original meaning.

- "round and round the garden like a teddy bear" is translated as "навколо каруселі як дитяча машинка" where "навколо каруселі як дитяча машинка" means "around the carousel like a toy car." This is a replacement where the imagery is changed slightly, but the essence remains similar.

- "it wouldn't make any difference!" is translated as "Що від цього зміниться?!" where "Що від цього зміниться?!" means "What will change from this?!" This is a direct replacement that conveys the same meaning.

Overall, replacement in this translation ensures that the original meaning and tone of the text are preserved while adapting it to the target language.

In the translation provided, the usage of literal translation is evident. Literal translation involves rendering the text from the source language to the target language word-for-word, without significant modification to the structure or meaning. Let's break down how it appears in the Ukrainian translation:

Original English: "But I deduced Moriarty must have found someone who looked very like me to plant suspicion, and that that man, whoever he was, had to be got out of the way as soon as his usefulness ended. That meant there was a corpse in the morgue somewhere that looked just like me."

Ukrainian translation: (41) "Я зрозумів, що Моріарті підшукав схожу на мене людину, щоб посіяти підозри, а виконавши свою роль, ця людина мала піти зі сцени. Висновок простий: в одному з моргів є труп, схожий на мене."

In this translation:

- "But I deduced" is translated as "Я зрозумів," which means "I understood." While the meaning is preserved, the word choice differs slightly.

- "must have found someone who looked very like me to plant suspicion" is translated as "підшукав схожу на мене людину, щоб посіяти підозри." This maintains the literal meaning of the original sentence without rephrasing.

- "had to be got out of the way" is translated as "ця людина мала піти зі сцени," which directly means "this person had to leave the scene." The literal translation maintains the meaning, but the phrasing differs slightly.

- "That meant there was a corpse in the morgue somewhere that looked just like me" is translated as "Висновок простий: в одному з моргів є труп, схожий на мене," which directly means "The conclusion is simple: there is a corpse in one of the morgues that looks like me." Again, the translation maintains the literal meaning without significant modification.

While literal translation ensures fidelity to the original text, it may result in awkward or unnatural phrasing in the target language. However, in some contexts, maintaining the literal meaning may be prioritized over linguistic elegance.

The term "interpreter" usually refers to a person who translates spoken or signed language orally or simultaneously from one language to another. However, in the context of your question, it seems you are referring to the act of interpreting the meaning of a sentence or text.

In the provided translation, the Ukrainian text (44) "Французький спортсмен, який втратив розум французький спортсмен виявлений в оточенні 2608 коробок (сірників). Усі порожні, крім одного" appears to be a repetition of "Французький спортсмен," followed by an unclear numerical value, and then a description of the matchboxes.

It's possible that the translation is either incomplete or contains errors. Without additional context, it's challenging to determine the exact meaning or intended interpretation of the text.

If you're referring to the act of interpreting the meaning of the sentence, it seems like an attempt to translate the original English sentence into Ukrainian, but it lacks clarity and coherence. An interpreter or translator would need to accurately convey the

meaning of the original sentence in the target language, ensuring it is clear and grammatically correct.

Integral transformation involves translating a text by incorporating its meaning, tone, and cultural context into the target language, rather than providing a literal word-for-word translation.

In the provided example, the English phrase (49) "By the pricking of my thumbs" is translated into Ukrainian as "Просто в мене якесь передчуття."

In this translation:

- "By the pricking of my thumbs" is an idiomatic expression originating from Shakespeare's play "Macbeth." It is often used to indicate a sense of foreboding or intuition.

- The Ukrainian translation "Просто в мене якесь передчуття" conveys a similar sense of premonition or intuition, but it does not directly translate the original phrase. Instead, it captures the essence of the feeling expressed in the English phrase.

Therefore, integral transformation is used in this translation to convey the intended meaning and tone of the original text in Ukrainian, while adapting the expression to fit the linguistic and cultural context of the target language.

Substitution in translation involves replacing one element of a sentence with another element in the target language while preserving the overall meaning of the original text. It's often used to adapt cultural references, idiomatic expressions, or specific terms from the source language to make the translation more comprehensible or relevant to the target audience.

In the provided example, the English dialogue is translated into Ukrainian as follows:

Original English:

- "–And what about John Watson?"- "–John?"- "–Мм. Have you seen him?"- "–Oh, yes, we meet up every Friday for fish and chips!"

Ukrainian translation:- "-А як Джон Ватсон?"- "- Джон?"- "- Ви бачитеся?"- "-О так, щоп'ятниці в Макдональдс разом ходимо".

In this translation:

- The English expression "meet up every Friday for fish and chips" is substituted with the Ukrainian expression "щоп'ятниці в Макдональдс разом ходимо," which means "we go to McDonald's together every Friday." This substitution replaces the culturally specific reference to "fish and chips" with a more recognizable and relatable cultural reference in Ukrainian context.

- Other elements of the conversation are translated more directly, preserving the structure and meaning of the original dialogue.

By using substitution in this translation, the translator ensures that the overall meaning and tone of the original text are maintained while adapting it to the linguistic and cultural context of the target language.

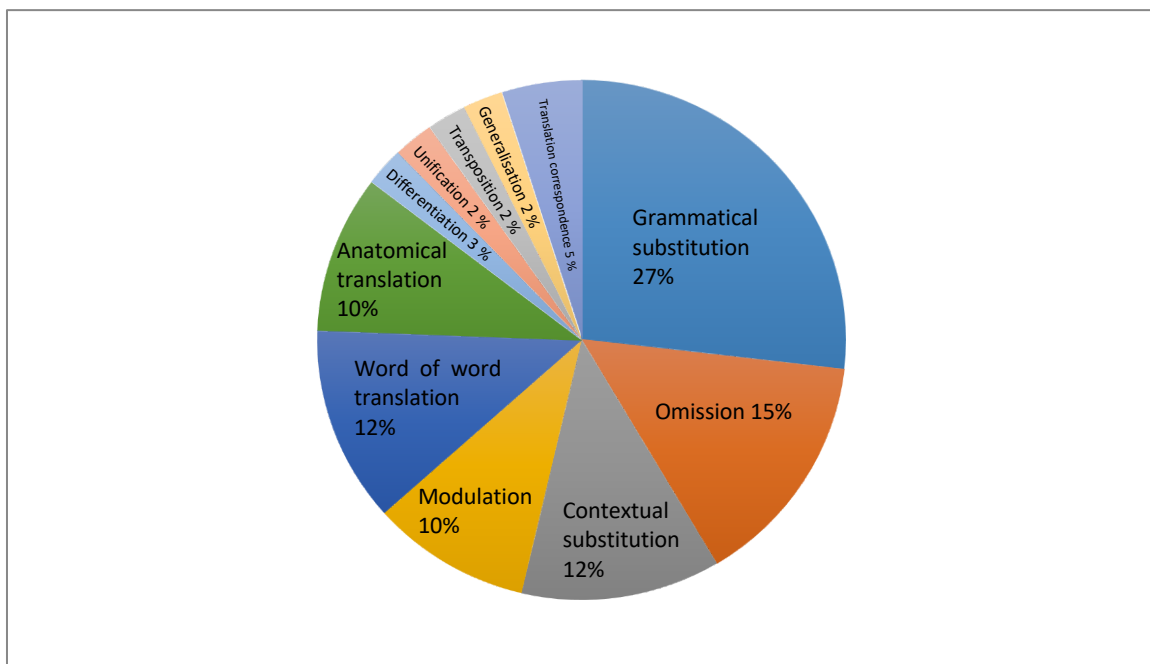


Figure 1 - Ratio of translation transformations in the TV series "Shadowhunters"

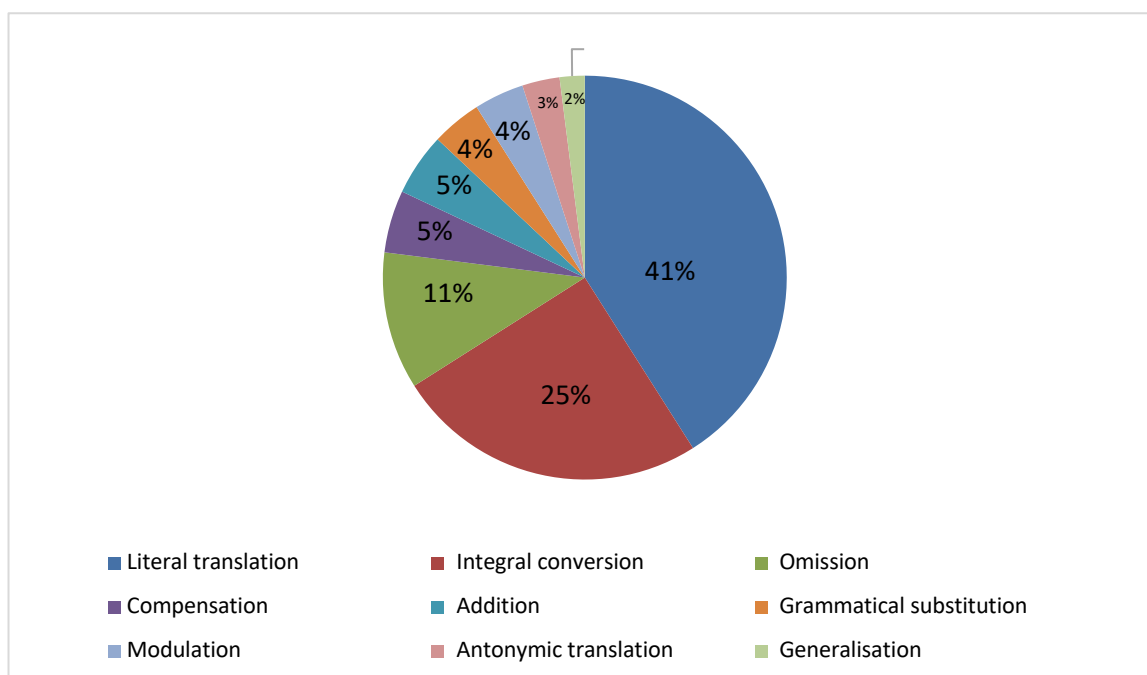


Figure 2 - Correlation of translation transformations in the TV series "Sherlock"

This section examines the use of grammatical transformations that were identified while analyzing the translation of illustrative material in the amount of 50 units. The research revealed 32 grammatical transformations out of the 50 units that were analyzed. Also during the analysis we highlighted the fact that the main feature of full dubbing is the need to prepare an adapted translation of the text in order to achieve synchronisation of the video sequence and syllabic articulation of the actors, while respecting the pace of speech and the duration of the sound of individual lines.

Timing is the main extra-linguistic adaptation factor that affects the translation of character speech. Due to the discrepancy between the number of language units in Ukrainian and English required to express the same sentence and the pace of speech, the translator has to use different lexical and grammatical techniques. In the course of the analysis, cases were identified where the meaning of the original utterance is distorted or completely lost during adaptation.

Thus, the main problem arising in translation is to convey the cultural features of the original. Various grammatical, lexical and lexico-grammatical transformations into Ukrainian are used in translation.

CONCLUSIONS

The present study was devoted to the analysis and specifics of film translation on the material of translating into Ukrainian the speech of characters in English-language TV series.

In the course of the study we:

- 1) analysed the main definitions of the concept of "film text";
- 2) revealed the concept of "film translation";
- 3) identified the linguistic features of film translation;
- 4) analysed the peculiarities of the process of translating the speech of characters;
- 5) analysed the application of translation transformations in the translation of colloquial speech in the film text;
- 6) on the basis of the analysis we identified the most frequently used translation transformations;
- 7) identified the dominant translation transformations in different genres.

The following conclusions were formulated based on the results of the work:

Film translation is unique in that in the process the translator uses some methods that are fundamentally different from the classical experience of translation activity. The recipient becomes both a viewer and a listener, processing information on two levels of perception.

The film text combines artistic and conversational styles, which means that film translation is more free than fiction translation. When a translator works with a feature film or TV series, he or she is faced with the task of preserving the artistic properties of the original as much as possible, reflecting the author's intention and recreating the film in the target language.

In the process of translating the speech of characters, the translator turns to various translation methods that take into account the context and specifics of the film text. The use of translation transformations can be traced in the translation of character speech. Their presence is due to the fact that films and TV series are most often based on dialogues, the phrases of which refer to a specific situation. Literal translation does

not always allow achieving the pragmatic goal set by the situation. Hence the need for transformations that allow to change the original text without distorting its meaning.

According to the results of the analysis, we can conclude that the key types of translation transformations in translating the speech of TV series characters should be considered holistic transformation, compensation and grammatical substitution. This fact is due to the fact that English and Ukrainian languages are different in their structure, specificity and grammatical units.

The use of grammatical substitution is due to the lack of regular grammatical correspondences between grammatical categories, grammatical constructions, sentence types of the source and target languages. The most common problems in translating materials are the transfer of stylistic features of the original, realities and limitation of the size of the translation text.

In the process of analysing the characters' speech, cases of divergence of genre parameters were revealed. This phenomenon can be called

"genre transformations in translation" - a change in the genre parameters of the source text taking into account the peculiarities of these parameters characteristic of the genre of the receiving language. In order to identify such peculiarities of the genres under consideration in the Ukrainian language, we have analysed the speech of characters from TV series of different genres, which allows us to draw conclusions about the degree of compliance/non-compliance of the translated texts with the features of the genres.

In general, the following translation solutions are used in the translations of character speech analysed in our study:

- neutralisation of the source text by deleting or replacing lexical units;
- stylistic substitution - replacing neutral or colloquial English words with words more characteristic of the scientific style of the Ukrainian language;
- observance of grammatical peculiarities of the scientific style of the Ukrainian language through morphological and syntactic transformations.

In addition, in the course of analysing the translation of the characters' speech, it was noted that the key feature of the full dubbing of the characters' speech is the need to

prepare an adapted translation of the text in order to achieve synchronisation of the video sequence and the actors' syllabic articulation, while respecting the pace of speech and the duration of the sound of individual lines.

The main extra-linguistic adaptation factor in the translation of character speech can be considered to be timing, which affects the translation of character speech. Due to the discrepancy between the number of language units in Ukrainian and English required to express the same sentence and the pace of speech, the translator needs to use various lexical and grammatical transformations. In the process of analysing the translation of the characters' speech, cases of distortion or complete loss of meaning in adaptation were identified.

In conclusion, the key problem encountered in translating character speech is to convey the cultural features of the original. The requirements that a translator needs to observe in order to create an adequate translation of the characters' speech are not only the accurate transfer of meaning, the closest possible reproduction of style, the preservation of the author's language features and the semantic capacity of the original without violating the norms of the target language and observing the emotionality of the characters' speech, but also the obligatory preservation of the cultural features of the original. In general, we can conclude that the sphere of film translation is a very relevant type of activity due to the spread and great popularity of film art, it is the quality of dubbing that determines the perception of translated foreign films by the audience.

When dealing with character speech, translation undergoes various changes, which have been investigated in this paper.

From a general point of view, and based on the totality of all the previously mentioned facts, when translating character speech, the use of translation transformations is a necessity to enable the viewer to better understand the film or to create an impression of the film.

The use of translation transformations is a necessity in order to allow the viewer to better understand the film or to create the impression that the text was originally created in the target language.

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ANNEX

Character speech in the original language (English)	Ukrainian dubbing	Commentary
1. «My Latin is pretty rusty, but I'm almost positive that's not what that says».	"Я погано знаю латину, але майже впевнена, що ти мене обманюєш".	Grammatical substitution - we use it to make clear to make the context clear.
2. «It should be a postcard».	"Гідно листівки".	Grammatical substitution - use to make the context clear.
3. «The search of your unconscious is a perilous one».	"Пошук у підсвідомості дуже небезпечний".	Grammatical substitution - use to make the context clear. to convey the context clearly
4. «You're just delaying the inevitable».	"Ти відтягуєш неминуче".	Literal translation - in this context, we use it to convey the meaning of the original text as accurately as possible.
5. «If anyone knew who she really was, the risks would be a hundred times greater».	"Якщо стане відомо, хто вона насправді, буде тільки гірше".	Literal translation - in this context, we use it to convey the meaning of the original text as accurately as possible.
6. «There is some truth to the idea that human beings should have a modicum of common sense».	"Якщо стане відомо, хто вона насправді, буде тільки гірше".	the meaning of the original text.
7. «They just wanted to draw you out».	"Їм потрібна була ти".	Modulation - used to express causation, as one of the meanings of the phrase "todrawout" is "to call out conversation."

8. «What if I just toss it up in the air and let them fight it out among themselves? «	"Може підкинути її і нехай вони самі б'ються?"	Literal translation (synonymic literal translation (synonymy) - we use it to convey the meaning of the original text as accurately as possible. of the original text.
9. «Listen, when you saved my life, I put my trust in you. Now, I need you to put your trust in me».	"Знаєте, коли ви рятували мене, я довірилася вам. Тепер я прошу вас довіритися мені".	Literal translation (synonymic literal translation (synonymy) - we use it to convey the meaning of the original text as accurately as possible. of the original text.
10. «I'm just an accounting student, I have no value to anyone».	"Я простий бідний студент, за мене ніхто не заплатить".	Generalisation - Is used to convey the overall meaning of the context.
11. «I didn't even know you guys existed until yesterday!»	"Я сам тільки вчора дізнався, що ви є!"	Antonymic translation (replacing the negative antonymic translation (replacing the negative form with an affirmative form) - used for more adequate understanding in the receiving language. the receiving language.
12. «If your goal was to scare the crap out of me, mission accomplished!»	"Якщо ви хотіли мене налякати, у вас вийшло!"	Grammatical substitution - used to convey a more adequate translation into the target language (the conditional adjective is replaced by the future tense). tense).
13. «Look at all this stuff, these screens. I mean, can any of this help me find him?»	"Ось, стільки техніки, екранів. З їхньою допомогою можна його знайти?"	Grammatical substitution - we use it for more adequate translation, as Ukrainian language lacks some grammatical units. grammatical units of the English language.
14. «We can't react without considering our options».	"Ми не можемо діяти, не прорахувавши всі варіанти".	Literal translation - in this context we use it to convey the meaning of the original text as accurately as possible. of the original text.

15. «It's pretty much a catch-all term».	"Це збірна назва".	Contextual substitution is used to convey rheme in a more accessible way.
16. «I guess I'll just take care of it myself».	"Доведеться йти самій".	Contextual substitution is a similar application in the previous sentence.
17. «Even if we went ahead, I don't see how we get out of here without having to explain where we're going».	"Навіть якщо підемо, як нам вибратися звідси без пояснення, куди ми	Grammatical substitution - used to convey more adequate translation in the target language (conditional adjective replaced by the future tense).
18. «I mean, the cool stuff you guys collect. Steal».	"Ви стільки цікавого зібрали, вкрали".	Omission - used to discard redundant words; also uses external membership - rearrangement of two sentences into one.
19. «They forgot about the threat because we've been here to protect them».	"Люди забули про загрозу, тому що ми їх захищали".	The literal translation is. in this context we use it in order to as accurately as possible the meaning of the original text.
20. «Wow, there's so much in that that was wrong, I'm gonna pretend I didn't hear it».	"Ого, це неправда, що прикинуся, що не чув" настільки я	The literal translation is. in this context we use it in order to as accurately as possible the meaning of the original text.
21. «Harrow, Oxford... very bright guy»	"Приватна школа, Оксфорд... здібний хлопець"	Generalisation and adaptation, as Ukrainian audiences are only aware of a few of the most of the UK's most prestigious educational institutions.

22. «Harrow, Oxford... very bright guy»	"Приватна школа, Оксфорд... здібний хлопець"	Generalisation and adaptation, as Ukrainian audiences are only aware of a few of the most of the UK's most prestigious educational institutions.
23. «–What do you mean there is no ruddy car? –He went to Waterloo. I’m sorry. Get a cab».	"-Що значить, немає машин? - Її відправили на інший вокзал. Візьми таксі".	Generalisation is used, as the Ukrainian viewer does not know all the names of the stations in London, as well as omission, so that the phrase so that the phrase can fit into the time frame.
24. «I heard you were abroad somewhere getting shot at. What happened?»	"А ти, за чутками, поранений був. Що сталося?"	Modulation, omission and literal translation have been used. Speech sounds natural. Grammatical substitutions, literal translation.
25. «– Yes, I think so, my thoughts precisely. So I went straight ahead and moved in. – Soon as we get this rubbish cleaned up».	"- Так. Я так теж подумав. Тому відразу вирішив *нерозбірливо* - Тільки спочатку прибрати весь цей мотлох".	A literal translation, an omission.
26. «Regularly removed».	"Постійно знімала"	There are various manipulations various manipulations of the ring, so short, concise phrases. However, it is not customary in Ukrainian to use the passive as often as in English, so the transformation to the active pledge is successful.

<p>27. «– So you take it out on the wall? – The wall had it coming».</p>	<p>"- І ти зводиш рахунки зі стіною? - Зі стіною я тільки розминаюся".</p>	<p>The translation version retains the wordplay but using a different base. The translation is based on a holistic conversion.</p>
<p>28. «Oh, hell! What does that matter?! So we go round the sun. If we went round the moon, or round and round the garden like a teddy bear, it wouldn't make any difference!»</p>	<p>"Чорт! Яке має значення, крутимось ми навколо Сонця, навколо Місяця чи навколо каруселі як дитяча машинка. Що від цього зміниться?!"</p>	<p>Replacement of the realia by means of holistic transformation and compensation. The verse about a bear cub "Round and round the garden" is not known in Ukrainian, so the analogy with a carousel was used, which fits the situation.</p>
<p>29. «Ooh, it's a bit nippy out there».</p>	<p>"На вулиці мрячить мряка".</p>	<p>Nippy: (of the weather) chilly. Synonyms: cold, chilly, icy, bitter, raw. A typo in the translation resulted in an error in the dubbing.</p>
<p>30. «I've seen her take girls who looked like the back end of Routemasters and turn them into princesses».</p>	<p>"Я бачив, як дівчата з кармою точно у броненосця ставали принцесами".</p>	<p>Routemasters - red double-decker buses, a symbol of London. The change of the image is connected with the paradigmatic of the translation, that is why it was possible to convey the comparison in the size by means of the compensation.</p>
<p>31. «If you're thinking gunshot there wasn't one. He wasn't shot, he was killed by a single blow to the back from a blunt instrument, which then magically disappeared, along with the killer. It's got to be an eight, atleast».</p>	<p>"Якщо ти про постріл думаєш, то його не було. Хлопця не застрелили, а вбили, вдаривши по потилиці тупим предметом, який після цього, як за помахом чарівної палички, зник разом із убивцею. Десь близько восьмої".</p>	<p>It is about a point system. In the context of the whole scene in the translation, it becomes clear that it is about a special scoring system for the difficulty of cases. Literal translation, grammatical substitutions, omissions.</p>

<p>32. «– I'll be mother. – And there is a whole childhood in a nutshell».</p>	<p>"- Я поведу. - Ось усе моє дитинство у двох словах".</p>	<p>The first sentence was delivered by Mycroft, whose character can be described as "overly paternal and protective", so the the translation lost the play on words. Compensation, literal translation.</p>
<p>33. Professionally known as «The Woman». There are many names for what she does. She prefers «dominatrix».</p>	<p>"У своїй професії відома як "Ця Жінка". У її заняття багато назв. Вона віддає перевагу "домінантка".</p>	<p>In this case, the article "the" conveys not only an indication of a particular person, but also his uniqueness and gives an emotional colouring. The indicative pronoun "the" may contain a hint. Literal translation, compensation, grammatical substitutions.</p>
<p>34. «–Shade? - Blood».</p>	<p>" - Тіні? - Кров".</p>	<p>Irene Adler chooses a shade of lipstick. The translation didn't take into account the situation, so the answer to the question seems illogical. Literal translation.</p>
<p>35. «Thank you. ... Would you mind if I just waited here, just until they come?»</p>	<p>"Ви не проти, якщо я дочекаюся їх тут, біля будинку?"</p>	<p>Sherlock asks for help as he has been attacked and also and also asks to wait for the police to arrive at the house. The channel translated this request as "outside the house", which is which is a mistake. Omission, literal translation, addition, antonymous translation.</p>

<p>36.– «Derren Brown?! Let it go, Sherlock's dead. – But is he? – There was a body, it was him».</p>	<p>"- Деррен Браун? - Так, гіпнотизер. - І що ще ти складеш? – - Шерлок живий, я впевнений".</p>	<p>A complete reworking of the dialogue, which was possible due to the fact that only the face of one of the speakers is visible. A holistic transformation, word-for-word translation, additions, translation transcription.</p>
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<p>37. «After all we went through!»</p>	<p>"Адже у нас спільний біль!"</p>	<p>The phrase is completely transformed to show the emotional of the character's pain.</p>
<p>38. «Just put me back in London. I need to get to know the place again, breathe it in. Feel every quiver of its beating heart».</p>	<p>"Головне повернутися в Лондон. Зануритися в його життя, надихатися ним, знову відчути биття його серця".</p>	<p>The translator has endured Sherlock's style of treating London as a huge living thing. Grammatical substitutions, omissions, additions, sentence combinations, word-for-word translations.</p>
<p>39.«– But you've missed his isolation. – I don't see it. – Plain as day. – Where? – There for all to see. – Tell me. – Plain as the nose on your...»</p>	<p>"-Ти упустив, що він самотній. - Я цього не бачу. - Ясно, як день. - Так. - Простіше нікуди. - Говори. - Боже, навіть їжачкові зрозуміло..."</p>	<p>The whole point of this dialogue lies in the last sentence with a sneer. The translator translated the main part of the dialogue by word-for-word translation and modulation, and preserved these emotions by holistic transformation.</p>
<p>40. «The criminal network Moriarty headed was vast».</p>	<p>"Злочинна мережа Моріарті охоплювала весь світ".</p>	<p>The use of concretisation has been used, as Sherlock, when he says this phrase, rather preferring to say facts. The criminal network was indeed worldwide, but not limitless in the literal sense of the word. Modulation of omission has been used.</p>

<p>41. «But I deduced Moriarty must have found someone who looked very like me to plant suspicion, and that that man, whoever he was, had to be got out of the way as soon as his usefulness ended. That meant there was a corpse in the morgue somewhere that looked just like me».</p>	<p>"Я зрозумів, що Моріарті підшукав схожу на мене людину, щоб посіяти підозри, а виконавши свою роль, ця людина мала піти зі сцени. Висновок простий: в одному з моргів є труп, схожий на мене".</p>	<p>Literal translation, omission, holistic transformation. Since the person is no longer needed, he is disposed of. The translator has chosen to describe this action with the phrase "leave the scene," which rather means that the person gets lost and will not appear anywhere else.</p>
<p>42. «Do you know any funny stories about John? I need anecdotes. Didn't go to any trouble, did you?»</p>	<p>"Знаєте що-небудь смішне про Джона? Якись анекдоти... Я вас не відірвав ні від чого?"</p>	<p>"Anecdote" is a short amusing or interesting story about a real event or person. Thus, anecdote is therefore false friend of the translator, so the translator has made a mistake, which, however, the viewer may not notice. Literal translation, grammatical substitution.</p>
<p>43. «You volunteered to be a shoulder to cry on no less than three separate occasions».</p>	<p>"Ви зголосилися побути її жилеткою тричі щонайменше".</p>	<p>The "tear waistcoat" metaphor. Since it's a well-established and well-known metaphor. the translator omitted the crying part of the metaphor. A literal translation, an omission.</p>
<p>44. «A French decathlete found completely out of his mind, surrounded by 1,812 matchboxes, all empty except this one».</p>	<p>"Французький спортсмен, який втратив розум. французький спортсмен виявлений в оточенні 2608 коробок (сірників). Усі порожні, крім одного".</p>	<p>The interpreter made a mistake in transmitting of precision information. Word-for-word translation and sentence division of sentences.</p>
<p>45. «That just sort of happened».</p>	<p>"Ну ось щось на зразок цього".</p>	<p>Sherlock, out of boredom, folded some 20 napkins into complex shapes in 2 minutes. John is extremely surprised by this and Sherlock justifies himself with this phrase. Thus, the translation does not convey the comicality of the situation. A holistic Transformation</p>

<p>46. «–You all right? –Hmm? Yeah, he's clueing. –What? – He's... Hmm? He's clueing for looks».</p>	<p>"- Не впадiть. - Вiн ключить. - Що? – - Вiн ключицить".</p>	<p>In this scene, both protagonists are drunk and their speech is incoherent. The translator used a holistic transformation and fusion of words, parodying dyslexia.</p>
<p>47. «A D–notice has been slapped on the entire incident».</p>	<p>"Гриф секретностi стосується всього iнциденту".</p>	<p>Adaptation of the British material labelling system is done by means of compensation and holistic transformation.</p>

<p>48. «–Are you tweeting? –No. –Well, that's what it looks like. –Of course I'm not tweeting. Why would I be tweeting?»</p>	<p>"-Ти що, строчиш у твiттер? - Нi. - А по-моєму, так. – - Нiчого я не строчу, який твiттер".</p>	<p>Addition, omission, grammatical substitutions.</p>
<p>49. «I just...By the pricking of my thumbs».</p>	<p>"Просто в мене якесь передчуття".</p>	<p>Integral Transformation.</p>
<p>50. «This whole thing's verging on OCD».</p>	<p>"На межi нав'язливої iдеї..."</p>	<p>OCD (obsessive-compulsive disorder) is relatively rarely used in everyday speech in Ukrainian, while in English OCD (obsessive-compulsive disorder) is relatively rarely used in everyday speech in Ukrainian, while in English it is used more often. is used more frequently. Since one of the symptoms of OCD is obsessive compulsive disorder, we use the term "obsessive compulsive disorder" more often. concretisation is, in our opinion. is, in our opinion, a good option.</p>

РЕЗЮМЕ

Тема курсової роботи: "Специфіка перекладу кінематографічних текстів"

Курсова робота присвячена вивченню особливостей перекладу кінематографічних текстів з однієї мови на іншу. Зосереджуючись на фільмах, серіалах та іншій кінематографічній продукції, досліджується вплив культурних, лінгвістичних та естетичних факторів на переклад.

Дана курсова робота пропонує аналіз та порівняльне дослідження різних методів перекладу кінематографічних текстів з метою розкриття їхньої специфіки та впливу на сприйняття глядачами.

Ключові слова: Кінематографічні тексти, Переклад, Культурні особливості, Лінгвістичні аспекти, Естетичні вимоги, Теорія перекладу, Техніки перекладу, Адаптація, Субтитри, Дубляж.