

МІНІСТЕРСТВО ОСВІТИ І НАУКИ, МОЛОДІ ТА СПОРТУ УКРАЇНИ

ХАРКІВСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ

імені В. Н. КАРАЗІНА

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ОСНОВИ АНГЛО-УКРАЇНСЬКОГО КІНОПЕРЕКЛАДУ

Навчальний посібник
для студентів 4 курсу
освітньо-кваліфікаційного рівня «Бакалавр»
денної форми навчання
факультету іноземних мов

Харків – 2012

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Л 84

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(протокол № 4 від 11 травня 2012 р.)*

Лукьянова Т. Г.

Л 84 Основи англо-українського кіноперекладу : навчальний посібник для студентів 4 курсу освітньо-кваліфікаційного рівня «Бакалавр» денної форми навчання факультету іноземних мов / Т. Г. Лукьянова. – Х. : ХНУ імені В. Н. Каразіна, 2012. – 104 с.

Навчальний посібник розрахований на студентів освітньо-кваліфікаційного рівня «Бакалавр» денної форми навчання факультету іноземних мов, а також на фахівців, які прагнуть вдосконалити власні навички та вміння у галузі кіноперекладу. Зміст посібника забезпечує засвоєння фонових знань, необхідних перекладачеві для роботи у галузі перекладу аудіо-медіальних текстів, стандартів субтитрування, лексикологічних та стилістичних аспектів перекладу, а також розвиток перекладацьких навичок та вмінь.

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ВСТУП

Курс письмового перекладу художніх фільмів належить до циклу професійно-орієнтованих дисциплін, передбачених програмою підготовки спеціалістів за фахом «Переклад», і може проводитися в межах спецкурсу у восьмому семестрі або в межах нормативного курсу практики перекладу на старших курсах.

Посібник побудований на автентичному матеріалі і охоплює п'ять розділів (останній розділ може бути використаним як джерело додаткових матеріалів). Завданням посібника є забезпечення фонових знань, необхідних перекладачеві для роботи у галузі перекладу аудіо-медіальних текстів, засвоєння стандартів субтитрування, лексикологічних та стилістичних аспектів перекладу, а також розвиток перекладацьких навичок та вмінь.

Модель формування умінь письмового професійно орієнтованого перекладу з англійської мови на українську у майбутніх перекладачів в межах кредитно-модульної системи навчання подана далі.

Змістовий модуль «Теорія та практика перекладу».
«Основи англо-українського кіноперекладу» (VIII семестр),
кількість аудиторних навчальних годин – 26, кількість кредитів – 1



План занять з навчання письмового професійно орієнтованого перекладу з англійської мови на українську у майбутніх перекладачів. Змістовий модуль
«Теорія та практика перекладу».
«Основи англо-українського кіноперекладу» (VIII семестр),
кількість аудиторних навчальних годин – 26, кількість кредитів – 1



Навчальний модуль 1
«_____Unit 1_____».
аудиторна робота – 4 год, самостійна робота – 4 год, контроль – 2 год



Навчальний модуль 2
«_____Unit 2_____».
аудиторна робота – 4 год, самостійна робота – 4 год, контроль – 2 год



Навчальний модуль 3
«_____Unit 3_____».
аудиторна робота – 4 год, самостійна робота – 4 год, контроль – 2 год



Навчальний модуль 1
«_____Unit 4_____».
аудиторна робота – 4 год, самостійна робота – 4 год, контроль – 2 год



Контрольний модуль,
аудиторна робота – 2 год, самостійна робота – 2 год

План занять з навчання письмового професійно орієнтованого перекладу з англійської мови українською та з української англійською у майбутніх перекладачів у галузі кіноперекладу показаний нижче.

Заняття (годин)	Зміст занять в класі (26 академічних годин)	Самостійна робота (26 академічних годин)
1 (2)	Вступна лекція. Unit 1 (вправи 1–7)	Unit 1 (вправи 8–11)
2 (2)	Диктант-переклад 1. Unit 1 (вправи 12–15)	Unit 1 (вправа 16)
3 (2)	Диктант-переклад 2. Контрольна робота 1	Консультації
4 (2)	Unit 2 (вправи 1–7)	Unit 2 (вправи 8–11)
5 (2)	Диктант-переклад 3. Unit 2 (вправи 12–15)	Unit 2 (вправа 16)
6 (2)	Диктант-переклад 4. Контрольна робота 2	Консультації
7 (2)	Unit 3 (вправи 1–7)	Unit 3 (вправи 8–11)
8 (2)	Диктант-переклад 5. Unit 3 (вправи 12–15)	Unit 3 (вправа 16)
9 (2)	Диктант-переклад 6. Контрольна робота 3	Консультації
10 (2)	Unit 4 (вправи 1–7)	Unit 4 (вправи 8–11)
11 (2)	Диктант-переклад 7. Unit 4 (вправи 12–15)	Unit 4 (вправа 16)
12 (2)	Диктант-переклад 8. Контрольна робота 4	Консультації
13 (2)	Модульна контрольна робота	Консультації

Відповідно до цього плану студенти отримують загальнотеоретичні засади перекладу субтитрів (вступна лекція) та працюють з розробленим нами комплексом вправ на 13 заняттях (усього 26 академічних годин), а також займаються самостійною роботою (включаючи консультації) протягом такої ж кількості годин. Чотири заняття відводяться на проведення проміжних контрольних робіт, під час яких студенти (на відповідному матеріалі) пишуть диктант-переклад, а також перекладають уривок із субтитрів до художнього фільму з англійської мови українською.

При складанні системи вправ ми спиралися на досвід інших авторів, що займалися теоретичними та практичними проблемами організації навчання професійно орієнтованого перекладу (Р. О. Матасов [10], І. В. Корунець [23]). Для ілюстрації згаданої системи вправ розглянемо їх послідовність у межах Розділу (*Unit*) 1, оскільки їх структура є однотипною і в решті розділів.

UNIT 1

Аудиторна робота (90 хвилин)

Вправа 1. На ознайомлення з розмовною лексикою (читання, переклад, визначення прийомів перекладу).

Вправа 2. На засвоєння розмовної лексики (пошук відповідників англійських слів і словосполучень, вибір синонімів).

Вправи 3. На засвоєння розмовної лексики (заповнення пропусків).

Вправа 4. На засвоєння розмовної лексики (синонімічна заміна).

Вправа 5. На диференціацію прийомів перекладу та обґрунтування їх вибору.

Вправа 6. На ознайомлення з прислів'ями та приказками (вибір відповідного визначення, обґрунтування обраних аналогій або еквівалентів).

Вправа 7. На компресію словосполучень.

Самостійна робота (90 хвилин)

Вправа 8. На диференціацію прийомів перекладу та обґрунтування їх вибору (розподіл власних імен та культурно специфічних реалій за поняттєвими категоріями і їх переклад)

Вправа 9. На диференціацію прийомів перекладу та обґрунтування їх вибору (розподіл ідіоматичних/фразеологічних виразів за поняттєвими категоріями і їх переклад)

Вправа 10. На визначення стратегій адаптації при перекладі назв кінофільмів.

Вправа 11. На трансформацію та компресію речень.

Аудиторна робота (90 хвилин)

Диктант-переклад. Контроль якості самостійної роботи.

1. Контроль якості перекладу тексту 2. Узагальнення і розвиток умінь аналізу й редагування, визначення стратегій, диференціацію прийомів, відсіювання проміжних варіантів та вибору кращого варіанта.

Вправа 12. На диференціацію прийомів перекладу та обґрунтування їх вибору

Вправа 13. На розвиток умінь аналізу тексту.

Вправа 14. Розвиток умінь аналізу й редагування тексту перекладу, відсіювання проміжних варіантів та вибору кращого варіанта. Редагування тексту, перекладеного студентами.

Вправа 15. На трансформацію тексту оригіналу та розвиток умінь письмового перекладу субтитрів з англійської мови українською на рівні тексту.

Самостійна робота (90 хвилин)

Вправа 16. На розвиток умінь письмового перекладу субтитрів з англійської мови на українську на рівні тексту.

Аналогічним чином реалізується програма навчання і в межах інших розділів (*Units 2–5*).

Структура посібника включає основний курс із вправами та додатки з англomовними текстами для самостійного перекладу.

При складанні цього посібника використані такі джерела:

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ЖАНРОВО-СТИЛІСТИЧНІ ОСОБЛИВОСТІ КІНОПЕРЕКЛАДУ: СУБТИТРУВАННЯ

Фільм – це полісеміотичне явище, здатне передавати значення через зображення, мовлення та музику; він є впливовим засобом для передачі цінностей, ідей та інформації. У технологічному плані фільм – це послідовність фотографічних зображень (кадрів), пов'язаних єдиним сюжетом, що містить звуковий супровід [8].

За ступенем документальності (достовірності) відеоматеріалу фільми класифікують на ігрові, документальні та науково-популярні. Ігрове кіно класифікують за тривалістю екранного часу; кількістю серій; за відношенням до першоджерела; аудіовізуальним рядом, художній формі; новаторським підходом; за цільовою аудиторією та її об'ємом; виробником; жанрами драматургії; цілями автора.

До цілей автора зокрема відносять художні інтереси (незалежне кіно), комерційні, суспільно-політичні (ідеологія) та змішані інтереси [8].

Жанрова приналежність фільму – це розподіл фільмів за певними типами на основі їх стилю, форми або змісту. Виділяють такі основні жанри: трагедія, кінокомедія, трагікомедія, драма, мелодрама, кіноепіпея, кінороман, кіноповість, кіноновела, детектив, авантюрний фільм, фантастичний фільм, казка, фільм жахів, музичний фільм тощо [4]. Дослідники помічають, що чіткої системи жанрового кіно на сьогодні не існує, оскільки вони стають менш визначеними та часто перетинаються.

Назва фільму відіграє велику роль у розумінні жанру фільму, встановлює зв'язок назви зі змістом, привертає увагу потенційного глядача своєю оригінальністю.

На початку ХХ сторіччя назви фільмів нагадували заголовки газет. Кінорежисери, знімаючи кіно, вагались з приводу того, чи має фільм розповідати життєві історії і, таким чином, назва мала б стати метонімією реальності, чи то сюжет фільму має бути вигаданим та метафоричним, а назва, – як у романі. У першому випадку фільм має бути чимось на кшталт візуального репортажу, подібного до газетного, і з відповідною назвою [5].

Спеціалісти-кінознавці виділяють у кінематографі два напрями: «лінію Люм'єра» та «лінію Мельєса». Вважається, що перша, «реалістична», поклала початок документальному кіно, а друга, «видовищна» – художньому [17, с. 37]. Брати Пате також були одними з перших, хто виділив різницю між художнім та документальним кіно. Відтоді назви приймають будь-яку форму, однак мають бути зрозумілими, хоч це не виключає використання у назві гри слів та загадок [5].

Назва фільму має певну функцію стискання змісту усього фільму у коротку фразу [13]. Тож перекладач має це враховувати для досягнення адекватності перекладу назв англomовних фільмів. Назва як одна з домінуючих

позицій художнього твору відображає загальні тенденції перекладів і відрізняється різноманітними адаптаціями, які характеризують як особливостями різних мовних, стилістичних, аксіологічних систем, так і розбіжності у когнітивних процесах, пов'язаних зі специфікою сприйняття і перетворення певної «чужої» реалії, події, (арте)факту.

Прагматика оригінальної назви зумовлює використання різноманітних стратегій адаптації, які допомагають потенційному глядачу виводити адекватний змісту фільму смисл.

При перекладі назв фільмів залучають такі стратегії адаптації. Першою стратегією є дослівний переклад, до якого вдаються якщо у назві нема соціально-культурних реалій, які неможливо перекласти або відмінностей за формою та змістом [13]:

1. *The Ruling Class* – *Правлячий клас*.
2. *Hard Times* – *Важкі часи*.
3. *Dutch* – *Датч*.
4. *Tucker: The Man and His Dream* – *Такер: Людина та його мрія*.

Другою стратегією є трансформація назви, що обумовлено різноманітними факторами: лексичними, стилістичними, функціональними, прагматичними. При перекладі залучають смислову адаптацію, за допомогою якої замінюють або додають лексичні елементи, які пов'язані із сюжетом фільму. Деякі елементи вилучають. Наприклад:

5. *The Last Detail* – *Останній наряд*.
6. *Absolute Beginners* – *Новачки*.
7. *The Tragedy of Othello: The Moor of Venice* – *Отелло*.
8. *Young Doctors in Love* – *Лікарня, молодість, кохання*.

Ще однією стратегією є заміна назви фільму через неможливість передати прагматичний зміст вихідного тексту. «Найбільшу складність при перекладі викликають фразеологізми, гра слів й навмисно змінених стійких виразів, зміст яких є прозорим лише для тих, хто добре знає культуру англomовних країн» [16, с. 89]. Прагматична адаптація також викликана завдяки використанню реалій та авторської словотворчості, які несуть певне смислове навантаження і є незрозумілими при дослівному перекладі [13]. Повернення до оригінальної назви, до першоджерела, також призводять до зміни назви. Наприклад:

9. *Jawbreaker* – *Королеви вбивства*.
10. *F/X* – *Ілюзія вбивства*.

Назва фільму, певною мірою, має рекламну функцію. Тоді оригінальна назва трансформується так, щоб зацікавити потенційного глядача.

Довгі та складні назви підлягають скороченню, часто сильно трансформуючись, зберігаючи, однак, посилання на жанр кінофільму та його сюжет:

Назви фільмів можуть задавати тон, настрій, нести певний емоційний заряд, що приваблює потенційного глядача. Назва виокремлює певну точку

зору, налаштовує на певне сприйняття та інтерпретацію тексту, чи то дає короткий зміст фільму [5].

Актуальність кінотексту як комунікативного цілого проявляється у прагненні носія культури до його повторного сприйняття – перегляду. Вербально виражена готовність респондента переглянути кінотекст часто характеризує затребуваність кінотекста, аніж частота його телевізійного відтворення [17, с. 82].

Кінотекст є найбільш типовою формою креолізованого тексту. Креолізований текст має вербальну (мовну/мовленнєву) та невербальну складові [2, с. 106; 18, с. 180–181]. Кінотекст також розуміють як зв'язне, цілісне і завершене повідомлення, що виражається за допомогою вербальних (лінгвістичних) й невербальних (іконічних та/або індексальних) знаків, які організовані відповідно до задуму колективного функціонально диференційованого автора за допомогою кінематографічних кодів, і яке зафіксоване на матеріальному носії і призначене для відтворення на екрані і аудіовізуального сприйняття глядачами. Колективне авторство у кіно – це спільна робота сценариста, режисера, акторів, костюмерів, композиторів тощо [17, с. 25–26, 37]. Відтак, кінотекст є продуктом суб'єктивного осмислення дійсності колективним автором.

Структурною одиницею кінотексту є кадр, який містить значення кіномови [2; 19, с. 309]. Кадр наближує кінотекст до мовлення, оскільки вносить у мову дискретність [2, с. 107]. Кадри поєднуються за допомогою монтажу, який вважають ідентичним до поєднання морфем у слова, а слів – у речення [2; 19, с. 343–344]. Тож можна вивести систему подібного та відмінного, що дозволяє бачити у кіномові різновид мови як суспільного явища [2; 19, с. 312].

Кінотексту притаманні універсальні текстові категорії, які дослідники вважають обов'язковими для художнього тексту. Кінотекст виконує комунікативну функцію при взаємопроникненні двох принципово відмінних семіотичних систем (лінгвістичної і нелінгвістичної), тобто є специфічною формою креолізованого тексту, що зафіксований на матеріальному носії й призначений для відтворення на екрані й аудіовізуального сприйняття глядачами [17, с. 37].

Художнім є кінотекст, в якому домінують іконічні знаки та стилізоване розмовне мовлення, нехудожнім – той, в якому домінують індексальні знаки і наукова або публіцистична мова [9].

Оскільки переклад охоплює щонайменше дві мови і дві культурні традиції, перекладачі постійно вирішують проблему відтворення культурних аспектів, імпліцитно закладених в тексті оригіналу. Культурне підґрунтя для перекладу набуває різних форм в широкому діапазоні: від лексики та синтаксису до ідеології і способу життя в певній культурі [11, с. 14, 15].

До основних проблем письмового художнього перекладу відносять вилучення дослівного перекладу, або «кальки»; переклад стійких виразів;

переклад гумору; збереження стилю та культурних особливостей певної епохи, збереження індивідуальності та адаптація під певну культуру [14].

Адаптації художніх фільмів вимагають відмінного знання рідної мови. При перекладі реплік необхідно брати до уваги вік і культурний рівень того, хто говорить, образність складу і контекстуальне значення фраз [12].

Перекладачеві також необхідно підкреслити колорит іншомовної культури, який відображено у специфічному гуморі, грі слів, розмовній лексиці, сленгу, інтонаціях героїв і який є віддзеркаленням ідей режисера та сценариста кінофільму [15, с. 156].

Кінопереклад є більш вільним, ніж переклад художнього твору і має свої відмінні риси. Переклад художніх фільмів пов'язаний як з лінгвістичними, так і з певного роду технічними труднощами, що можуть вплинути на адекватність та еквівалентність перекладу і синхронність артикуляції реплік акторів та їх дублерів [15, с. 153].

Переклад відеоматеріалу проводять у двох напрямках одночасно: письмово та усно. Переклад виконується з готових роздрукованих реплік. Для точного збереження стилю та смислового навантаження фраз текст паралельно звіряють із відео [12]. Це відбувається через необхідність синхронізувати рухи губ акторів та репліки дублерів. Тож перекладач має трансформувати текст таким чином, щоб аудіовихід співпадав із відеорядом Переклад фільму – це чіткий змістовий та інтонаційний супровід відеоряду [15, с. 154, 155].

Беручи до уваги різницю у побудові фраз у різних мовах, перекладач має не тільки зберегти оригінальний зміст, але й підібрати фрази однакової довжини. Для того, щоб зафіксувати момент проголошення репліки, необхідно вставляти тайм-коди, які допомагають вкласти в хронометраж. Готовий текст перекладу необхідно оформляти із специфічним форматуванням. Сторінки мають декілька розділів: ім'я персонажу, тайм-коди й репліки [12].

Тайм-код (англ. *time code*) – професійна назва часового коду – спеціальний цифровий сигнал, який записують разом із відеосигналом або звуком для синхронізації зображення з кількох відеокамер й звукового супроводу [20]. Тобто цифри таймера, що рухаються у будь-якому з верхніх кутів зображення (на касеті) – це і є тайм-код. Замовник може вимагати вказувати тайм код реплік. Зазвичай ставлять тайм-код кожної першої репліки у діалозі після тривалої паузи – це робиться для того, щоб режисер та актори знали, коли починається наступний розмовний уривок. Не рекомендують використовувати у якості тайм коду лічильник вашого відео, оскільки він може не збігтися із тайм-кодом, який записав замовник. Місце для зазначення тайм-коду реплік є у шаблоні тексту перекладу від замовника [21].

Виділяють такі основні види перекладу, як дубляж, закадровий переклад, субтитрування. Дубляж (*dubbing*) – це вид перекладу аудіовізуальних творів (фільмів, мультфільмів, телесеріалів, аніме тощо), за якого здійснюється повна заміна іншомовного мовлення акторів на іншу мову з метою трансляції цього твору у іноземних країнах.

Переклад синхронізується з мімікою акторів і артикуляцією (ліпсинг). При підборі акторів для дублювання враховується оригінальний голос, темперамент персонажа й голосовий вік. Важливим елементом дубльованого кінофільму є відповідність звучання голосу акустичним умовам. Цей тип перекладу вважають дорожчим за субтитрування та закадровий переклад, однак є найбільш прийнятним для глядачів [1; 3].

Закадровий переклад (voice-over) – це вид перекладу аудіовізуальних творів, за якого перекладені репліки акторів озвучення можна чути поверх оригінальної звукової доріжки твору.

Закадровий переклад може бути озвученим в один голос (це характерно для піратських копій фільму, або для документальних фільмів) або цілою командою професійних акторів. Виділяють також професійний (актори) та аматорський (не актори) закадровий переклад. Цей вид перекладу є найбільш популярним для телевізійних каналів і озвучення фільмів, які не виходять у кінотеатральний прокат. Він дешевший за дубляж і його можна виконати у коротші строки [1; 3].

Субтитри (subtitling) – текстовий супровід відео на мові джерела, який дублює або доповнює звукову доріжку. У субтитрах відображене мовлення людей і персонажів у кадрі [1]. Субтитри необхідні для тих, хто озвучує фільм, для глядачів із вадами слуху, для тих, хто вивчає мову оригіналу тощо. Субтитри можуть бути використані іноземцями як для створення синхронізації, так і для перекладу своєю мовою [7].

Субтитри розрізняють за ступенем деталізації подій. Звичайно субтитруються лише репліки персонажів. Іноді вдаються до перекладу надписів, які з'являються у кадрі. Також субтитри необхідні для людей з вадами слуху для фіксації важливих звукових подій. Наприклад, у фільмах жахів або військових фільмах тощо звуки зловісного скреготу чи виття сирени будуть позначені на екрані субтитрами «скрегіт» та «виття сирени» відповідно.

Субтитри можуть бути включеними у відеоряд, накладеними поверх зображення або отриманими з окремого файлу з їх текстом. Поширеним є створення кустарних субтитрів (так званий *фенсаб*). Такі субтитри поширюються або разом із відео (вшиті субтитри, або жорсткі субтитри – від *англ.* hard subtitles), або у вигляді окремих файлів (зовнішні, ті, що можна відключити, м'які субтитри – soft subtitles).

Вбудовані субтитри – це субтитри, накладені на відеопотік у процесі кодування та перекодування відеофайла. Такі субтитри є частиною кадру. Вирізати такі субтитри складно.

Зовнішні субтитри – це субтитри у вигляді окремого файлу, у якому вказані початок та кінець субтитру, текст субтитру й різноманітна службова інформація (колір, позиція тощо). Такі субтитри часто мають текстовий формат.

Стандартизація субтитрів у Європі. Субтитри забезпечують максимальну оцінку і розуміння сюжету фільму, максимізують чіткість і легкість для читання тексту субтитрів.

Положення на екрані. Субтитри розміщують у нижній частині екрану, на горизонтальній осі, щоб око глядача не додало довгий шлях уздовж сторін екрану. Знизу, справа та зліва має лишатися не менше 1/12 від висоти кадру та повної ширини екрану. Зверху субтитри розміщують вкрай рідко. Текст має бути відцентрованим, однак текст розміщують за лівим краєм, якщо це діалог. Перед початком кожної фрази діалогу має стояти тире.

Число рядків. За раз у субтитрі може бути представлено максимум два рядки, що забезпечуватиме закривання кадру текстом субтитру не більш ніж на 2/12 частини. Якщо текст можна укласти в один рядок, то він має займати нижнє положення із запропонованих, щоб якнайменше перекривати фонове зображення.

Число символів у рядку. Кожний рядок має вкладатися приблизно у 35 символів, кількість символів, що перевищує 40 у рядку, зменшує чіткість субтитру, оскільки призводить до зменшення розміру шрифту.

Шрифт. Рекомендовано користуватись шрифтами Helvetica й Arial. Колір тексту має бути блідо-білим (не яскравим) аби не перевтомлювати очі глядача. Контур тексту має бути сірим, а не чорним.

Принципи при перекладі текстів. Довгий субтитр, що складається з одного рядка, необхідно сегментувати у субтитр з двох рядків для прискорення процесу прочитання. Для цього текст субтитру необхідно розбити на фрагменти у вищих синтаксично можливих «ключових» словах. Якщо речення не вписується у один або два рядки субтитру, воно переходить у новий субтитр. Верхній та нижній рядок двохрядкового субтитру мають бути пропорційно рівними за довжиною, оскільки людське око краще пристосоване до прямокутного формату.

Розмір репліки та субтитру мають співпадати. Необхідно уникати злиття двох і більше висловлювань в один субтитр.

Вилучення деяких слів з оригінального тексту. Рішення щодо вилучення інформації з тексту залежить від важливості інформації. При перекладі субтитру необхідно знайти баланс між максимальним збереженням оригінального тексту та розуміння сюжету й наданням достатнього часу для обробки оком та мозком іншої частини слухових та візуальних елементів.

Із тексту рекомендовано вилучати усі вигуки, звернення, присвійні займенники, вигуки, вставні слова (наприклад: *О!; ну що ж; я б так сказав*), тавтологічні прикметники/прислівники (наприклад: *дуже великий => величезний*). Усі ці вирази не несуть смислового навантаження. Звернення залишають лише у таких випадках:

- якщо звертаються до однієї людини з цілої групи людей;
- якщо персонажа окликають на вулиці;

- якщо персонаж з'являється вперше на екрані й необхідно познайомити глядачів із ним;
- якщо звертання неможливо уникнути.

Короткі однозначні відповіді типу *yes, no, ok, sorry, thanks, please* тощо також можна вилучати з перекладу, оскільки з ними знайома більшість людей. Однак ця рекомендація не стосується нечітких, сленгових, розмовних версій, які не відомі широкому загалу (наприклад: *yup, okey-dokey*, тощо).

Завжди зберігаються власні назви та слова, які були запозичені або виступають у ролі вихідного, або коли слова запозичені з третьої мови. Дослідження стверджують, що коли у репліці є такі лінгвістичні слова з еквівалентним перекладом, то у субтитрах необхідно використовувати саме цей варіант, через постійний механізм перевірки дії у мозку глядачів (наприклад: *secret* – *секрет*, а не *таємниця*).

Вибір способу перекладу значно сприяє сприйняттю фільму мови джерела у цільовій культурі. Однак не існує одного універсального способу перекладу фільмів. Способи залежать від різноманітних факторів, таких як історія, культура, традиція перекладу, різноманітні фактори пов'язані з аудиторією, типом фільму, наявними фінансовими ресурсами. Також важливим є взаємозв'язок між культурами цільової мови та мови джерела, оскільки це значно впливає на процес перекладу. Так, перекладачеві кінотексту необхідно звертатися до усіх можливих способів перекладу, за допомогою яких можна досягти правильного адекватного перекладу. Виділяють такі способи перекладу:

- | | |
|---|--|
| • Словниковий відповідник | • Контекстуальна заміна |
| • Транскодування | 1) конкретизація слова; |
| а) транслітерування; | 2) генералізація слова; |
| б) транскрибування; | 3) додавання слова; |
| с) змішане транскодування; | 4) вилучення слова; |
| д) адаптивне транскодування; | 5) смисловий розвиток; |
| е) транскодування з описовим перекладом; | 6) заміна однієї частини мови на іншу; |
| ф) транскодування з пояснювальними словами. | 7) антонімічний переклад; |
| | 8) перестановка слова. |
| • Калькування | • Описовий переклад |

Найпоширенішим способом у процесі перекладу субтитрів англomовних кінотекстів є вилучення, що є закономірним, оскільки сутність будь-якої репліки необхідно вмістити на невеликій екранній площі, максимально точно передавши зміст, і дати можливість глядачам встигнути прочитати її до зміни її наступним субтитром; перекладачі також часто вдаються до конкретизації значення та трансформації додавання слова. Взагалі контекстуальна заміна при перекладі значно допомагає перетворювати складні громіздкі конструкції на більш прості синтаксичні структури. Зміни синтаксичної структури речення є

виправданими, якщо досягнуто баланс між семантичними (сміслові навантаження), прагматичними (функція) та стилістичними аспектами.

Складні синтаксичні речення можна замінити на прості шляхом зміни пасивних конструкцій на активні, способом антонімічного перекладу, скороченням часових зворотів для часових підрядних речень, вилучення подвійного вставлення дієслова, заміни дійсного способу прямим питанням або наказовими реченнями. Іноді такі трансформації призводять до порушення смислу, прагматики та стилістики висловлювання, тоді довше за кількістю символів речення, що адекватно передає зміст, є кращим. Наприклад:

1. *Ми пішли до ресторану, у якому ще ніколи не були* (50 символів з пробілами) => *Ми пішли до нового ресторану* (28 символів з пробілами).
2. *Я почну готувати, як тільки додивлюся фільм* (44 символи з пробілами) => *Я почну готувати після фільму* (30 символів з пробілами).
3. *Те, від чого б я зараз не відмовилась – відпочинок на узбережжі моря* (68 символів з пробілами) => *Я б зараз відпочила на узбережжі* (32 символи з пробілами).
4. *Я б хотіла відпочити у Туреччині, а мама хотіла б відпочити у Греції* (69 символів з пробілами) => *Я б хотіла відпочити у Туреччині, а мама – у Греції* (51 символ з пробілами).
5. *Я хотіла б отримати свої гроші назад* (37 символів з пробілами) => *Віддайте мені гроші* (20 символів з пробілами).

Акроніми, апострофи, цифри й символи. Акроніми, апострофи (для англійської мови та ін.), символи можна використовувати для забезпечення «економного» формулювання речення шляхом скорочення кількості знаків. Однак скорочення можна використовувати, якщо вони добре впізнавані. Цифри пропонується використовувати на позначення числа більшого за дванадцять, але це не стосується числових виразів типу «четверо з нас», «тисячі людей». Використовуйте символи, які поширені у друкованих виданнях і є зрозумілими як для усіх соціальних, так і вікових груп.

Діалекти дозволено використовувати лише в разі їх неодноразового використання у друкованих матеріалах. Фонетична або синтаксична транскрипція розмовної форми регіональних або соціальних діалектів не рекомендована.

Непристойні слова. При евфемістичному перекладі відбувається заміна грубих або різких слів і виразів м'якими або умовними позначеннями. Такий переклад є наслідком лексичного табу, який завдяки різним упередженням, марновірствам, релігійним віруванням накладається на вживання назв певних предметів і явищ навколишнього світу. На сучасному етапі відбуваються процеси деевфемізації, коли непристойні слова не підлягають цензурі; їх вилучення може бути продиктоване економією місця при їх частому повторі.

Специфічні культурні лінгвістичні елементи відображаються шляхом прямої культурної передачі реалії, перестановкою або перестановкою з поясненням, простим поясненням, за допомогою вилучення.

Вибір залежить від контекстної, лінгвістичної слухової й візуальної ситуації, що відбувається на екрані [22].

Таким чином, для якісного перекладу художніх фільмів перекладачеві необхідно чітко розуміти авторську ідею і передати її з усіма нюансами авторського тексту зі збереженням індивідуального стилю автора.

При перекладі назв фільмів перекладач має застосовувати відповідні стратегії адаптації для адекватного перекладу. Найпростішим є дослівний переклад (калькування), до якого вдаються тоді, коли утворений таким чином перекладний відповідник не порушує норми вживання і сполучуваності слів в українській мові [6, с. 286].

Другою стратегією є трансформація назви за допомогою смислової адаптації. За неможливістю використання дослівного перекладу перекладач вдається до перекладацьких лексичних трансформацій: додавання, вилучення, заміни тощо. Потрібно пам'ятати, що назва фільму у перекладі має відображати жанр і сюжет і, звичайно, якомога більше бути схожою на оригінальну назву.

До повної заміни назви фільму вдаються лише у випадку неможливості передати прагматичний зміст вихідного тексту через використання реалій, гри слів, навмисно змінених стійких виразів, авторської словотворчості тощо, зміст яких зрозумілий лише тим, хто знайомий із мовною та етнокультурною специфікою соціуму. Також перекладач не має забувати про те, що додавання емоційного забарвлення при перекладі деяких назв фільмів, звичайно із дотриманням жанру та сюжету та оригінальної назви, сприятиме популярності картини, тому назви мають провокувати, зацікавлювати і легко запам'ятовуватись, що залучить більшу аудиторію для його перегляду.

Стилістична обробка й адаптація кінотексту має відбуватися із урахуванням реалій і традицій країни, мовою якої робиться переклад. Вибір виду перекладу цілком залежить від технічних та фінансових можливостей як замовника, так і бюро перекладу, однак найбільш прийнятним для глядача вважається дублювання. Вибір способу перекладу значно сприяє сприйняттю фільму мови джерела у цільовій культурі.

UNIT 1

Ex 1. Read the polylogue based on the TV series *Two and a Half Men*. Translate the text into Ukrainian paying attention to words and word-combinations in bold type. Explain the choice of their translation method. Compress the text retaining content and artistic merits of the original.

(answering machine) Hey, it's Charlie. Do your thing when you hear the beep.

Alan Charlie, it's Alan. Your brother. **No big deal**, just wanted to **touch base**. My wife threw me out, and I'm kind of losing the will to live. So, when you get a chance, I'd really love to... I don't know...

(Charlie answers the phone) Alan, I'm sorry to hear about that. So, where you gonna go, to a hotel? ...I guess you could stay here.

Alan **Thanks a million**. This is just until things **settle out**. A couple of days **max**. She will **come to her senses**.

Charlie Okay. I'll see you when you get here.

(Two hours later in Charlie's house)

Alan Twelve years, and she just throws me out. I mean, what was the point of our wedding vows? You know, "**Till death do us part**." Who died? Not me. Not her. You know, I'm a good husband. I'm faithful.

Charlie Is she?

Alan Is she what?

Charlie Faithful.

Alan Don't be ridiculous. Judith doesn't even like **have a go at it**...And Jake. This could just destroy Jake.

Charlie Jake?

Alan My son.

Charlie Teenagers are pretty **sophisticated** these days.

Alan He's 10.

Charlie Oh...Look, you can have the guest room. I'll grab some sheets.

Alan That's okay. I brought my own.

Charlie You brought your own sheets?

Alan I like my sheets.

Charlie Okay, then, good night.

Alan No, wait... I mean, we hardly ever talk to each other.

Charlie What do you want to talk about, Alan?

Alan I don't know. I was named Chiropractor of the Year by the San Fernando Valley Chiropractic Association. What about you? What's going on with you? **Fill me in**.

Charlie Well, Alan, there's not much to say. I make a lot of money for doing very little work. I date beautiful women who don't ask about my feelings. I drive a **Jag**, I live at the beach, and sometimes in the middle of the day, **for no reason** at all, I like to make myself a big **pitcher** of margaritas and **take a nap** out on the sundeck.

Alan ...Good night, Charlie.

Charlie Good night.
(In the morning)

Charlie What are you doing here, Jake?

Jake My mom brought me. Will you take me swimming in the ocean?
(Alan's son)

Charlie Can we talk about it after my head stops exploding?

Jake Why is your head exploding?

Charlie Well, I **got bombed** last night.

Jake If it makes you feel bad, why do you drink it?

Charlie Nobody likes a **wiseass**, Jake.

Jake You have to put \$1 in the **swear jar**.

Charlie **Tell you what**, here's \$20. That should cover me till lunch. Come on, kid, we'll have breakfast out on the deck.

Jake My mom and dad are **splitting up**.

Charlie Yeah. It looks that way. You're lucky. When I was your age, I could only dream about my parents splitting up.

Jake Your mom is my grandma.

Charlie **Yep**.

Jake Grandma says you're a bitter disappointment.

Charlie ...Thanks. Hey, **sport**, what are you smiling about?
(Jake is looking into the fridge)

Jake You don't have any food.

Charlie Yeah, but I'm not the one who's hungry. Who's smiling now, **shorty**? ...You drink milk?

Jake Just with cereal. I'd like **to chow down on** some muffins... and ice-cream.

Charlie **No way, sweet tooth**. You'll explode.

Alan You two are really good together.

Charlie Thank you. Well, **make yourselves comfortable** here and I've gotta **bounce**. I'm having dinner with a raven-haired **bombshell** in an hour. Buy now.

Alan Good luck.

Ex. 2. Match the word/idiom with the correct definition. Suggest suitable Ukrainian versions for the following words/idioms. Define the ways in which their meaning can be faithfully conveyed:

1) no big deal	a) be intimate with smb, have sexual intercourse with
2) touch base	b) give details; to provide with information that is essential or newly acquired

3) settle out	c) for mere pleasure, for fun
4) have a go at it	d) begin thinking sensibly
5) max	e) smart aleck, smarty pants, upstart
6) come to senses	f) not difficult or troublesome; to not be a serious problem; no biggie, no prob, no big whoop
7) till death do us part	g) a jar in which people have to put a certain amount of money each time they swear; a way to 'cut back' on swearing.
8) sophisticated	h) object of ridicule, clown, fool
9) fill me in	i) jar, jug
10) Jag	j) resolve, straighten out
11) for no reason	k) a sexually attractive woman, dolly bird, temptress, femme fatale, fox
12) take a nap	l) settle into a comfortable sitting position, enjoy physical comfort
13) get bombed	m) the maximum, maximal, maximally
14) wise-ass	n) to sleep for a brief period, often during the day; doze; catch forty winks, catnap, take a siesta, get some shut-eye
15) swear jar	o) a car from Jaguar Cars
16) tell you what	p) eat smth
17) split up	q) a strong liking for sweet food; chocoholic
18) yep	r) contact smb, get in touch, connect, establish communication
19) sport	s) out of the question; forget it, nix
20) shorty	t) leave
21) pitcher	u) this is what I think
22) chow down on smth	v) experienced; not easily deceived; knowledgeable and cultured; self-confident; lacking natural simplicity; very complex or complicated
23) no way	w) yes, it is so, OK, all right, yeah, absolutely
24) sweet tooth	x) get drunk, get wasted
25) make oneself comfortable	y) a short person
26) bounce	z) break up, separate, part, split
27) bombshell	aa) the only thing which can put an end to your marriage is the death of either partner

Ex. 3. Use the words/idioms below to complete each of the following sentences. Translate:

<i>bombshell</i>	<i>sport</i>	<i>sophisticated</i>
<i>bounce</i>	<i>shorty</i>	<i>chow down</i>
<i>have a sweet tooth</i>	<i>touch base</i>	<i>No way!</i>
<i>split up</i>	<i>make yourself comfortable</i>	<i>come to your senses</i>
<i>swear jar</i>	<i>I'll tell you what</i>	<i>yep</i>

1. I can easily do without chocolate. It isn't too much of a problem as I don't _____. 2. _____, it's a wonder Elise didn't have a heart attack when she got that bill. 3. Who made you put on this hat, _____? 4. I wondered how long it would take you to _____. 5. Did you know they _____ in February? 6. Are you free tonight? – _____. 7. The phrase 'blonde _____' was first used to describe Jean Harlow. Her US film 'Bombshell' was released in 1933. 8. How do you do, _____? 9. Here we offer _____, modern facilities for teaching, learning and research, including computing and experimental laboratories. 10. _____ in the chair while I fix us some snacks. 11. I'm going to _____. I have to get up early tomorrow. 12. He's always ready to _____ at dinner time. 13. If we had a _____ that we actually used, there would be enough money in it to pay off our mortgage. 14. Me get anywhere near a plane ever again? – _____! 15. I urgently need to _____ with my niece who works in the field of plastic surgery as my new girlfriend wants to get more details about breast augmentation.

Ex. 4. Rewrite the following sentences using a word/idiom from the text instead of their synonyms. Translate:

1. Did you finally *get in touch* with your long-lost cousin? 2. I'll be back when everything *straitens out*. 3. *Jar* of margaritas is a modified recipe from Stephen Pyle's restaurant in Dallas, Texas. Yum! Servings: 4 glasses. 4. To have and to hold, from this day forward, for better, for worse, for richer, for poorer, in sickness or in health, to love and to cherish *till the death of either partner*. 5. The guy broke the window *for mere pleasure* at all. 6. Never *doze* with your pet rattlesnake. 7. Young women are rather *knowledgeable and cultured* these days. 8. These guys do nothing but *get drunk* every other night. 9. The car can seat five adults, but that's *the maximum*. 10. I wasn't at the party. How was it? *Tell me in detail*. 11. We'll have to pay a little more – it's *no big whoop*. 12. I wish you would *begin thinking sensibly* and look for a better job. 13. They've never *had sexual intercourse*. Your husband never knew this woman. 14. *Jaguar* made its name by producing a series of eye-catching sports cars. 15. Chris Matthews said Tuesday that former President George W. Bush had a "*smart aleck*" attitude about terrorist leader Osama bin Laden.

Ex. 5. Translate the following sentences. Suggest suitable Ukrainian slang versions. Define the ways in which their meaning can be faithfully conveyed:

1. Craig's corvette was *phat*! 2. Jaquin think he's *all that*. 3. Check out his *pimp* ride! 4. Let's get this party *poppin*. 5. Let me *ax* you somtin'! 6. Why are you so *noid*, my man! 7. If you keep acting so *dorky*, Doug, you'll never get friends. 8. Check out that *balla*' over there . . . let's jack his car! 9. I got all my *peoples* out on 100th and Crenshaw! 10. Mr. Randols *eyeballed* his daughter's new boyfriend. 11. I'm about to *pearl*. *Peace out*! 12. If I can't bake *cake*, then I'll take *cake*. 13. Woody, I'm straight broke. Let's hit up *AM/PM* and get us some *cheappuccinos*. 14. Why you *cheezin*' so big? 15. Kit, this place is *da bomb*!

Ex. 6. Suggest suitable definitions for the English proverbs and sayings in Part I. Use Part II for the purpose. Offer corresponding Ukrainian semantic analogies/equivalents:

I

1. A bird in hand is worth two in a bush. 2. Don't judge a book by its cover. 3. All that glitters is not gold. 4. Give someone an inch and they will take a mile (or yard). 5. A burnt child dreads the fire. 6. Dogs of the same street bark alike. 7. Better late than never. 8. Boys will be boys. 9. First things first. 10. Every man is the architect of his own fortune. 11. An onion a day keeps everyone away. 12. Be swift to hear, slow to speak. 13. Beauty is only skin deep. 14. Blood will out. 15. Everything in the garden is rosy.

II

A. Listen carefully before speaking. B. A person's character is more important than their appearance. C. A bad experience will make people stay away from certain things. D. It's better to do something, even if it's late, than not do it at all. E. It's better to keep what you have than to risk losing it by searching for something better. F. Give someone a little and they will want more – some people are never satisfied. G. People from the same background have the same behaviour. H. Don't judge by appearances. I. Boys, and sometimes men, behave in a childish way from time to time. J. A person's background or education will eventually show. K. A humoristic version of "an apple a day..." L. Everything is satisfactory. M. Appearances can be deceptive. N. Life is what you make it. O. You should start with the most important duties or concerns.

Ex. 7. Suggest Ukrainian single word equivalents for the following English expressions:

1) Johnny-come-lately; 2) null and void; 3) soft in the brain; 4) American men, women and children; 5) kick the bucket; 6) a shot in the blue; 7) out of the clear sky; 8) silly little thing; 9) lovely little face; 10) a simple innocent; 11) to murder and

kill; 12) mother's mark; 13) on the alert; 14) give a lift; 15) rejected and repudiated; 16) to take heart; 17) to wear one's heart on one's sleeve.

Ex. 8. Identify methods and ways of translating various proper names and other culture-specific realia. Classify them into the following categories:

**1) geographical names; 2) drugs; 3) brands; 4) famous people;
5) holidays; 6) government; 7) events; 8) the Bible; 9) mythology.**

1) Dionysus; 2) the Aloha State; 3) Aphrodite; 4) Dixie Cup; 5) Jesus; 6) Zeus; 7) Nativity of Christ; 8) D-Day; 9) Queen Victoria; 10) Little Rhody; 11) Apollo (*Greek*); 12) Seconal; 13) Hartz; 14) Carling; 15) PG Tips; 16) Abraham Lincoln; 17) Taco Bell; 18) the Mother of God; 19) Muhammad Ali; 20) bank holiday; 21) Athena; 22) front-benchers; 23) the Golden State; 24) Hestia; 25) the Crown Jewels; 26) Denny's; 27) Pearl Harbor (Operation Al); 28) the Immaculate Conception; 29) Jukon; 30) Jordan Dinner; 31) back-benchers; 32) the Holy Trinity: God the Father, God the Son, God the Holy Spirit; 33) Pizza Hut; 34) the Commonwealth; 35) Ares; 36) the Establishment; 37) Demeter; 38) the Blessed Virgin Mary; 39) Artemis.

Ex. 9. Define the ways of faithful translating the following idiomatic/phraseological expressions. Classify them into the categories:

**1) absolute equivalent; 2) near equivalents; 3) genuine analogies;
4) approximate analogies; 5) descriptive translating.**

1) The Trojan War; 2) one's own flesh and bone; 3) Augean stables; 4) prodigal son; 5) to cast the first stone at; 6) as pale as paper; 7) blue blood; 8) measure twice, cut once; 9) an ass in a lion's skin; 10) baker's dozen; 11) to burn bridges; 12) something is rotten in the state of Denmark; 13) to have the ready tongue; 14) to cross the Rubicon; 15) Janus-faced; 16) as wise as Solomon; 17) like mistress, like maid; 18) Pyrrhic victory; 19) a stitch in time; 20) the fifth column; 21) to get the blues; 22) the die is cast; 23) Achilles' heel.

Ex. 10. Define adaptation strategies used by translators in film title translating. Explain the choice of a strategy:

1) Caligula – Калігула; 2) The 47 Ronin – Роніни Ако; 3) Scary Movie – Дуже страшне кіно; 4) Casino Royale – Казино Рояль; 5) 3-Iron – Порожній будинок; 6) The Fifth Element – П'ятий елемент; 7) A.I. Artificial Intelligence – Штучний інтелект; 8) Dark City – Темне місто; 9) Cats and Dogs – Коти проти собак; 10) Die Hard – Міцний горішок.

Ex. 11. Compress the sentences retaining their content:

Model: Ми пішли до ресторану, у якому ще ніколи не були (50 символів з пробілами) => Ми пішли до нового ресторану (28 символів з пробілами).

1. The first time she stole something Poly was eight years old. 2. She and her mother had gone in the car to have tea with her aunt, so that she could play with her cousins, James and Lizzie. 3. As soon as they were inside and the door was shut her aunt put her over her knee and smacked her hard, ten sharp blows across her bottom. 4. In the same class at school there was a girl called Abigail Robinson. 5. Can't I have a little rest? 6. It was not uncommon for him to steal money from his parents. 7. This man is not slow in the matter of judging people by their appearance. 8. It is not unnatural that she helps her mother every now and then. 9. She must be left to herself for some time. 10. He was haunted by fear.

Ex. 12. Define translation methods used by film translators. Explain the choice of a method:

1. I had the craziest dream last night. – Мені наснився просто божевільний сон. 2. I was dancing the White Swan. – Я танцювала партію Білого Лебедя. 3. It was different choreography, though. It was more like the Bolshoi's. – Хоча хореографія була іншою. Як у Большому театрі. 4. It was the prologue, when Rothbart casts his spell. – Це був пролог, коли Ротбарт промовляє заклинання. 5. Look how pink. So pretty... Pretty! – Який рожевий! Просто красень... красень! 6. He promised to feature me more this season. – Він пообіцяв мені більше ролей в цьому сезоні. 7. Well, he certainly should. – Йому варто вже давно це зробити. 8. You've been there long enough, and you're the most dedicated dancer in the company. – Ти з ними довго танцюєш. До того ж ти сама віддана балерина в компанії. 9. Up! – Вставай! 10. You're sure you don't want me to come with you? – Точно не хочеш, щоб я пішла з тобою?

Ex 13. Choose a film to your liking, watch it, compare the source language and target language subtitle texts, analyze transformations applied to convey the features of style and genre peculiarities of the matter under translation, define translation methods used by a film translator.

Ex. 14. Look through the storyline of the feature film *Head in the Clouds* (Part 1). Read the subtitles in the left-hand column. Correct mistakes in the right-hand column using appropriate translation methods. Explain your choice:

Storyline: In a prologue, young Gilda Bessé (Charlize Theron), the daughter of a French aristocrat and an emotionally unstable American mother, reluctantly is told the life line on her palm doesn't extend past the age of 34 by a fortune teller. Fast forward to a rainy night in 1933, when she stumbles into the room of Guy Malyon, an Irishman who is a first-year student on scholarship at Cambridge University. She has had a lover's quarrel with one of the dons, and rather than turn her out into the storm, Guy gallantly allows her to spend the night. Later, they become lovers.

1 00:02:33,816 --> 00:02:35,283 There she is.	1 00:02:33,816 --> 00:02:35,283 Ось вона.
2 00:02:37,486 --> 00:02:40,216 Bonjour, madame. How much for a reading?	2 00:02:37,486 --> 00:02:40,216 Добридень, пані. Скільки у вас тут коштує почитати?
3 00:02:40,623 --> 00:02:43,786 Three francs, dear, and it's written on the door.	3 00:02:40,623 --> 00:02:43,786 Три франки, люба, і це зазначено на дверях.
4 00:02:45,094 --> 00:02:46,425 I'm sorry.	4 00:02:45,094 --> 00:02:46,425 Вибачте.
5 00:03:01,143 --> 00:03:02,610 I cannot see.	5 00:03:01,143 --> 00:03:02,610 Я не бачу.
6 00:03:04,013 --> 00:03:07,107 – We've got to go. We're late. – We'll miss the bus.	6 00:03:04,013 --> 00:03:07,107 Нам треба йти. Ми спізнюємось. Ми пропустимо автобус.
7 00:03:07,350 --> 00:03:09,011 Thank you, madame.	7 00:03:07,350 --> 00:03:09,011 Дякую, мадам.
8 00:03:22,298 --> 00:03:23,890 What do you see?	8 00:03:22,298 --> 00:03:23,890 Що ти бачиш?
9 00:03:29,839 --> 00:03:32,103 I see your 34th year.	9 00:03:29,839 --> 00:03:32,103 Я бачу, що вам 34 роки.
10 00:04:13,716 --> 00:04:14,944 Shut up.	10 00:04:13,716 --> 00:04:14,944 Закрийте пельку! Замовкніть!
11 00:04:21,023 --> 00:04:22,684 That's the porter.	11 00:04:21,023 --> 00:04:22,684 Це носій.
12 00:04:22,958 --> 00:04:25,756 He spotted me as I was making my getaway.	12 00:04:22,958 --> 00:04:25,756 Він піймав мене, коли я збирався чинити побіг.
13 00:04:29,231 --> 00:04:31,961 These are first-year rooms, aren't they?	13 00:04:29,231 --> 00:04:31,961 Ще й року не пройшло, як ці кімнати було відремонтовано, правда??

14 00:04:33,202 --> 00:04:35,102 They're very luxurious.	14 00:04:33,202 --> 00:04:35,102 Вони дуже шикарні.
15 00:04:35,371 --> 00:04:38,067 The ones at Yale are like monk's cells.	15 00:04:35,371 --> 00:04:38,067 Ті, що в Ел схожі на мавпячі клітки.
16 00:04:41,444 --> 00:04:44,572 "Aristotle and Virtue." Oh, God, I'm sorry.	16 00:04:41,444 --> 00:04:44,572 «Арістотель і Вірту». О, Господи, я вибачаюсь.
17 00:04:44,647 --> 00:04:48,083 – It doesn't matter. – Of course it does. I ruined them.	17 00:04:44,647 --> 00:04:48,083 Це немає значення. Звичайно ж має. Я зруйнувала їх.
18 00:04:49,852 --> 00:04:50,944 Wait.	18 00:04:49,852 --> 00:04:50,944 Зачекай.
19 00:04:55,591 --> 00:04:58,116 It's getting heavier out there, huh?	19 00:04:55,591 --> 00:04:58,116 Це стає важче, га?
20 00:04:58,194 --> 00:05:02,460 – Do you mind if I stay here till it eases off? – No. Of course you can.	20 00:04:58,194 --> 00:05:02,460 Ти маєш на увазі, якщо я залишусь, це полегшає? Ні, звісно ти можеш.
21 00:05:03,099 --> 00:05:06,728 – I go out with one of the dons. – I know. Julian Ellsworth.	21 00:05:03,099 --> 00:05:06,728 Я виходець з мафії. Я знаю. Джулія Елсворф.
22 00:05:07,103 --> 00:05:10,561 We just had an awful row. I can't go back to his rooms.	22 00:05:07,103 --> 00:05:10,561 Все пройшло жахливо. Не можу повертатися до тих кімнат.
23 00:05:11,774 --> 00:05:14,106 I have to get out of these togs.	23 00:05:11,774 --> 00:05:14,106 Мені не хотілося б приймати у цьому участь.
24 00:05:15,378 --> 00:05:16,709 Excuse me.	24 00:05:15,378 --> 00:05:16,709 Вибачте мені.
25 00:05:19,348 --> 00:05:20,440 Help.	25 00:05:19,348 --> 00:05:20,440 Допоможіть.

26 00:05:22,118 --> 00:05:24,211 It's completely stuck to me.	26 00:05:22,118 --> 00:05:24,211 Це повністю підходить мені.
27 00:05:25,388 --> 00:05:27,379 I don't mind if it tears.	27 00:05:25,388 --> 00:05:27,379 Мені все одно, якщо це сльози.
28 00:05:34,864 --> 00:05:36,058 Thanks.	28 00:05:34,864 --> 00:05:36,058 Дякую.
29 00:05:39,902 --> 00:05:41,233 Bless you.	29 00:05:39,902 --> 00:05:41,233 Будьте здорові.
30 00:05:43,205 --> 00:05:46,732 I can't let you go out in this. You can sleep in my bed.	30 00:05:43,205 --> 00:05:46,732 Ми не можемо дозволити тобі піти з цим. Ти можеш спати на моєму ліжку.
31 00:05:47,710 --> 00:05:50,008 But we haven't been introduced.	31 00:05:47,710 --> 00:05:50,008 Але ми навіть ім'я один одного не знаємо.
32 00:05:50,780 --> 00:05:53,476 I'll sleep on the chair and keep watch.	32 00:05:50,780 --> 00:05:53,476 Я посплю на стільці, слідкуй за мною.
33 00:05:53,916 --> 00:05:57,818 That's very noble, but I wouldn't dream of kidnapping your bed.	33 00:05:53,916 --> 00:05:57,818 Це дуже порядно з вашої сторони, але я навіть не думала окупувати ваше ліжко.
34 00:05:58,187 --> 00:06:01,486 You're taking a terrible risk having me here at all.	34 00:05:58,187 --> 00:06:01,486 Ти і так дуже ризикуєш, коли дозволяєш мені залишатися.
35 00:06:22,912 --> 00:06:26,404 – Sorry. – No. Don't apologize.	35 00:06:22,912 --> 00:06:26,404 Вибач. Ні, не вибачайся.
36 00:06:27,216 --> 00:06:30,208 – I'm flattered. – It doesn't normally....	36 00:06:27,216 --> 00:06:30,208 Мені це лестить. Це ненормально.
37 00:06:31,387 --> 00:06:33,252 I should hope it does.	37 00:06:31,387 --> 00:06:33,252 Хотів би я сподіватись, що це так і є.

38 00:06:38,327 --> 00:06:40,955 –I'm Gilda Besse. –I know who you are.	38 00:06:38,327 --> 00:06:40,955 Я Гільда Бес. Я знаю хто ви.
39 00:06:41,831 --> 00:06:44,994 –That sounds ominous. –You're famous around here.	39 00:06:41,831 --> 00:06:44,994 Це звучить доволі погрозливо. Ти дуже знаменита. Тебе тут усі знають.

Ex. 15. Translate a 2010 crime drama film abstract, BBC's Sherlock: A Scandal in Belgravia, applying necessary translation methods and strategies specified by subtitle standardization.

Part 1

1 00:00:02,000 --> 00:00:04,439 'Who are you? Jim Moriarty.	10 00:00:35,920 --> 00:00:38,580 Catch you later.
2 00:00:04,440 --> 00:00:05,520 'Bye!	11 00:00:41,080 --> 00:00:43,120 No, you won't!
3 00:00:07,000 --> 00:00:08,880 'Consulting criminal.	12 00:00:47,520 --> 00:00:48,880 Sorry, boys!
4 00:00:11,320 --> 00:00:14,200 'I have loved this, this little game of ours.	13 00:00:48,880 --> 00:00:50,639 I'm SO changeable!
5 00:00:15,200 --> 00:00:17,960 'People have died. That's what people DO!'	14 00:00:51,640 --> 00:00:53,080 It is a weakness with me,
6 00:00:22,320 --> 00:00:23,400 ' will stop you.'	15 00:00:53,081 --> 00:00:56,439 but to be fair to myself, it is my only weakness.
7 00:00:24,800 --> 00:00:26,640 If you don't stop prying...	16 00:00:56,440 --> 00:00:58,320 You can't be allowed to continue.
8 00:00:28,400 --> 00:00:29,560 I'll burn you.	17 00:01:00,320 --> 00:01:01,759 You just can't.
9 00:00:30,840 --> 00:00:34,560 I will burn the heart out of you.	18 00:01:01,760 --> 00:01:03,359 I would try to convince you,

<p>19 00:01:03,360 --> 00:01:08,040 but everything I have to say has already crossed your mind.</p> <p>20 00:01:12,800 --> 00:01:15,720 Probably my answer has crossed yours.</p> <p>21 00:01:40,600 --> 00:01:43,320 MUSIC: "Stayin' Alive" by the Bee Gees</p> <p>22 00:01:51,240 --> 00:01:53,919 Do you mind if I get that?</p> <p>23 00:01:53,920 --> 00:01:55,599 Oh, no, please.</p> <p>24 00:01:55,600 --> 00:01:58,040 You've got the rest of your life.</p> <p>25 00:02:00,840 --> 00:02:01,920 Hello?</p> <p>26 00:02:03,840 --> 00:02:05,640 Yes, of course it is. What do you want?</p> <p>27 00:02:10,960 --> 00:02:12,080 SAY THAT AGAIN!</p> <p>28 00:02:13,880 --> 00:02:17,679 Say that again, and know that if you're lying to me,</p> <p>29 00:02:17,680 --> 00:02:21,460 I will find you, and I will skin you.</p> <p>30 00:02:25,640 --> 00:02:26,880 Wait.</p> <p>31 00:02:40,440 --> 00:02:42,639 Sorry...</p>	<p>32 00:02:42,640 --> 00:02:44,799 Wrong day to die.</p> <p>33 00:02:44,800 --> 00:02:46,719 'Oh.</p> <p>34 00:02:46,720 --> 00:02:48,600 Did you get a better offer?</p> <p>35 00:02:51,920 --> 00:02:54,600 You'll be hearing from me, Sherlock.</p> <p>36 00:02:59,040 --> 00:03:03,000 So if you have what you say you have, I will make you rich.</p> <p>37 00:03:05,760 --> 00:03:07,679 If you don't,</p> <p>38 00:03:07,680 --> 00:03:10,759 I'll make you into shoes. HE CLICKS HIS FINGERS</p> <p>39 00:03:10,760 --> 00:03:11,840</p> <p>40 00:03:24,600 --> 00:03:25,840 What happened there?</p> <p>41 00:03:27,760 --> 00:03:29,560 Someone changed his mind.</p> <p>42 00:03:31,400 --> 00:03:32,440 The question is...</p> <p>43 00:03:33,880 --> 00:03:35,240 who?</p> <p>44 00:03:36,800 --> 00:03:40,159 Well, now, have you been wicked, Your Highness? WHIP CRACKS</p> <p>45 00:03:40,160 --> 00:03:48,160 FEMALE VOICE: Yes, Miss Adler.</p>
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<p>46 00:04:16,174 --> 00:04:18,174 Sync and corrected by APOLLO www.addic7ed.com 47 00:04:18,200 --> 00:04:19,920 POLICE CAR SIREN 48 00:04:26,760 --> 00:04:28,119 What are you typing? 49 00:04:28,120 --> 00:04:30,519 Blog. About? Us. 50 00:04:30,520 --> 00:04:32,479 You mean me. Why? 51 00:04:32,480 --> 00:04:34,920 HE COUGHS Well, you're typing a lot. 52 00:04:36,080 --> 00:04:37,399 Right, then. 53 00:04:37,400 --> 00:04:39,000 So, what have we got? 54 00:04:41,400 --> 00:04:45,999 My wife seems to be spending a very long time at the office. Boring. 55 00:04:46,000 --> 00:04:49,280 I think my husband might be having an affair. Yes. 56 00:04:50,280 --> 00:04:53,399 She's not my real aunt, she's been replaced. 57 00:04:53,400 --> 00:04:54,440 I know she has.</p>	<p>58 00:04:54,441 --> 00:04:56,879 I know human ash. Leave. 59 00:04:56,880 --> 00:05:00,519 We are prepared to offer any sum of money you care to mention 60 00:05:00,520 --> 00:05:02,679 for the recovery of these files. Boring. 61 00:05:02,680 --> 00:05:06,119 We have this website, it explains the true meaning of comic books, 62 00:05:06,120 --> 00:05:08,159 cos people miss a lot of the themes. 63 00:05:08,160 --> 00:05:11,079 But then all the comic books started coming true. 64 00:05:11,080 --> 00:05:13,720 Oh... interesting. 65 00:05:15,640 --> 00:05:18,319 Geek Interpreter, what's that? 66 00:05:18,320 --> 00:05:20,640 That's the title. What does it need a title for? 67 00:05:24,040 --> 00:05:25,839 Do people actually read your blog? 68 00:05:25,840 --> 00:05:28,719 Where do you think our clients come from? I have a website. 69 00:05:28,720 --> 00:05:31,020 In which you enumerate 240 different types of tobacco ash.</p>
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70 00:05:31,021 --> 00:05:33,319 Nobody's reading your website.	75 00:05:52,680 --> 00:05:55,559 They wouldn't let us see
71 00:05:33,320 --> 00:05:37,759 Right then, dyed blonde hair, no obvious cause of death,	Granddad when he was dead.
72 00:05:37,760 --> 00:05:40,680 except for these speckles, whatever they are.	76 00:05:55,560 --> 00:05:57,519 Is that cos he'd gone to heaven?
73 00:05:45,080 --> 00:05:47,319 Oh, for God's sakes!	77 00:05:57,520 --> 00:05:59,799 People don't really go to heaven when they die,
74 00:05:47,320 --> 00:05:49,600 What? The Speckled Blonde?!	78 00:05:59,800 --> 00:06:01,919 they're taken to a special room and burned.
	79 00:06:01,920 --> 00:06:03,719 Sherlock...

Ex. 16. Select a film of any genre, watch it carefully, analyze the source language subtitle text and translate it applying necessary translation methods and strategies specified by subtitle standardization.

UNIT 2

Ex. 1. Read the polylogue based on the TV series Two and a Half Men. Translate the text into Ukrainian paying attention to words and word-combinations in bold type. Explain the choice of their translation method. Compress the text retaining content and artistic merits of the original.

(Charlie and Jake are out)
Rose Hello? Is Charlie home?
Alan No. I'm Charlie's brother. Can I help you?
Rose Hi, Charlie's brother. I'm Rose.
Alan Rose what?
Rose Rose Berry. I'm Charlie's housekeeper.
Alan Sure. Come on in.
Rose I can smell him.
Alan Smell who?
Rose Your brother. He has a very musky scent.
Alan ...Well, I'll just let you **get to work**.
(several hours later)
Alan Jake, **buddy**, what took you so long?
Jake We **stopped for** ice cream.
Charlie Hey, thanks for cleaning up.
Alan No, it wasn't me. Rose was here.
Charlie Rose? You let Rose into my house? ...Hell, she glued the damn cabinets shut again.
Alan Again?! You've got somebody who comes in regularly to glue your cabinets?
Charlie Who let this **loony** in?
Alan You're a deeply disturbed man, you know? **Move it**. Come on.
Charlie I'm deeply disturbed? Who came here in the middle of the night with his own sheets?
Alan At least, I care what I sleep on. And isn't that something **to brag about**?
(Their mother, Evelyn, is entering)
Evelyn Do you have any idea how hurtful it is to hear about your own son's divorce on the street?
Charlie What divorce? What street? How did you get in my house?
Evelyn **You stay out of this**. I'm here to **help** your brother **through** a very difficult time. How could you do this to me?
Alan Do what?
Evelyn Now when I want to see my grandson I am going to have to make an appointment with Judith, who, let's **face the music**, was never very warm to me. And what if there's another man there? **Shacking up with her**? Have you even stopped to consider that?
Charlie I think he's considering it now, Mom.

Evelyn Here's what you're going to do. You and Jake will come live with me. After all, I'm just **rattling around** in that big house all by myself.

Alan That's very considerate, but as soon as Judith and I **get things ironed out**, I'm going to be back at my own house.

Evelyn Sweetheart, grow up. Think about what I said. You're my son, and I'll always have **room** for you in my house and in my heart.

Alan I love you, too, Mom.

Charlie I love you, too, Mom. **You're the tops**.

Evelyn Too little. Too late.
(Alan comes back to Charlie's house after his dinner with Judith. Charlie, Jake and two other men are playing cards.)

Alan Charlie, may I speak with you privately, please? Jake, go to bed!

Jake Ok. **I'm out**.

Alan (to Charlie) What is wrong with you? Are you **insane**? Do you have any sense of right and wrong? How could you put Jake in a poker game with grown men?

Charlie I obviously can't be trusted. How was dinner?

Alan Dinner was **swell**. Why do I even try talking to you?

Charlie Come on, I'm just trying to get you **to lighten up** a little.

Alan I don't need to lighten up. The world I live in is dark. Dark and rainy. And you're useless in it!

Charlie Really? I wasn't useless when you needed a place to stay.

Alan Obviously that was a mistake. We **are outta here**!

Charlie Fine. Can't wait.
(Going away in different directions)

Ex. 2. Match the word/idiom with the correct definition. Suggest suitable Ukrainian versions for the following words/idioms. Define the ways in which their meaning can be faithfully conveyed:

1) get to work	a) boast
2) buddy	b) help or support someone during a difficult period in their life
3) loony	c) occupy larger space than necessary
4) move it!	d) space, place
5) brag about	e) crazy, idiotic, mad as a March hare, nuts
6) you stay out of this!	f) be leaving
7) help through	g) hurry!
8) face the music	h) solve disagreements or problems
9) shack up with smb	i) be outside the place
10) rattle around	j) make more cheerful
11) get things ironed out	k) start working, go/set to work
12) room	l) excellent(ly), very good, very well, wonderful
13) you are the tops	m) accept the unpleasant results of one's actions

14) I am out	n) a foolish, silly person; a crazy or insane person
15) insane	o) you are the best
16) swell	p) have close relationship with smb; mess around with smb
17) lighten up	q) a partner, an old chum, a good friend, pal
18) be outta here	r) do not interfere!

Ex. 3. Use the words/idioms below to complete each of the following sentences. Translate:

<i>brag about</i>	<i>rattling</i>	<i>face the music</i>
<i>shacking up</i>	<i>iron out</i>	<i>get to work</i>
<i>you're the tops</i>	<i>room</i>	<i>was out</i>
<i>help through</i>	<i>insane</i>	<i>swell</i>
<i>you stay out of this</i>	<i>move it</i>	<i>loony</i>

1. There is no _____ for the cradle in this flat. 2. My boss had _____ now that he has been caught red-handed. 3. You know how some people _____ how much they spent on their houses, cars, entertainment. 4. Your mother is the only person _____ around in this place. 5. Do you know your way around Paris? – But of course. I am from Paris, _____. 6. My brother has rented a flat to _____ me _____ the next several months. 7. Come on, Sheila, _____! 8. Let's just _____, pal, I can't wait to get home. 9. You have a beam right over your bed. It also cuts your energy in half while you sleep. – _____! 10. Why are you _____ with different women all the time? 11. Stop taking _____ risks behind the wheel. 12. We have to _____ the differences before entering into a treaty. 13. A bottle of French perfume? How thoughtful of you. _____. 14. They came back while he _____ with Lola. 15. Everything was just going _____.

Ex. 4. Rewrite the following sentences using a word/idiom from the text instead of their synonyms. Translate:

1. It looks like he *is* finally *leaving*. 2. Join the crowd, *pal*. We just found out about this bar the other day. 3. I wanted to *make* you *more cheerful* by this conversation. 4. He is *boasting* about how much he loves his girlfriend, and yet he doesn't pop the question. 5. We'd rather you didn't file for divorce. Do not ruin your family. – *Don't interfere*! 6. The boy was caught cheating in an examination and had to *accept the unpleasant results of one's actions*. 7. I still have a few things to *solve*, but generally the move went well and I'm happy in my new home. 8. You aren't being paid to believe in the power of your dreams. *Start working*! 9. They *messed around* for over a year until her parents found out and stopped sending her money. 10. You're the smile on the Mona Lisa, I'm a worthless check, a total wreck, a flop. But if, baby, I'm the bottom *you're the best*! 11. Those who dance are considered *crazy* by those who can't hear the music. 12. My suitcase is full, I have no *space* for

anything else. 13. We had a *wonderful* time together. 14. We have been *occupied* this big apartment for long enough. Let's move to a smaller place. 15. Unless we leave now, we'll be late for the flight. *Hurry!*

Ex. 5. Translate the following sentences. Suggest suitable Ukrainian slang versions. Define the ways in which their meaning can be faithfully conveyed:

1. Hey, *dat* car go! 2. Ever since I started workin' this job I've had enough *dead presidents* to spend. 3. Pal, let me get your *digits*. 4. Vince, you got any gum? I got *the dragon*, man. 5. Ty, you've been wearin' those jeans all month, they're lookin' real *dusty*. 6. Say bro, we 'bout to *elevate*; you wanna go with us or stay here? 7. Every time Freddie get drunk he start *goin' emo* on us, huggin' us & sayin' that he love us... 8. I can't stand when Travis comes around; He really *erks* me. 9. Yo, I ain't stealing that money, that's *federal*! 10. I'm about to kill you for tryin' to *front on me* in front of my *peeps*, you *feel me*? 11. Man, those burritos are *fire*! 12. I wouldn't ask Phyllis for anything. She's *flake*. 13. Look, he be *gawkin'* at you. 14. Ladies and gentlemen, *give it up* for our star singer, Tiffany! 15. That's because I had *hella* fun last night.

Ex. 6. Suggest suitable definitions for the English proverbs and sayings in Part I. Use Part II for the purpose. Offer corresponding Ukrainian semantic analogies/equivalents:

I

1. Bad news travels fast. 2. Actions speak louder than words. 3. Don't bark if you can't bite. 4. Empty vessels make the most noise. 5. Every cloud has a silver lining. 6. Every man for himself. 7. Every man has his price. 8. A watched pot never boils. 9. A tree is known by its fruit. 10. Every rose has its thorn. 11. Experience is the father of wisdom. 12. Familiarity breeds contempt. 13. First come, first served. 14. Clothes don't make the man. 15. Don't count your chickens before they're hatched.

II

A. The first person in the line will be attended to first. **B.** Experience and knowledge result in better judgement. **C.** Every good thing has an unpleasant side. **D.** You must not be too confident that something will be successful. **E.** If you wait anxiously for something, it seems to take a long time. **F.** People tend to circulate bad news (accidents, illness etc.) very quickly. **G.** Everyone's loyalty can be bought for a price. **H.** There is a positive or hopeful side to every unpleasant situation. **I.** A man is judged by his actions. **J.** Don't complain if you can't enforce your point of view. **K.** What a person actually does is more important than what they say they will do. **L.** Knowing somebody very well may lead to a lack of respect for them. **M.** You must think of your own interests before the interests of others. **N.** Appearances can be deceiving. **O.** The least intelligent people are often the most talkative or noisy.

Ex. 7. Suggest Ukrainian single word equivalents for the following English expressions:

1) to leap to one's feet; 2) to sink to destitution; 3) terror and torture; 4) before you can say Jack Robinson; 5) the front portion of the flat; 6) pretty little girl; 7) sweet little face; 8) breathe one's last; 9) with a good grace; 10) a sit-in and a picket; 11) business circles; 12) of sound mind; 13) safe deposit; 14) pen-and-ink; 15) hit-and-miss; 16) two dear babies; 17) huge heavy stone.

Ex. 8. Identify methods and ways of translating various proper names and other culture-specific realia. Classify them into the following categories:

1) geographical names; 2) drugs; 3) brands; 4) famous people; 5) the Bible; 6) government; 7) events; 8) organizations; 9) mythology.

1) Tums; 2) Papa John's Pizza; 3) Cracker Jack; 4) Guy Fawkes' Night; 5) Amerigo Vespucci; 6) Biba; 7) Judaism; 8) Christianity; 9) Home Depot; 10) the Tudors; 11) Old/New Testament; 12) Matthew/Mark/Luke/John Gospel; 13) Land O'Lakes; 14) Poseidon; 15) Baptism of Ukraine; 16) Hephaestus; 17) Blessed Olha; 18) First Martyr; 19) the House of Commons; 20) USPS; 21) Theophany; 22) Gunpowder Plot; 23) Hades; 24) Meeting of the Lord; 25) Great Fast; 26) the House of Lords; 27) Waterloo; 28) Yale; 29) Burger King; 30) Ku Klux Klan; 31) Elizabeth I; 32) Hera; 33) Super Bowl; 34) Selene; 35) beefeaters; 36) John Smith's; 37) Helios; 38) Ulster.

Ex. 9. Define the ways of faithful translating the following idiomatic/phraseological expressions. Classify them into the categories:

1) absolute equivalents; 2) near equivalents; 3) genuine analogies; 4) approximate analogies; 5) descriptive translating.

1) Oracle at Delphi; 2) a labour of Sisyphus; 3) to cut off with a shilling; 4) to cast pearls before swine; 5) the golden calf; 6) don't teach your grandmother to suck eggs; 7) I came, I saw, I conquered; 8) after us the deluge; 9) love is the mother of love; 10) finite la commedia; 11) as slow as molasses; 12) to bury a hatchet; 13) silent majority; 14) every bean has its black; 15) gone with the wind; 16) between Scylla and Charybdis; 17) my house is my castle.

Ex. 10. Define adaptation strategies used by translators in film title translating. Explain the choice of a strategy:

1) Marley and Me – Марлі і я; 2) Two Lovers – Коханці; 3) Insomnia – Безсоння; 4) Adjustment bureau – Змінюючи реальність; 5) 300 – 300 спартанців;

6) The Hangover – Похмілля; 7) Limitless – Облaсті п'я́тми; 8) The Dark Knight – Темний лицар; 9) American Beauty – Крaса по-американськи; 10) 21 Grams – 21 грам.

Ex. 11. Compress the sentences retaining their content (Use the model on page 24, exercise 11 of Unit 1):

1. Immediately after their marriage Tyler and Jennifer went to Venice and they were given the best hotel service there. 2. His coming had not been looked for. 3. Shall we go, then? 4. She found her mother's scissors and while her parents were watching the news on TV she went up to her bedroom and cut the book into a hundred small pieces. 5. My niece would like to go to Oslo and her husband would like to go to Barcelona. 6. Polly was handed a menu and one for the man next to her. 7. You know what they say. If a man's rude to a woman it's because he finds her attractive. 8. – How are you? – I am not so bad now. 9. Keep your nose out of my business! 10. You are so beautiful. You really are.

Ex. 12. Define translation methods used by film translators. Explain the choice of a method:

1. You're a sweet girl. – Мила дівчина. 2. I can't believe she's back. – Не віриться, що вона повернулася. 3. The company is broke. No one comes to see her anymore. – Театральна компанія – банкрут. Ніхто більше не ходить на її виступ. 4. Oh, nobody actually comes to see ballet. Fullstop. – Ніхто більше не ходить на балет. Крапка. 5. I heard The Royal had one of their best seasons yet. – Я чула, що в Королівському театрі цей сезон був найкращим. 6. He just needs to try something new. That's all. – No, someone new. – Йому просто треба спробувати щось нове, от і все. – Ні, йому потрібний хтось новий. 7. It's sad. – What's sad? – Як прикро. – Що? 8. Beth's such a beautiful dancer. – Бет така прекрасна балерина. 9. Okay, take position. – Добре, у позицію. 10. We all know the story. – Ми всі знаємо сюжет.

Ex 13. Choose a film to your liking, watch it, compare the source language and target language subtitle texts, analyze transformations applied to convey the features of style and genre peculiarities of the matter under translation, define translation methods used by a film translator.

Ex. 14. Look through the storyline of the feature film *Head in the Clouds* (Part 2). Read the subtitles in the left-hand column. Correct mistakes in the right-hand column using appropriate translation methods. Explain your choice:

Storyline: In a prologue, young Gilda Bessé (Charlize Theron), the daughter of a French aristocrat and an emotionally unstable American mother, reluctantly is told the life line on her palm doesn't extend past the age of 34 by a fortune teller. Fast forward to a rainy night in 1933, when she stumbles into the room of Guy Malyon, an Irishman who is a first-year student on scholarship at Cambridge University. She has had a lover's quarrel with one of the dons, and rather than turn her out into the storm, Guy gallantly allows her to spend the night. Later, they become lovers.

40 00:06:45,067 --> 00:06:47,763 – Where are you from? – Dublin originally.	40 00:06:45,067 --> 00:06:47,763 Ти звідки? З Дабліна, звичайно.
41 00:06:48,137 --> 00:06:51,402 – We moved up north after the Treaty. – Why was that?	41 00:06:48,137 --> 00:06:51,402 Після Переговорів ми переїхали на південь. Чому?
42 00:06:52,908 --> 00:06:54,933 My father was a policeman.	42 00:06:52,908 --> 00:06:54,933 Мій батько поліцейський.
43 00:06:55,945 --> 00:06:58,573 And he was killed during the Troubles.	43 00:06:55,945 --> 00:06:58,573 Він був вбитий через великі неприємності.
44 00:07:01,116 --> 00:07:03,243 So are you British or Irish?	44 00:07:01,116 --> 00:07:03,243 То ти Британець чи Ірландець?
45 00:07:03,686 --> 00:07:07,918 On paper, I'm British. But I don't believe in countries much.	45 00:07:03,686 --> 00:07:07,918 Британець, в паспорті. Але я більше не вірю цій країні.
46 00:07:09,058 --> 00:07:10,320 Nor do I.	46 00:07:09,058 --> 00:07:10,320 І я теж не вірю.
47 00:07:13,696 --> 00:07:16,961 – How did you end up here? – I got a scholarship.	47 00:07:13,696 --> 00:07:16,961 Як ви тут справляєтесь? Я отримав вчену ступінь.
48 00:07:18,567 --> 00:07:22,025 Beauty, bravery, and brains.	48 00:07:18,567 --> 00:07:22,025 Краса, хоробрість та розум.

49 00:07:26,675 --> 00:07:28,142 What a catch.	49 00:07:26,675 --> 00:07:28,142 Вважаєш , я куплюся на це?
50 00:07:30,379 --> 00:07:34,145 You also have a nice willy, and I hope to dream about it.	50 00:07:30,379 --> 00:07:34,145 Ви також дуже милий Віллі, І я буду мріяти про вас.
51 00:07:40,623 --> 00:07:43,649 – Good night, Guy. – Good night.	51 00:07:40,623 --> 00:07:43,649 Солодких снів, Хлопче. Добраніч.
52 00:08:12,888 --> 00:08:15,857 We made it. I owe you my life.	52 00:08:12,888 --> 00:08:15,857 Ми зробили це. Я врятував тебе.
53 00:08:17,259 --> 00:08:19,887 You don't owe me anything. It was fun.	53 00:08:17,259 --> 00:08:19,887 Ви не врятували мене. Це смішно.
54 00:08:25,868 --> 00:08:27,893 Everyone knew Gilda Besse.	54 00:08:25,868 --> 00:08:27,893 Усі знали Гільду Бес.
55 00:08:28,537 --> 00:08:31,529 Her father owned one of the big French champagne houses.	55 00:08:28,537 --> 00:08:31,529 Її батько мав одне підприємство з виготовлення шампанського.
56 00:08:31,607 --> 00:08:34,405 Her mother was a rich American socialite.	56 00:08:31,607 --> 00:08:34,405 Її мати була багатюю жінкою, яка займала в Америці високу посаду.
57 00:08:34,643 --> 00:08:36,270 The marriage hadn't lasted...	57 00:08:34,643 --> 00:08:36,270 Весілля не було.
58 00:08:36,345 --> 00:08:39,712 and Gilda had lived most of her life in the United States.	58 00:08:36,345 --> 00:08:39,712 Та Гільда прожила більшу частину свого життя в США.
59 00:08:39,782 --> 00:08:42,478 She was quite notorious at Cambridge...	59 00:08:39,782 --> 00:08:42,478 Вона була достатньо успішна у Кембріджі.
60 00:08:42,785 --> 00:08:45,948 and last night, she had actually slept in my bed.	60 00:08:42,785 --> 00:08:45,948 але минулої ночі вона спала у моєму ліжку.

61 00:08:46,722 --> 00:08:49,714 If anyone knew, I'd be a celebrity overnight.	61 00:08:46,722 --> 00:08:49,714 Якби хто-небудь знав, я був б знаменитістю з вечора і всю ніч.
62 00:08:54,029 --> 00:08:55,758 Are you Guy Malyon?	62 00:08:54,029 --> 00:08:55,758 Ти Гай Меліон?
63 00:08:57,800 --> 00:08:59,791 – Yeah. – Julian Ellsworth.	63 00:08:57,800 --> 00:08:59,791 Ага. Джулія Елсворф.
64 00:09:01,737 --> 00:09:05,298 I'm incredibly grateful about the other night. Gilda said you were a brick.	64 00:09:01,737 --> 00:09:05,298 Я безперечно щасливий щодо останньої ночі. Гільда сказала, ти – цеглина.

Ex. 15. Translate a 2010 crime drama film abstract, BBC's Sherlock: A Scandal in Belgravia, applying necessary translation methods and strategies specified by subtitle standardization.

Part 2

80 00:06:03,720 --> 00:06:06,399 There was a plane crash in Dusseldorf yesterday.	85 00:06:19,320 --> 00:06:21,080 even one of those special biscuits.
81 00:06:06,400 --> 00:06:08,959 Everyone dead. Suspected terrorist bomb.	86 00:06:21,081 --> 00:06:23,479 Here's his passport, stamped at Berlin Airport.
82 00:06:08,960 --> 00:06:11,719 We do watch the news. You said "boring" and turned over.	87 00:06:23,480 --> 00:06:27,199 So this man should have died in a plane crash in Germany yesterday,
83 00:06:11,720 --> 00:06:15,199 Well, according to the flight details, this man was checked in on board.	88 00:06:27,200 --> 00:06:29,359 but instead he's in a car boot in Southwark.
84 00:06:15,200 --> 00:06:19,319 Inside his coat he's got a stub from his boarding pass, napkins from the flight,	89 00:06:29,360 --> 00:06:31,119 Lucky escape.
	90 00:06:31,120 --> 00:06:32,519 Any ideas?

<p>91 00:06:32,520 --> 00:06:34,240 Eight so far.</p> <p>92 00:06:38,600 --> 00:06:39,680 OK, four ideas.</p> <p>93 00:06:44,800 --> 00:06:45,960 Maybe two ideas.</p> <p>94 00:06:47,880 --> 00:06:50,759 No, no, no, don't mention the unsolved ones.</p> <p>95 00:06:50,760 --> 00:06:53,359 People want to know you're human. Why?</p> <p>96 00:06:53,360 --> 00:06:55,460 Because they're interested. No, they're not.</p> <p>97 00:06:55,461 --> 00:06:57,559 Why are they? Hmm, look at that.</p> <p>98 00:06:57,560 --> 00:07:00,199 1,895. Sorry, what?</p> <p>99 00:07:00,200 --> 00:07:02,400 I reset that counter last night. This blog has</p> <p>100 00:07:02,401 --> 00:07:04,599 had nearly 2,000 hits in the last eight hours.</p> <p>101 00:07:04,600 --> 00:07:09,679 This is your living, Sherlock, not 240 different types of tobacco ash.</p> <p>102 00:07:09,680 --> 00:07:11,400 243.</p>	<p>103 00:07:13,160 --> 00:07:14,759 So what's this one?</p> <p>104 00:07:14,760 --> 00:07:16,359 Belly Button Murders?</p> <p>105 00:07:16,360 --> 00:07:17,520 The Navel Treatment?</p> <p>106 00:07:17,521 --> 00:07:18,680 Urgh!</p> <p>107 00:07:19,680 --> 00:07:23,279 There's a lot of press outside, guys. Well, they won't be interested in us.</p> <p>108 00:07:23,280 --> 00:07:26,319 Yeah, that was before you were an internet phenomenon.</p> <p>109 00:07:26,320 --> 00:07:30,039 A couple of them specifically wanted photographs of you two.</p> <p>110 00:07:30,040 --> 00:07:31,080 God's sake!</p> <p>111 00:07:32,560 --> 00:07:33,840 John. Hmm?</p> <p>112 00:07:34,880 --> 00:07:37,359 Cover your face and walk fast.</p> <p>113 00:07:37,360 --> 00:07:39,879 Still, it's good for the public image,</p> <p>114 00:07:39,880 --> 00:07:41,279 big case like this.</p> <p>115 00:07:41,280 --> 00:07:45,280 I'm a private detective, the last thing I need is a public image.</p>
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<p>116 00:08:12,640 --> 00:08:14,239 Hello.</p> <p>117 00:08:14,240 --> 00:08:16,200 I think it's time, don't you?</p> <p>118 00:08:34,160 --> 00:08:35,360 Oh!</p> <p>119 00:08:39,160 --> 00:08:40,399 Ugh!</p> <p>120 00:08:40,400 --> 00:08:41,480 SHE SIGHS</p> <p>121 00:08:42,680 --> 00:08:43,720 Oh!</p> <p>122 00:08:46,760 --> 00:08:48,039 Oh, dear!</p> <p>123 00:08:48,040 --> 00:08:49,400 Thumbs!?</p> <p>124 00:08:51,840 --> 00:08:54,199 The door was...</p> <p>125 00:08:54,200 --> 00:08:55,920 The door was...</p> <p>126 00:08:59,000 --> 00:09:02,160 Boys! You've got another one!</p> <p>127 00:09:03,720 --> 00:09:05,480 Ooh!</p> <p>128 00:09:09,280 --> 00:09:14,679 Tell us from the start, DON'T be boring.</p> <p>129 00:09:14,680 --> 00:09:15,960 ENGINE SPLUTTERS AND DIES</p>	<p>130 00:09:47,760 --> 00:09:48,880 ENGINE BACKFIRES</p> <p>131 00:09:59,000 --> 00:10:00,240 HE SIGHS</p> <p>132 00:10:09,280 --> 00:10:10,999 Hey!</p> <p>133 00:10:11,000 --> 00:10:12,040 Are you OK?</p> <p>134 00:10:14,520 --> 00:10:15,759 Excuse me!</p> <p>135 00:10:15,760 --> 00:10:17,240 Are you all right?</p> <p>136 00:10:27,840 --> 00:10:29,480 Sir, phone call for you.</p> <p>137 00:10:31,640 --> 00:10:32,679 Carter.</p> <p>138 00:10:32,680 --> 00:10:35,039 'Have you heard of Sherlock Holmes?' Who?</p> <p>139 00:10:35,040 --> 00:10:37,420 Well, you're about to meet him now.</p> <p>140 00:10:37,421 --> 00:10:39,799 This is your case, it's entirely up to you, this is just...</p> <p>141 00:10:39,800 --> 00:10:43,359 '..friendly advice, but give Sherlock five minutes on your crime scene,</p> <p>142 00:10:43,360 --> 00:10:47,119 'and listen to everything that he has to say. And as far as possible... '</p>
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<p>143 00:10:47,120 --> 00:10:48,520 try not to punch him.</p> <p>144 00:10:49,560 --> 00:10:50,759 OK.</p> <p>145 00:10:50,760 --> 00:10:54,319 Sir, this gentleman says he needs to speak to you... Yes, I know.</p> <p>146 00:10:54,320 --> 00:10:55,679 Sherlock Holmes.</p> <p>147 00:10:55,680 --> 00:10:58,360 John Watson. Are you set up for wi-fi?</p> <p>148 00:10:59,680 --> 00:11:03,999 'You realise this is a tiny bit humiliating?'</p> <p>149 00:11:04,000 --> 00:11:06,199 It's OK, I'm fine.</p> <p>150 00:11:06,200 --> 00:11:07,679 Now...</p> <p>151 00:11:07,680 --> 00:11:08,840 show me to the stream.</p> <p>152 00:11:08,841 --> 00:11:11,479 'I didn't really mean for you.'</p>	<p>153 00:11:11,480 --> 00:11:13,000 Look, this is a six.</p> <p>154 00:11:14,320 --> 00:11:16,540 There's no point in my leaving the flat for 155 00:11:16,541 --> 00:11:18,759 anything less than a seven, we agreed.</p> <p>156 00:11:18,760 --> 00:11:20,479 Now go back,</p> <p>157 00:11:20,480 --> 00:11:21,518 show me the grass.</p> <p>158 00:11:21,519 --> 00:11:22,720 When did we agree that?</p> <p>159 00:11:22,721 --> 00:11:25,319 We agreed it yesterday. Stop!</p> <p>160 00:11:25,320 --> 00:11:29,359 'Closer.' I wasn't even at home yesterday. I was in Dublin.</p> <p>161 00:11:29,360 --> 00:11:31,040 It's hardly my fault you weren't listening.</p>
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Ex. 16. Select a film of any genre, watch it carefully, analyze the source language subtitle text and translate it applying necessary translation methods and strategies specified by subtitle standardization.

UNIT 3

Ex 1. Read the polylogue based on the TV series Two and a Half Men. Translate the text into Ukrainian paying attention to words and word-combinations in bold type. Explain the choice of their translation method. Compress the text retaining content and artistic merits of the original.

- (Charlie is playing the piano)
- Charlie Let's see, what else? Okay. Here's one of the first things your uncle Charlie wrote (*singing*). What do you think?
- Jake Must have been **before my time**.
- Charlie Okay, **we're done** here.
(*Alan enters the room*)
- Alan Got to run to the grocery store. Remember, you're being punished. So, no TV, no computer, no **GameBoy**. (*to Charlie*) I need you to **be my eyes and ears**.
- Charlie Okay, but you have to be my liver.
- Jake Whoa, whose is this?
- Alan Charlie, you want to **field** that one?
- Charlie No problem. Jake, sometimes when you drink too much **booze** and have a casual intimate relationship...
- Alan **Gosh**, Charlie! Shut up! I'll be back in an hour. Jake, no TV. And fold the laundry. (*Walks away.*)
- Charlie What did you **get busted for**?
- Jake I painted my room at Mom's house.
- Charlie What's wrong with that?
- Jake I'm 10 years old.
- Charlie Ok. Let's go play cards. Go get the **deck**.
(*Two hours later*)
- Alan Excuse me, didn't I ask you to fold the laundry?
- Charlie Laundry? Are you **barking mad**? The child just won the game.
- Jake I won. You lose.
- Alan When I ask Jake to do something, I need you to help me make sure he does it. I'm trying to teach him responsibility.
- Charlie **Get off my back!** The guilt thing doesn't **work on** me, Alan. (*Walks away.*)
(*in an hour*)
- Alan All right...I put Jake to bed, I folded the laundry, I put the groceries away...And I have to go.
- Charlie Where you going?
- Alan I have to bring the garbage cans back in. At Judith's.
- Charlie At Judith's? Alan, your wife threw you out.
- Alan Yeah, that doesn't mean she doesn't need me.
- Charlie Yeah, it kind of does.

Alan Look, we're still married, it's still my house, and she still counts on me to do a few **chores**. It's good. It **leaves the door open for**, you know, reconciliation.

Charlie I see. So, how do you lift those garbage cans **without a spine**?

Alan They're on wheels. (*To Jake*) What are you watching?

Jake I'm watching a movie.

Alan And you're not supposed to be watching anything.

Jake Oh, yeah. Is that guy a good guy or a bad guy?

Charlie I'm not going to **walk you through** the whole movie.

Alan Go to bed, Jake. I start **losing my temper**. You're being punished. No TV.

Jake I know. Just a sec.

Alan What the hell is going on? Jake? What part of "no TV" didn't you understand?

Jake Good night.

Alan Charlie, you **went back on your word**.

Charlie I said, "No TV." He said, "Okay." I said, "Go to bed." He said, "Okay. What'd you want from me?"

Alan He's taking advantage of you because he knows you won't **follow through**.

Charlie He obviously knows me better than you do.

Alan If this is gonna work out with Jake living here **part-time**, you have to be an adult. You have to impose discipline. And you're just trying to **worm your way out of** helping me.

Charlie Yeah, fine, **whatever**.

Alan Give me back the remote.

Charlie Sure. **When pigs fly**.

Alan You're not listening to me. You need to be firm. I mean it.

Charlie You are **ridiculous**! Would you please quit **bugging me**?

Alan It's my child. No offence.

Charlie None taken.

Ex. 2. Match the word/idiom with the correct definition. Suggest suitable Ukrainian versions for the following words/idioms. Define the ways in which their meaning can be faithfully conveyed:

1) before my time	a) an 8-bit handheld video game device developed and manufactured by Nintendo
2) be done	b) be punished for
3) GameBoy	c) mad or extremely silly
4) be one's eyes and ears	d) a small job that you have to do regularly, especially work that you do to keep a house clean
5) field	e) during a period when you were not active or alive
6) booze	f) escape doing smth

7) gosh	g) stop bothering me, stop pestering me, stop criticizing me, leave me alone
8) get busted for	h) to review something that includes all the important aspects, but does not necessarily include details
9) deck	i) if someone has no spine, they lack courage, a will or are cowardly
10) barking mad	j) alcoholic drink, spirits, alcohol; hooch
11) get off my back	k) very silly or unreasonable
12) work on smb	l) to do what needs to be done to complete something or make it successful
13) chore	m) work or live part of each day or week
14) leave the door open for smth	n) get very angry and fly into a rage, fly off the handle, lose one's cool, get hot under the collar
15) have no spine	o) an exclamation when something is completed; an exclamation of frustration when something is ruined
16) walk through	p) break a promise or commitment
17) lose one's temper	q) to annoy someone; pester; get on someone, irritate
18) go back on one's word	r) you will not get something when you want it or someone doesn't want something for you
19) follow through	s) to answer questions, especially when there are a lot of them or the questions are difficult
20) part-time	t) to persuade or influence or attempt to persuade or influence
21) worm one's way out of doing smth	u) I don't care what you say
22) whatever	v) goodness, gee, dear me, Lord, good gracious
23) when pigs fly	w) to provide for the possibility that something might happen
24) ridiculous	x) a set of playing cards; pack
25) bug smb	y) take over smb's responsibilities

Ex. 3. Use the words/idioms below to complete each of the following sentences. Translate:

<i>done</i>	<i>worked on</i>	<i>booze</i>
<i>before my time</i>	<i>get off his back</i>	<i>Gosh</i>
<i>no spine</i>	<i>barking mad</i>	<i>getting busted</i>
<i>chores</i>	<i>left the door open</i>	<i>back on her word</i>
<i>eyes and ears</i>	<i>Walk Through</i>	<i>deck</i>

1. I think that the matter is completely settled, although we have _____ for last-minute changes. 2. _____, it's so stuffy inside! What's happened to our conditioning system? 3. Let me know about it the very moment you're _____.

4. You have proven yourself a capable soldier. Will you be my _____ at Malaka'jin? 5. Uncle Freddie has been on the _____ for a week. 6. It took him months to finally _____ her _____. 7. Shuffle the _____, Cheril, everyone's ready. 8. I don't know how old the castle is, but I know it was built well _____. 9. My nephew told his friends about the ways to avoid _____ for smoking at school. 10. You must have been _____ to lend him money. 11. He said he didn't love me, but I think that he had _____ to take responsibility and marry me. 12. Senator Haggard _____ the other members to vote for the bill. 13. Everyday _____ like shopping, cleaning and cooking knocks me up. 14. The goal of the "_____" is to introduce some of the vocabulary that will be taught during the lesson. 15. We were disappointed when she went _____.

Ex. 4. Rewrite the following sentences using a word/idiom from the text instead of their synonyms. Translate:

1. Stop clicking your pen! It really *annoys* me. 2. We are happy that she *kept* on her promise to reorganize the department. 3. *The video game device* has five operation buttons labeled "A", "B", "SELECT", and "START", as well as a directional pad. 4. Do not even try to *escape* working out on the treadmill. 5. The secretary *answered* numerous calls from the customers. 6. I'd look totally *silly* in a hat like that. 7. I don't think what you are saying is trustworthy. – Okay. *I don't care what you say*. 8. She wants to work on a *part of each week* basis after she has had the baby. 9. The four suits now used in most of the world – spades, hearts, diamonds, and clubs – originated in France in approximately 1480. Fifty-six-card *packs* containing a King, Queen, Knight (Knave/Jack) were common. 10. *Have a will!* Don't tell me you cannot get rid of this habit. 11. There is no need to *fly off the handle*. 12. Teenaged Girl: Mom, can I go to the dance with my new boyfriend? Mom: How old is he? Teenaged Girl: 25. Mom: *It's impossible!* 13. I wish Dad would *stop criticizing me* about grades. 14. I think that the problem is completely settled, although we have *provided for the possibility for* changes. 15. I *was punished for* wearing drug related messages on my tee shirt.

Ex. 5. Translate the following sentences. Suggest suitable Ukrainian slang versions. Define the ways in which their meaning can be faithfully conveyed:

1. Man, give me that ball, I'm going to *school* you! 2. It's late. Let's *navigate*. 3. Since Sarah moved away from the hood she now *acts* so *hollywood*. 4. That party last night was *krunk*. 5. Joe is one *lame* basketball player. 6. Man, I'm about to *jack* that *ice* he's got on. 7. Do you wanna play *b-ball* with me? 8. Dude, what happened to your car, did it *get jacked*? 9. I gotta go, Brian. – Okay. *Keep it real*. 10. Boy, I'm gonna *learn you*! 11. Oh, that's not your grandma, that's your mom? *My bad!* 12. Matt is my *relli*. 13. Stop *bitching* and finish your experiment. 14. His skills at driving are kinda' *shaky*. 15. Ben Affleck just left the cafe! – *Shut up!*

Ex. 6. Suggest suitable definitions for the English proverbs and sayings in Part I. Use Part II for the purpose. Offer corresponding Ukrainian semantic analogies/equivalents:

I

1. Let bygones be bygones. 2. Liars need good memories. 3. Health is better than wealth. 4. Home is where the heart is. 5. Kill one to warn a hundred. 6. If wishes were horses, then beggars would ride. 7. It never rains but it pours. 8. Make a silk purse out of a sow's ear. 9. No man can serve two masters. 10. Man proposes, God disposes. 11. Kill the goose that lays the golden egg. 12. No news is good news. 13. Who makes himself a sheep will be eaten by the wolves. 14. You are what you eat. 15. You scratch my back and I'll scratch yours.

II

A. You call home the place where the people you love are. B. People who do not tell the truth must be careful to remember what they say. C. Manage to produce something good using poor material. D. Destroy something that would be a source of wealth or success. E. What you eat has an effect on your well-being. F. Let's forgive and forget past quarrels. G. It's impossible to follow instructions from two different sources. H. You help me and I'll help you. I. Wishing alone is of no use; you must act as well. J. Misfortunes usually come in large numbers. K. Since we have heard nothing, we can assume that all is well. L. An easily influenced person can be mislead. M. It's better to be in good health than to be rich. N. Warn many by punishing a few. O. Our destiny depends on God's will.

Ex. 7. Suggest Ukrainian single word equivalents for the following English expressions:

1) the small of the night; 2) calm and quiet; 3) all for naught; 4) lovely little cat; 5) out-and-out; 6) give-and take; 7) blood-and-guts; 8) with a faint heart; 9) stress and strain; 10) the crow flies; 11) volume of sound; 12) heel-and-toe speedster; 13) bossy and imperious; 14) mother's strawberry; 15) safe and secure; 16) solely, wholly and entirely; 17) to have a sweet little sleep.

Ex. 8. Identify methods and ways of translating various proper names and other culture-specific realia. Classify them into the following categories:

<p>1) geographical names; 2) place; 3) brands; 4) famous people; 5) organizations; 6) government; 7) the Bible; 8) mythology.</p>
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1) Times Square; 2) Minotaur; 3) Greyhound bus; 4) Keyfood; 5) Theodore Roosevelt; 6) Drypers; 7) Eton; 8) the Emerald Isle; 9) the Tories; 10) Epistles; 11) dominion; 12) Psalms; 13) the Big Muddy; 14) the River Styx; 15) Judas; 16) Oliver Cromwell; 17) The Pencil; 18) Dormition/Assumption;

19) Transfiguration; 20) Apollo (*Roman*); 21) Juno; 22) Cassius Clay; 23) Innocent Drinks; 24) Bacchus; 25) Diana; 26) Duke of Wellington; 27) Vesta; 28) Bobby Fisher; 29) Jupiter; 30) Mars; 31) Happy Yogurt; 32) Neptune; 33) New England; 34) Troy; 35) Persephone; 36) Hermes; 37) the First State.

Ex. 9. Define the ways of faithful translating the following idiomatic/phraseological expressions. Classify them into the categories:

**1) absolute equivalents; 2) near equivalents; 3) genuine analogies;
4) approximate analogies; 5) descriptive translating.**

1) Cassandra warning; 2) a lost sheep; 3) as like as two peas; 4) the massacre (slaughter) of innocents; 5) cut the Gordian knot; 6) better be born lucky than rich; 7) Iron Curtain; 8) Alpha and Omega; 9) beware of a silent dog and still water; 10) the cold war; 11) as rich as Croesus; 12) the iron heel; 13) a wet blanket; 14) Dante's inferno; 15) to tilt at windmills; 16) Black Friday; 17) more power to your elbow; 18) da ist der Hund begraben; 19) to reign in hell is better than to serve in heaven.

Ex.10. Define adaptation strategies used by translators in film title translating. Explain the choice of a strategy:

1) The Hurt Locker – Володар бурі; 2) 3:10 to Yuma – Потяг на Юму; 3) Head in the Clouds – Голова у хмарах; 4) The Cutting Edge: Going for the Gold – Золотий лід; 5) Original Sin – Спокуса; 6) Seven Pounds – Сім життів; 7) Hitch – Правила зйому – метод Хітча; 8) Gossip Girl – Пліткарка; 9) The Green Hornet – Зелений шершень; 10) Milk – Харві Мілк.

Ex. 11. Compress the sentences retaining their content (Use the model on page 24, exercise 11 of Unit 1):

1. We don't see things as they are; we see them as we are. 2. They take such good care of me here. 3. It doesn't matter what you've been through, where you come from, who your parents are – nor your social or economic status. 4. What matters is how you choose to love, how you choose to express that love through your work, through your family, through what you have to give to the world... 5. I don't think I don't remember your sister. 6. I insist you return my purse in a flash. 7. I'll start fixing the cold water tap as soon as we finish our dinner. 8. They gave me a wrong newspaper, and I didn't notice it, till I got back home. 9. I often complain about how quickly time flies. 10. It has made me a better husband, a better father and hopefully, a better son.

Ex. 12. Define translation methods used by film translators. Explain the choice of a method:

1. She desires freedom that only true love can break the spell. – Вона прагне на волю, але тільки справжнє кохання може подолати закляття. 2. Her wish is nearly granted in the form of a Prince. – Її бажання майже виповнюється з появою принца. 3. But before he can declare his love, the lustful twin, the Black Swan, tricks and seduces him. – Але не встиг він освідчитися їй в коханні, як її хтива сестра-близнюк, Чорний лебідь, обманює та спокушає його. 4. Devastated, the White Swan leaps off a cliff, killing herself. And in death...finds freedom. – У розпачі Білий лебідь кидається зі скелі, і вбиває себе. І так у смерті вона знаходить свободу. 5. We will open our season with Swan Lake. Done to death, I know. – Ми відкриваємо наш сезон з «Лебединого озера». Існують тисячі постановок, я знаю. 6. All the soloists I tapped: Go to your scheduled rehearsals this afternoon. – Солістки, яких я торкнувся, йдуть на свої репетиції за графіком по обіді. 7. Stop, John. One second. – Стоп, Джон. Секунду. 8. Hello, dear. – Як справи, люба? 9. 911 emergency. – 911, слухаю вас. 10. I need an ambulance. – Потрібна машина швидкої.

Ex 13. Choose a film to your liking, watch it, compare the source language and target language subtitle texts, analyze transformations applied to convey the features of style and genre peculiarities of the matter under translation, define translation methods used by a film translator.

Ex. 14. Look through the storyline of the popular sitcom Friends / Season 10, Episode 7 /, (Part 1). Read the subtitles in the left-hand column. Correct mistakes in the right-hand column using appropriate translation methods. Explain your choice:

Storyline: Phoebe and Mike are doing their wedding plans, but they are shocked how expensive everything is. Phoebe thinks it's a lot of money to spend in just one day, and Mike doesn't need a big wedding, since he's already been married before. They have the idea to give all the money to charity and marry in the City Hall. When they make the donation and go away, Phoebe stays in doubt about their act, specially because Monica stays shocked with her decision and tells her how special is the wedding day. Monica is cleaning the apartment because the adoption social worker is coming. She has a big decision power, so everything needs to be perfect. Monica thoroughly clears away everything that might scare off Laura, the social worker from the adoption agency, but Joey, who promised to turn up in case she's impressed by a TV 'celebrity', once dated Laura and never called back as he always falsely promises... Meanwhile After trying on Monica's veil, Phoebe changes her mind about having donating her wedding day budget to the New York Children's Fund.

1 00:00:04,120 --> 00:00:06,634 Hey, you guys. Hey, what are you doing?	1 00:00:04,120 --> 00:00:06,634 Привіт! Що робите?
2 00:00:06,800 --> 00:00:10,190 – Figuring out our wedding plans. – Funny. We were doing the same thing.	2 00:00:06,800 --> 00:00:10,190 Намагаємося спланувати весілля. Забавно. Ми займаємося тим самим.
3 00:00:11,800 --> 00:00:15,475 It's really crazy. The hall, the dress, the food.	3 00:00:11,800 --> 00:00:15,475 Це якесь божевілля. Святкова зала, сукня, їжа.
4 00:00:15,640 --> 00:00:19,315 – I had no idea how expensive this was. – Yeah, it is really pricey.	4 00:00:15,640 --> 00:00:19,315 Я навіть не уявляв, що це буде так дорого. Так, це виллється в копійчку.
5 00:00:19,480 --> 00:00:22,870 – I freaked when I heard the numbers. – So, what did you two do about it?	5 00:00:19,480 --> 00:00:22,870 Я ледь не збожеволів, коли почув ці цифри. То що ви двоє вирішили?
6 00:00:23,040 --> 00:00:25,838 It was simple. I came up with some cost-cutting solutions...	6 00:00:23,040 --> 00:00:25,838 Все просто. Я вигадав кілька рішень, які б допомогли зрізати ціну....
7 00:00:26,000 --> 00:00:29,709 ...wrote out a list and Monica told me to go to hell.	7 00:00:26,000 --> 00:00:29,709 ... написав список і Моніка послала мене під три чорти.
8 00:00:30,480 --> 00:00:34,359 There's no way around it. Just accept that this is gonna cost a lot of money.	8 00:00:30,480 --> 00:00:34,359 Виходу немає. Залишається змиритися з тим, що це буде коштувати немало.
9 00:00:34,520 --> 00:00:37,830 I heard that weddings are, like, a \$40 billion-a-year industry.	9 00:00:34,520 --> 00:00:37,830 Я чув, що весілля приносять прибуток близько 40 млрд доларів на рік .
10 00:00:38,000 --> 00:00:41,993 Yeah. And I'm responsible for just, like, half of that.	10 00:00:38,000 --> 00:00:41,993 Так. І половину з них можна списати на мій рахунок.

11 00:00:42,360 --> 00:00:45,750 But really, it does seem like this money could be put to better use.	11 00:00:42,360 --> 00:00:45,750 Але ж ці гроші можна було б використати з кориснішою ціллю.
12 00:00:45,920 --> 00:00:46,989 Are you serious?	12 00:00:45,920 --> 00:00:46,989 Ти серйозно?
13 00:00:47,160 --> 00:00:50,516 Yeah. How would you feel if we gave all the wedding money to charity...	13 00:00:47,160 --> 00:00:50,516 Так. Як би ти почувався, якби ми всі весільні гроші віддали на благочинність...
14 00:00:50,680 --> 00:00:52,716 ...and we just got married at City Hall?	14 00:00:50,680 --> 00:00:52,716 ... і одружилися в муніципалітеті?
15 00:00:52,880 --> 00:00:56,031 I think it would make me wanna marry you even more.	15 00:00:52,880 --> 00:00:56,031 Я думаю, що захотів би одружитися з тобою ще більше.
16 00:00:57,360 --> 00:01:00,875 I gotta say, you guys, that's an incredible gesture.	16 00:00:57,360 --> 00:01:00,875 Повинен сказати, що це неймовірний вчинок.
17 00:01:01,040 --> 00:01:03,679 Maybe you do that next time you get married.	17 00:01:01,040 --> 00:01:03,679 Можливо, ти зробиш так наступного разу, коли ще раз будеш одружуватися.
18 00:01:05,080 --> 00:01:09,039 No, no, no. The next time's gonna be Hawaii at sunset.	18 00:01:05,080 --> 00:01:09,039 Ні,ні,ні. Наступного разу будуть Гавайї на заході сонця.
19 00:01:09,200 --> 00:01:11,839 But maybe the time after that.	19 00:01:09,200 --> 00:01:11,839 Може після цього?
20 00:01:12,480 --> 00:01:14,550 <i>The One With the Home Study</i>	20 00:01:12,480 --> 00:01:14,550 <i>Епізод з соціальним працівником</i>
21 00:01:50,360 --> 00:01:52,828 – Hey. What's going on? – Hey.	21 00:01:50,360 --> 00:01:52,828 Привіт. Що тут відбувається? Привіт.

22 00:01:53,000 --> 00:01:56,470 Our adoption social worker is coming, so we're cleaning the apartment.	22 00:01:53,000 --> 00:01:56,470 Скоро прийде соціальний працівник з усиновлення, тож ми прибираємось в квартирі.
23 00:01:56,720 --> 00:01:58,278 "We"?	23 00:01:56,720 --> 00:01:58,278 «Ми»?
24 00:01:58,960 --> 00:02:02,635 You know you don't want me to help. You can't have it both ways.	24 00:01:58,960 --> 00:02:02,635 Ти ж не хочеш, щоб я тобі-допомагав. Вибери що-небудь одне.
25 00:02:03,960 --> 00:02:06,758 Is this the person who decides whether or not you get a baby?	25 00:02:03,960 --> 00:02:06,758 Це той, хто вирішує, давати вам дитину чи ні?
26 00:02:06,920 --> 00:02:10,151 – She's coming to see where we live. – And it has to go perfectly.	26 00:02:06,920 --> 00:02:10,151 Вона прийде подивитися, де ми живемо. Тому все повинно бути ідеально.
27 00:02:10,320 --> 00:02:14,199 If she doesn't like us, she can keep us off every adoption list in the state.	27 00:02:10,320 --> 00:02:14,199 Якщо ми їй не сподобаємось, вона виключить нас з усіх списків претендентів штату.
28 00:02:14,480 --> 00:02:17,756 Hey, maybe I should stop by. She could be a soap opera fan.	28 00:02:14,480 --> 00:02:17,756 Може я трохи затримаюсь. Раптом вона полюбляє мильні опери.
29 00:02:17,920 --> 00:02:21,959 It's very impressive when the little people know a celebrity.	29 00:02:17,920 --> 00:02:21,959 Це так зворушливо, коли простий народ впізнає знаменитість.
30 00:02:22,160 --> 00:02:23,479 "Little people"?	30 00:02:22,160 --> 00:02:23,479 «Простий народ»?
31 00:02:23,800 --> 00:02:25,392 "Celebrity."	31 00:02:23,800 --> 00:02:25,392 «Знаменитість»!
32 00:02:26,720 --> 00:02:28,392 So I think I'm just about done here.	32 00:02:26,720 --> 00:02:28,392 Думаю, я вже впоралася з цим.

33 00:02:28,560 --> 00:02:33,156 Unless you have any bad stuff hidden somewhere, like porn or cigarettes?	33 00:02:28,560 --> 00:02:33,156 Тільки якщо в тебе десь не приховані порножурнали чи цигарки?
34 00:02:36,040 --> 00:02:38,679 – No. – Chandler.	34 00:02:36,040 --> 00:02:38,679 Ні. Чендлере.
35 00:02:33,320 --> 00:02:34,992 What?	35 00:02:33,320 --> 00:02:34,992 Що?
36 00:02:41,040 --> 00:02:44,749 I don't, and I'm offended by the insinuation.	36 00:02:41,040 --> 00:02:44,749 Ні. І мене обурюють твої натяки.
37 00:02:44,920 --> 00:02:47,434 So there's not a magazine under the couch...	37 00:02:44,920 --> 00:02:47,434 Тож ніяких журналів під диваном ...
38 00:02:47,600 --> 00:02:50,478 ...or cigarettes taped to the back of the toilet tank...	38 00:02:47,600 --> 00:02:50,478 ...і немає цигарок приклеєних ззаду на змивному бачку в туалеті...
39 00:02:50,640 --> 00:02:53,074 ...or a filthy video in the VCR?	39 00:02:50,640 --> 00:02:53,074 ... чи непристойного відео на касеті?
40 00:02:54,080 --> 00:02:57,516 I'll admit the cigarettes and magazine. But that tape is not mine.	40 00:02:54,080 --> 00:02:57,516 Добре, я зізнаюся, що цигарки та журнал – мої. Але та плівка не моя.
41 00:02:57,680 --> 00:03:01,593 – It isn't mine. – I guess we'll never know whose it is.	41 00:02:57,680 --> 00:03:01,593 І не моя. Думаю, ми ніколи не дізнаємося, чия вона.

Ex. 15. Translate a 2010 crime drama film abstract, BBC's Sherlock: A Scandal in Belgravia, applying necessary translation methods and strategies specified by subtitle standardization.

Part 3

162 00:11:31,041 --> 00:11:32,719 DOORBELL RINGS	174 00:11:58,440 --> 00:12:00,119 It's got to be an eight, at least.
163 00:11:32,720 --> 00:11:34,860 Shut up! 'Do you just carry on talking when I'm away?	175 00:12:00,120 --> 00:12:02,500 You've got two more minutes, they want to know more
164 00:11:34,861 --> 00:11:36,999 'I don't know, how often are you away?	176 00:12:02,501 --> 00:12:04,879 about the driver. Oh, forget him, he's an idiot.
165 00:11:37,000 --> 00:11:38,039 'Now...	177 00:12:04,880 --> 00:12:07,999 Why else would he think himself a suspect? I think he's a suspect.
166 00:11:38,040 --> 00:11:40,399 '..show me the car that backfired. WATSON SIGHS	178 00:12:08,000 --> 00:12:12,519 'Pass me over.' All right, but there's a mute button, and I will use it.
167 00:11:40,400 --> 00:11:41,839 It's there.	179 00:12:12,520 --> 00:12:15,119 Up a bit! I'm not talking from down here!
168 00:11:41,840 --> 00:11:43,880 'That's the one that made the noise, yes?'	180 00:12:15,120 --> 00:12:16,679 OK. Just take it, take it.
169 00:11:45,040 --> 00:11:46,079 Yeah.	181 00:12:16,680 --> 00:12:20,479 'Having successfully committed a crime without a single witness... '
170 00:11:46,080 --> 00:11:49,159 If you're thinking gunshot... ...there wasn't one.	182 00:12:20,480 --> 00:12:23,199 why would he call the police and consult a detective?
171 00:11:49,160 --> 00:11:50,400 'He wasn't shot,	183 00:12:23,200 --> 00:12:26,799 Fair play? He's trying to be clever. It's overconfidence.
172 00:11:50,401 --> 00:11:54,839 'he was killed by a single blow to the back from a blunt instrument,	SHERLOCK SIGHS
173 00:11:54,840 --> 00:11:58,439 'which then magically disappeared, along with the killer.'	184 00:12:26,800 --> 00:12:29,380 Did you see him? Morbidly obese, the undisguised

185 00:12:29,381 --> 00:12:31,959 halitosis of a single man living on his own.	196 00:12:55,840 --> 00:12:58,460 'Sherlock, what's going on? 'You're coming with us'.
186 00:12:31,960 --> 00:12:34,380 The right sleeve of an internet porn addict, the	197 00:12:58,461 --> 00:13:01,079 'What's happening?' I've lost him. I don't know what...
187 00:12:34,381 --> 00:12:36,799 breathing pattern of an untreated heart condition.	198 00:13:01,080 --> 00:13:05,280 Dr Watson? Yeah. It's for you. OK, thanks. No, sir, the helicopter.
188 00:12:36,800 --> 00:12:39,200 Low self-esteem, tiny IQ and a limited life expectancy,	199 00:13:17,520 --> 00:13:21,080 Please, Mr Holmes, where you're going you'll want to be dressed.
189 00:12:39,201 --> 00:12:41,599 and you think he's a criminal mastermind?!	200 00:13:44,000 --> 00:13:46,400 I know exactly where I'm going.
190 00:12:41,600 --> 00:12:44,719 Don't worry, this is just stupid. What did you say? Heart what?	201 00:14:39,440 --> 00:14:42,600 You wearing any pants? No. OK.
191 00:12:44,720 --> 00:12:45,880 Go to the stream.	202 00:14:50,280 --> 00:14:52,400 THEY LAUGH
192 00:12:45,881 --> 00:12:47,679 What's in the stream?	203 00:14:53,920 --> 00:14:56,279 At Buckingham Palace. Right. HE COUGHS
193 00:12:47,680 --> 00:12:51,399 Go and see. MRS HUDSON: Sherlock! You weren't answering your doorbell.	204 00:14:56,280 --> 00:15:00,679 Ha, ha. Aah, aah, I am seriously fighting an impulse to steal an ashtray.
194 00:12:51,400 --> 00:12:53,620 His room's through the back, get him some clothes.	205 00:15:00,680 --> 00:15:02,160 SHERLOCK SNIGGERS
195 00:12:53,621 --> 00:12:55,839 Who the hell are you? Sorry, Mr Holmes...	206 00:15:03,720 --> 00:15:05,120 HE CLEARS HIS THROAT
	207 00:15:06,800 --> 00:15:11,439 What are we doing here, Sherlock, seriously, what? I don't know.

<p>208 00:15:11,440 --> 00:15:13,919 Here to see the Queen?</p> <p>209 00:15:13,920 --> 00:15:15,920 Oh, apparently, yes.</p> <p>210 00:15:17,160 --> 00:15:18,839 THEY LAUGH</p> <p>211 00:15:18,840 --> 00:15:22,479 Just once, can you two behave like grown-ups?</p> <p>212 00:15:22,480 --> 00:15:24,680 We solve crimes, I blog about it, and he forgets his pants.</p> <p>213 00:15:24,681 --> 00:15:26,879 I wouldn't hold out too much hope.</p> <p>214 00:15:26,880 --> 00:15:30,759 I was in the middle of a case, Mycroft. What, the hiker and the backfire?</p> <p>215 00:15:30,760 --> 00:15:32,900 I glanced at the police report, a bit obvious, surely?</p> <p>216 00:15:32,901 --> 00:15:35,039 Transparent. Time to move on then.</p> <p>217 00:15:35,040 --> 00:15:36,999 HE CLEARS HIS THROAT</p> <p>218 00:15:37,000 --> 00:15:38,159 HE SIGHS</p> <p>219 00:15:38,160 --> 00:15:43,279 We are in Buckingham Palace, the very heart of the British nation.</p>	<p>220 00:15:43,280 --> 00:15:46,919 Sherlock Holmes, put your trousers on! What for?</p> <p>221 00:15:46,920 --> 00:15:48,519 Your client.</p> <p>222 00:15:48,520 --> 00:15:50,719 And my client is...?</p> <p>223 00:15:50,720 --> 00:15:53,479 Illustrious, in the extreme.</p> <p>224 00:15:53,480 --> 00:15:58,599 And remaining, I have to inform you, entirely anonymous.</p> <p>225 00:15:58,600 --> 00:16:00,039 Mycroft. Harry.</p> <p>226 00:16:00,040 --> 00:16:02,580 May I just apologise for the state of my little brother.</p> <p>227 00:16:02,581 --> 00:16:05,119 A full-time occupation, I imagine.</p> <p>228 00:16:05,120 --> 00:16:07,740 And this must be Dr John Watson, formerly of the</p> <p>229 00:16:07,741 --> 00:16:10,359 Fifth Northumberland Fusiliers? Hello, yes.</p> <p>230 00:16:10,360 --> 00:16:14,199 My employer is a tremendous fan of your blog. Your employer?</p> <p>231 00:16:14,200 --> 00:16:18,559 Particularly enjoyed the one about the aluminium crutch. Thank you. Ahem...</p>
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<p>232 00:16:18,560 --> 00:16:20,839 And Mr Holmes the Younger.</p> <p>233 00:16:20,840 --> 00:16:23,120 You look taller in your photographs.</p> <p>234 00:16:23,121 --> 00:16:25,399 I take the precaution of a good coat and a short friend.</p> <p>235 00:16:25,400 --> 00:16:27,639 Mycroft, I don't do anonymous clients.</p> <p>236 00:16:27,640 --> 00:16:30,000 I'm used to mystery at one end of my cases,</p>	<p>237 00:16:30,001 --> 00:16:32,360 both ends is too much work. Good morning.</p> <p>238 00:16:34,080 --> 00:16:37,839 This is a matter of national importance. Grow up!</p> <p>239 00:16:37,840 --> 00:16:39,599 Get off my sheet! Or what?</p> <p>240 00:16:39,600 --> 00:16:41,199 Or I'll just walk away.</p> <p>241 00:16:41,200 --> 00:16:43,919 I'll let you. Boys, please... Not here.</p>
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Ex. 16. Select a film of any genre, watch it carefully, analyze the source language subtitle text and translate it applying necessary translation methods and strategies specified by subtitle standardization.

UNIT 4

Ex. 1. Read the polylogue based on the TV series Two and a Half Men. Translate the text into Ukrainian paying attention to words and word-combinations in bold type. Explain the choice of their translation method. Compress the text retaining content and artistic merits of the original.

Alan Jake, I have **to run a quick errand**. Why don't you wash and dress?
I'll get back **in a jiffy**, we'll do something fun.

Jake Can we watch TV?

Alan **Go**.

Charlie Where **are** you **off to**?

Alan The grocery store.

Charlie You're going to Judith's, aren't you?

Alan No.

Charlie Then where are you going?

Alan Judith's.

Charlie Alan, don't **kid yourself**.

Alan I have to. The timer on the sprinkler system is broken, and the flower beds are getting flooded... and I love her and I want her back.

Charlie Buddy, **I feel for you**.

Alan Thank you.

Charlie Unfortunately, the feeling is nausea. Don't be a **doormat**.

Alan Great. I'll see you later.

Charlie Alan, you've been making the same mistake your whole life. Being the good boy, fixing everything so everybody would love you. It didn't work with Mom. It didn't work with either of the women you **went out with**. And it's not gonna work with your wife.

Alan You know nothing about commitment and responsibility to a relationship.

Charlie **Granted**. But I do know when a woman's using me.

Alan Well, you can **rest easy**, because no one is using me. (*Walks away.*)
(*At Judith's.*)

Judith Did you fix it?

Alan Not quite.

Judith Okay. Fine. When you're done fixing this, would you come and take a look at the garbage disposal?

Alan Sure... Wait, no.

Judith What?

Alan No, I won't come inside and look at the garbage disposal.

Judith Why not?

Alan I know when I'm being used, Judith.

Judith What are you talking about? Are you **kooky**?

Alan Who are we kidding? The marriage is over. You're just afraid to **move on**, so, you keep **dragging** me **over** here, and I'm afraid to move on, so I keep coming.

Judith You are **keyed up**, Alan. **Simmer down**.

Alan Goodbye, Judith. You're free. I hope you find whatever it is you're looking for. (*Intends to leave.*)
(*At Charlie's. Two hours later.*)

Alan Good news. You know what? Jake and I may be out of here sooner than you think.

Charlie What do you mean?

Alan At Judith's, there was kissing. Mutual kissing. Unprompted, but reciprocated.

Charlie Wow. And was it as **dull** as it sounds?

Alan Charlie, she kissed me. This wasn't the kiss of a woman who just wanted her garbage disposal unclogged.

Charlie Well, you know her plumbing better than I do. I think she is your **excess baggage**.

Alan You know what I'm gonna do? I'm gonna let her come to me. You know, be detached, **play it cool**. You know?

Charlie Yeah. It's real **iffy**.

Alan Don't worry, she'll **come around**. Sooner or later, everybody comes around. You just have to give them a little time and a little space.

Ex. 2. Match the word/idiom with the correct definition. Suggest suitable Ukrainian versions for the following words/idioms. Define the ways in which their meaning can be faithfully conveyed:

1) run a quick errand	a) to depart; to leave; to escape; be free from work, school, or some other regular occupation
2) in a jiffy	b) a person or thing that gets in the way; a burden that you are stuck with; the fifth wheel
3) Go!	c) being their boyfriend or girlfriend; could also mean going on a date with the person
4) be off	d) nervous, strained, anxious, tense, under pressure, restless, wound up, wired (slang), uptight (informal), on edge, jumpy, twitchy (informal)
5) kid yourself	e) silly; crazy; mentally unbalanced; eccentric, strange, different than normal
6) feel for smb	f) admit that something is true; all right, I agree
7) doormat	g) a short and quick trip to accomplish a specific purpose, as to buy something, deliver a package, or convey a message, often for someone else.
8) go out with	h) to become calm after excitement or anger

9) granted	i) uncertain or doubtful
10) rest easy	j) to feel sympathy for someone
11) kooky	k) do it!, start! Yes!
12) move on	l) boring, not interesting or excited
13) drag over some place	m) develop in your life and change your relationships, interests, activities; recover
14) be keyed up	n) used to tell someone not to worry and that you are in control of the situation, relax and take it easy
15) simmer down	o) change one's position or opinion; to go to a place where someone is, especially their house, in order to visit them; to become conscious again after being unconscious
16) dull	p) to hold one's temper; to be nonchalant; become or remain calm
17) excess baggage	q) very soon
18) play it cool	r) a weak individual who is regularly abused by others
19) iffy	s) if you drag someone somewhere, you persuade or force them to come with/to you when they don't want to
20) come around	t) let yourself believe something that is untrue or unlikely

Ex. 3. Use the words/idioms below to complete each of the following sentences. Translate:

<i>simmer down</i>	<i>keyed up</i>	<i>came around</i>
<i>dragging over</i>	<i>going out</i>	<i>kooky</i>
<i>moved on</i>	<i>excess baggage</i>	<i>iffy</i>
<i>rest easy</i>	<i>doormat</i>	<i>granted</i>
<i>dull</i>	<i>ran a quick errand</i>	<i>play it cool</i>

1. I can _____ now – I've got everything done. 2. I wasn't able to rehearse my role, I was so _____. 3. It's real _____ whether Ruby's going to show up at the party tonight. 4. When I _____, I was lying on the back seat of a car. 5. After the heated argument both parents needed time to _____. 6. Ed wants to leave his wife and kids – he feels like they are just _____. 7. I've _____ since our divorce, and now I don't have much in common with my ex-husband. 8. When they start to bug you, just _____. 9. He _____ that was business-related, and I went home to thaw out the meat for dinner. 10. The weekly meetings were deadly _____. 11. The teacher kept _____ us _____ classical movie concerts though we wanted to watch some movies. 12. If you told your mother she's acting _____, she probably wouldn't be insulted. However, if you said that she was crazy, she probably

wouldn't be happy. 13. _____, the idea of the film is not perfect, but the flaws are outweighed by the acting. 14. I'm _____ with Rachel. 15. I wish people would stop treating my friend like a _____.

Ex. 4. Rewrite the following sentences using a word/idiom from the text instead of their synonyms. Translate:

1. I *leave for* the contest, wish me luck. 2. At the battered women center, the other women know what it's like, and they really *feel sympathy for you*. 3. We knew she would *change her opinion and cling* to our way of thinking. 4. May I use your laptop? – *Yeah!* 5. My grandmother is getting *mentally unbalanced*. Yesterday she had her shirt on backwards and she was wearing two different shoes. 6. Don't *let yourself believe* you'll ever be able to change him. 7. I'll be with you *very soon*. 8. Your plan sounds a bit *doubtful*. 9. It took a while after the baby was born for things to *settle down* again. 10. 11. I would be careful about calling my wife the *fifth wheel*. She probably wouldn't appreciate it. 12. How can any woman *relax* now, knowing her breast cancer may be misdiagnosed? 13. When someone dies, you need to go through certain rituals so you can finally *recover*. 14. *I agree*, slang is a creative use of language, but slang can alienate and confuse those outside of that group. 15. While he made a *short and quick shopping-related trip*, I went to his house and hung out with Paco for a few minutes.

Ex. 5. Translate the following sentences. Suggest suitable Ukrainian slang versions. Define the ways in which their meaning can be faithfully conveyed:

1. We *whooped* their team 126 to 57! 2. I really *goofed* on the test today. 3. Harold won't fight Jason, he actin' *soft*. 4. That guy need to clean the *slugs* in his mouth, every time he smile, he smell like hell! 5. Man, I'm *spent*! 6. Sam always got chosen on the football team, cause he's a *tank*! 7. I dropped 3 *yards* on that phone bill! 8. Damn, that stuff is *taxed*! 9. Don't be a *tool*, Mikey. 10. This is *weak*. 11. His report was full of *wikijism* and he only got a C for the assignment. 12. Kyle, that game was hot, *ya digg*? 13. Leave Matt alone. He's *zoned out*. 15. *Hop in* the car, I'll drive over to your house.

Ex. 6. Suggest suitable definitions for the English proverbs and sayings in Part I. Use Part II for the purpose. Offer corresponding Ukrainian semantic analogies/equivalents:

I

1. Still waters run deep. 2. Look before you leap. 3. No smoke without fire. 4. Great minds think alike. 5. Love is blind. 6. Money is the root of all evil. 7. Silence gives consent. 8. Lightning never strikes in the same place twice. 9. Necessity is the mother of invention. 10. Once bitten, twice shy. 11. He laughs

best who laughs last. **12.** It's no use crying over spilt milk. **13.** If you chase two rabbits, you will not catch either one. **14.** Like father, like son. **15.** Money begets money.

II

A. Said when you express the same opinion as another person at the same time. **B.** Don't express your joy, or your triumph, too soon! **C.** An unusual event is not likely to occur again in exactly the same circumstances. **D.** A son's character can be expected to resemble his father's. **E.** Consider possible consequences before taking action. **F.** A person in love does not see the faults of the person he/she loves. **G.** If you have money you can make more money. **H.** Money is the main cause of wrongdoing and problems. **I.** The need for something forces people to find a way of obtaining it. **J.** If you don't object to something it can be assumed that you agree with it. **K.** A quiet person can have much knowledge or wisdom. **L.** Don't express regret for something that has happened and cannot be remedied. **M.** If you try to do two things at the same time, you won't succeed in doing either of them. **N.** There could be some truth in the rumour... **O.** After an unpleasant experience, people are careful to avoid something similar.

Ex. 7. Suggest Ukrainian single word equivalents for the following English expressions:

1) will and testament; 2) not dry behind ears; 3) soulless and heartless; 4) huge ugly nose; 5) gigantic cat; 6) unique and specific; 7) a young Tartar; 8) limits and boundaries; 9) subtle and delicate; 10) old dirty hag; 11) peaceful and quiet; 12) yellow-belly; 13) knowing the ropes; 14) tender passion; 15) importance and significance; 16) couch potato; 17) a whale of a fish.

Ex. 8. Identify methods and ways of translating various proper names and other culture-specific realia. Classify them into the following categories:

1) geographical names; 2) drugs; 3) brands; 4) famous people; 5) institutions; 6) government; 7) events; 8) the Bible; 9) mythology.

1) Thomas'; 2) Winston Churchill; 3) Minerva; 4) UPS; 5) Lib Dems; 6) Eire; 7) Faunus; 8) the Glorious Revolution; 9) Israel and Judah; 10) Venus; 11) Christopher Wren; 12) the Holy Cross; 13) Mayflower Compact; 14) Heracles; 15) Christ crucified; 16) Louis Henry Sullivan; 17) crucifixion; 18) Remembrance Day; 19) Franklin Delano Roosevelt; 20) Protection of the Mother of God; 21) the Troubles; 22) Cross Elevation; 23) Beheading of St. John the Baptist; 24) Pluto; 25) Al Capone; 26) Harrow; 27) Ceres; 28) Mells-Drive-in; 29) Mercury; 30) Vulcan; 31) Jamba Juice; 32) Flora; 33) Advil; 34) Daedalus and Icarus; 35) Kerberos; 36) Hooters.

Ex. 9. Define the ways of faithful translating the following idiomatic/phraseological expressions. Classify them into the categories:

**1) absolute equivalents; 2) near equivalents; 3) genuine analogies;
4) approximate analogies; 5) descriptive translating.**

1) Pandora's box; 2) to know smth as one knows his ten fingers; 3) the Trojan horse; 4) Jolly Roger; 5) dog eats dog; 6) the ten commandments; 7) John Hancock; 8) the thirty pieces of silver; 9) to be from Missouri; 10) John Doe; 11) East or West, home is best; 12) the last of the Mohicans; 13) the almighty dollar; 14) Sturm und Drang; 15) meet one's Waterloo; 16) Tommy Atkins; 17) white elephant; 18) the real McCoy; 19) doubting Thomas.

Ex.10. Define adaptation strategies used by translators in film title translating. Explain the choice of a strategy:

1) The Cider House Rules – Правила виноробів; 2) The Aviator – Авіатор; 3) Lord of War – Збройний барон; 4) Public Enemies – Джонні Д.; 5) Inglorious Bastards – Безславні виродки; 6) 17 Again – Татусеві знову 17; 7) Eternal Sunshine of the Spotless Mind – Вічне сяйво пристрасті; 8) Camille – Медовий місяць Камілли; 9) Two and a Half Men – Два з половиною чоловіки; 10) Charlie's Angels – Ангели Чарлі.

Ex. 11. Compress the sentences retaining their content (Use the model on page 24, exercise 11 of Unit 1):

1. The old know what loving truly means; the young can only guess. 2. I cooked some chicken soup for a friend who is sick. 3. In our family, warm hugs were a constant and if you didn't kiss your mother, she demanded: "What's a matter, you sick?" 4. "Do you tell Connie you love her?" He looked at me as if I was crazy. "I don't have to. She knows I do." 5. I can't stop admiring her sweet white little face. 6. Don't you see? I'm so crazy about jazz and everything. I don't care how much the ticket costs. 7. You don't mind my being frank with you? 8. They were no generous people. 9. What you do in childhood may come back to haunt you. 10. Fair words fat few.

Ex. 12. Define translation methods used by film translators. Explain the choice of a method:

1. I have you at 9212 West Third street in Los Angeles. – Ваша адреса: Лос-Анджелес, Вест-Сьорд стріт 9212? 2. Yes, room number 2. – Так, кімната 2. 3. What's the emergency? – Що у вас сталося? 4. There's been a suicide. – Спроба самогубства. 5. I can have four new fillets overnight. – Я відправлю вам нову партію філе. 6. Here's what I'm thinking, Ezra. I think I'm gonna mail you the meat back... so you can see firsthand the type of dog food that you're peddling. – Зробімо інакше. Я відправлю тобі це м'ясо назад... особисто, щоб ти побачив, яке лайно пхає мені ваша фірма. 7. So how about we just start with your last

name? – Будь ласка, назвіть ваше прізвище. 8. And don't even get me started on the pork. – І навіть не питай мене про свинину. 9. I'm not much of a meat eater myself, but i hear really great things... about the pork. – Я сам майже не їм м'яса, але нашу свинину дуже хвалять. 10. Oh, so you don't eat pork at all? – То ти кажеш, що свинини не їси?

Ex 13. Choose a film to your liking, watch it, compare the source language and target language subtitle texts, analyze transformations applied to convey the features of style and genre peculiarities of the matter under translation, define translation methods used by a film translator.

Ex. 14. Look through the storyline of the popular sitcom Friends /Season 10, Episode 7/, (Part 2). Read the subtitles in the left-hand column. Correct mistakes in the right-hand column using appropriate translation methods. Explain your choice:

Storyline: Phoebe and Mike are doing their wedding plans, but they are shocked how expensive everything is. Phoebe thinks it's a lot of money to spend in just one day, and Mike doesn't need a big wedding, since he's already been married before. They have the idea to give all the money to charity and marry in the City Hall. When they make the donation and go away, Phoebe stays in doubt about their act, specially because Monica stays shocked with her decision and tells her how special is the wedding day. Monica is cleaning the apartment because the adoption social worker is coming. She has a big decision power, so everything needs to be perfect. Monica thoroughly clears away everything that might scare off Laura, the social worker from the adoption agency, but Joey, who promised to turn up in case she's impressed by a TV 'celebrity', once dated Laura and never called back as he always falsely promises... Meanwhile After trying on Monica's veil, Phoebe changes her mind about having donating her wedding day budget to the New York Children's Fund.

93 00:06:24,810 --> 00:06:26,846 Oh, my God. The adoption lady is early.	93 00:06:24,810 --> 00:06:26,846 О, Боже! Соціальний працівник вже тут.
94 00:06:27,010 --> 00:06:30,207 Okay. Okay. Here we go. Here we go.	94 00:06:27,010 --> 00:06:30,207 Добре. Приготуйся. Приготуйся.
95 00:06:30,370 --> 00:06:31,564 Stand up straight.	95 00:06:30,370 --> 00:06:31,564 Випрямися.
96 00:06:31,730 --> 00:06:33,527 Big smile.	96 00:06:31,730 --> 00:06:33,527 Посмішка до вух.
97 00:06:35,970 --> 00:06:38,689 Hello?	97 00:06:35,970 --> 00:06:38,689 Доброго дня?

98 00:06:38,850 --> 00:06:42,126 We're waiting for the adoption lady. But I'm glad you're here.	98 00:06:38,850 --> 00:06:42,126 Ми чекаємо на соціального працівника з усиновлення. Але я рада, що ти прийшла.
99 00:06:42,290 --> 00:06:44,758 I was cleaning this morning and I found this.	99 00:06:42,290 --> 00:06:44,758 Я прибиралась сьогодні вранці і знайшла це.
100 00:06:44,930 --> 00:06:47,808 I don't know if you wanna use it, but...	100 00:06:44,930 --> 00:06:47,808 Я не знаю, чи ти захочеш вдягти її, але...
101 00:06:47,970 --> 00:06:50,962 Oh, this is so sweet of you.	101 00:06:47,970 --> 00:06:50,962 О, це так мило з твого боку.
102 00:06:51,130 --> 00:06:54,759 But I won't be needing a veil. I actually won't be wearing a dress at all.	102 00:06:51,130 --> 00:06:54,759 Але мені не знадобиться фата. Я не надягатиму навіть сукню.
103 00:06:54,930 --> 00:06:57,728 I told you, I am not coming to a naked wedding!	103 00:06:54,930 --> 00:06:57,728 Я ж тобі казала, що я не прийду на оголене весілля!
104 00:06:57,890 --> 00:07:00,085 No. We're not having a big reception.	104 00:06:57,890 --> 00:07:00,085 Ні. Ми не будемо влаштовувати великий прийом.
105 00:07:00,250 --> 00:07:04,004 We took the wedding money and donated it to a children's charity.	105 00:07:00,250 --> 00:07:04,004 Ми взяли всі весільні гроші, і віддали їх на благо чинність.
106 00:07:04,170 --> 00:07:05,728 That's crazy!	106 00:07:04,170 --> 00:07:05,728 Але це ж божевілля якесь!
107 00:07:07,770 --> 00:07:11,809 I'm sorry. I can't imagine giving up my one wedding day like that.	107 00:07:07,770 --> 00:07:11,809 Вибач. Я просто не знаю, як можна отак відмовитись від власного весілля.
108 00:07:11,970 --> 00:07:15,167 Well, we're different. I don't care about having a huge party.	108 00:07:11,970 --> 00:07:15,167 Ну, ми інші. Нам не потрібна розкішна вечірка.
109 00:07:15,330 --> 00:07:17,480 This is really nice for you, but...	109 00:07:15,330 --> 00:07:17,480 Це приємно для тебе, але...

110 00:07:17,650 --> 00:07:21,120 Oh, please. I put this on and I just look like...	110 00:07:17,650 --> 00:07:21,120 О, будь ласка, якщо я це вдягну, я буду виглядати...
111 00:07:21,290 --> 00:07:23,360 Well, radiant.	111 00:07:21,290 --> 00:07:23,360 ...чарівно.
112 00:07:25,290 --> 00:07:29,078 All right, but who cares? I don't need a pretty veil and a fancy dress.	112 00:07:25,290 --> 00:07:29,078 Але навіщо все це? Мені не потрібні розкішна фата і сукня.
113 00:07:29,250 --> 00:07:31,320 That's right. You're making a commitment.	113 00:07:29,250 --> 00:07:31,320 Правильно. Головне – суть.
114 00:07:31,490 --> 00:07:34,641 You know, that's the same whether you do it at the Plaza or...	114 00:07:31,490 --> 00:07:34,641 Знаєш, неважливо де ви одружитесь, в Плазі чи....
115 00:07:34,810 --> 00:07:36,687 – Where you gonna do it? – City Hall.	115 00:07:34,810 --> 00:07:36,687 А де ви збираєтеся одружитися? В муніципалітеті.
116 00:07:38,450 --> 00:07:41,248 Oh, that sounds nice.	116 00:07:38,450 --> 00:07:41,248 О, звучить чудово.
117 00:07:41,410 --> 00:07:45,483 I was just there for jury duty. They've really spruced that place up.	117 00:07:41,410 --> 00:07:45,483 Недавно я була там на чергуванні. Вони там навіть ремонт зробили.
118 00:07:45,690 --> 00:07:50,081 Okay. It's okay. It's okay. It's okay. I've made my decision.	118 00:07:45,690 --> 00:07:50,081 Добре. Добре. Добре. Я вирішила.
119 00:07:50,250 --> 00:07:52,889 What I really want is a great big wedding.	119 00:07:50,250 --> 00:07:52,889 Що я дійсно хочу, так це – велике весілля.
120 00:07:55,130 --> 00:07:59,408 – But you gave all the money to charity. – Well, I'll just ask for it back.	120 00:07:55,130 --> 00:07:59,408 Але ж ви віддали всі гроші на благодичність. Тож ми заберемо їх назад.

121 00:08:00,610 --> 00:08:02,919 – I don't think you can do that. – Why not?	121 00:08:00,610 --> 00:08:02,919 Я не думаю, що це можна зробити? Чому б і ні?
122 00:08:03,090 --> 00:08:07,163 This is her wedding day. That's way more important than some stupid kids.	122 00:08:03,090 --> 00:08:07,163 Це її весілля. Це набагато важливіше, ніж якісь дитлахи.
123 00:08:08,210 --> 00:08:11,646 That's sweet, honey, but save something for the adoption lady.	123 00:08:08,210 --> 00:08:11,646 Чудово, люба, але залиш щось соціальному працівникові.

Ex. 15. Translate a 2010 crime drama film abstract, BBC's Sherlock: A Scandal in Belgravia, applying necessary translation methods and strategies specified by subtitle standardization.

Part 4

242 00:16:43,920 --> 00:16:47,199 Who is my client? 243 00:16:47,200 --> 00:16:50,879 Take a look at where you're standing, and make a deduction. 244 00:16:50,880 --> 00:16:55,399 You are to be engaged by the highest in the land, now, for God's sake! 245 00:16:55,400 --> 00:16:57,919 Put your clothes on! 246 00:16:57,920 --> 00:16:59,520 SHERLOCK SIGHS 247 00:17:01,200 --> 00:17:03,319 I'll be mother. 248 00:17:03,320 --> 00:17:06,120 And there is a whole childhood in a nutshell.	249 00:17:09,680 --> 00:17:11,920 My employer has a problem.250 00:17:12,960 --> 00:17:15,420 A matter has come to light of an extremely 251 00:17:15,421 --> 00:17:17,879 delicate and potentially criminal nature, 252 00:17:17,880 --> 00:17:22,239 and in this hour of need, dear brother, your name has arisen. Why? 253 00:17:22,240 --> 00:17:25,439 We have a police force of sorts, even a marginally secret service. 254 00:17:25,440 --> 00:17:27,740 Why come to me? People come to you for help,
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<p>255 00:17:27,741 --> 00:17:30,039 don't they, Mr Holmes? Not to date anyone with a navy.</p> <p>256 00:17:30,040 --> 00:17:33,479 This is a matter of the highest security, and therefore of trust.</p> <p>257 00:17:33,480 --> 00:17:36,479 You don't trust your own secret service? Naturally not.</p> <p>258 00:17:36,480 --> 00:17:38,479 They all spy on people for money.</p> <p>259 00:17:38,480 --> 00:17:40,560 I do think we have a timetable.</p> <p>260 00:17:41,720 --> 00:17:43,200 Yes, of course. Erm...</p> <p>261 00:17:45,200 --> 00:17:47,000 What do you know about this woman?</p> <p>262 00:17:51,160 --> 00:17:52,879 Nothing whatsoever.</p> <p>263 00:17:52,880 --> 00:17:55,799 Then you should be paying more attention.</p> <p>264 00:17:55,800 --> 00:17:56,839 MESSAGE TONE</p> <p>265 00:17:56,840 --> 00:18:00,879 She's been at the centre of two political scandals in the last year,</p> <p>266 00:18:00,880 --> 00:18:04,519 and recently ended the marriage of a prominent novelist</p>	<p>267 00:18:04,520 --> 00:18:08,599 by having an affair with both participants separately.</p> <p>268 00:18:08,600 --> 00:18:11,439 You know I don't concern myself with trivia.</p> <p>269 00:18:11,440 --> 00:18:12,760 Who is she?</p> <p>270 00:18:13,800 --> 00:18:15,919 Irene Adler.</p> <p>271 00:18:15,920 --> 00:18:19,359 Professionally known as "The Woman".</p> <p>272 00:18:19,360 --> 00:18:20,719 Professionally?</p> <p>273 00:18:20,720 --> 00:18:25,240 There are many names for what she does. She prefers "dominatrix".</p> <p>274 00:18:30,800 --> 00:18:32,959 Dominatrix. Don't be alarmed.</p> <p>275 00:18:32,960 --> 00:18:34,439 It's to do with sex.</p> <p>276 00:18:34,440 --> 00:18:35,840 Sex doesn't alarm me.</p> <p>277 00:18:36,840 --> 00:18:39,519 How would you know?</p> <p>278 00:18:39,520 --> 00:18:42,079 She provides, shall we say, recreational scolding</p> <p>279 00:18:42,080 --> 00:18:44,119 for those who enjoy that sort of thing</p>
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280 00:18:44,120 --> 00:18:46,119 and are prepared to pay for it.	293 00:19:47,541 --> 00:19:49,719 appear in these photographs together? Yes.
281 00:18:46,120 --> 00:18:48,880 These are all from her website.	294 00:19:49,720 --> 00:19:51,880 I assume in a number of compromising scenarios?
282 00:19:13,040 --> 00:19:16,359 And I assume this Adler woman has some compromising photographs.	295 00:19:51,881 --> 00:19:54,039 An imaginative range, we are assured.
283 00:19:16,360 --> 00:19:18,839 You're very quick, Mr Holmes.	296 00:19:54,040 --> 00:19:57,719 John, you might want to put that cup back in your saucer now.
284 00:19:18,840 --> 00:19:22,680 Hardly a difficult deduction. Photographs of whom?	297 00:19:57,720 --> 00:20:01,079 Can you help us, Mr Holmes? How? Will you take the case?
285 00:19:24,960 --> 00:19:26,999 A person of significance to my employer.	298 00:20:01,080 --> 00:20:02,119 What case?
286 00:19:27,000 --> 00:19:29,080 We'd prefer not to say any more at this time.	299 00:20:02,120 --> 00:20:03,919 Pay her, now and in full.
287 00:19:29,081 --> 00:19:31,160 You can't tell us anything?	300 00:20:03,920 --> 00:20:08,239 As Miss Adler remarks in her masthead, know when you are beaten.
288 00:19:32,760 --> 00:19:34,640 I can tell you it's a young person.	301 00:20:08,240 --> 00:20:10,160 She doesn't want anything.
289 00:19:36,200 --> 00:19:37,440 A young female person.	302 00:20:11,440 --> 00:20:12,600 She got in touch.
290 00:19:41,920 --> 00:19:43,439 How many photographs?	303 00:20:12,601 --> 00:20:15,079 She informed us that the photographs existed.
291 00:19:43,440 --> 00:19:45,359 A considerable number, apparently.	304 00:20:15,080 --> 00:20:17,839 She indicated that she had no intention to use them
292 00:19:45,360 --> 00:19:47,540 Do Miss Adler and this young female person	

<p>305 00:20:17,840 --> 00:20:20,759 to extort either money or favour.</p> <p>306 00:20:20,760 --> 00:20:22,959 Oh, a power play.</p> <p>307 00:20:22,960 --> 00:20:25,959 A power play with the most powerful family in Britain.</p> <p>308 00:20:25,960 --> 00:20:29,519 Now that is a dominatrix. Ooh, this is getting rather fun, isn't it.</p> <p>309 00:20:29,520 --> 00:20:31,559 Sherlock... Hmm. Where is she?</p> <p>310 00:20:31,560 --> 00:20:33,900 In London, currently. She's staying...</p> <p>311 00:20:33,901 --> 00:20:36,239 Text me the details, I'll be in touch by the end of the day.</p> <p>312 00:20:36,240 --> 00:20:38,260 Do you really think you'll have news by then?</p> <p>313 00:20:38,261 --> 00:20:40,279 No, I think I'll have the photographs.</p> <p>314 00:20:40,280 --> 00:20:43,920 One can only hope you're as good as you seem to think.</p>	<p>315 00:20:47,080 --> 00:20:49,040 I'll need some equipment, of course.</p> <p>316 00:20:49,041 --> 00:20:50,999 Anything you require, I'll have it sent...</p> <p>317 00:20:51,000 --> 00:20:53,220 Can I have a box of matches? I'm sorry?</p> <p>318 00:20:53,221 --> 00:20:55,439 Or your cigarette lighter, either will do.</p> <p>319 00:20:55,440 --> 00:20:59,240 I don't smoke. No, I know you don't, but your employer does.</p> <p>320 00:21:00,320 --> 00:21:03,279 We have kept a lot of people successfully in the dark</p> <p>321 00:21:03,280 --> 00:21:05,359 about this little fact, Mr Holmes.</p> <p>322 00:21:05,360 --> 00:21:07,559 I'm not the Commonwealth.</p> <p>323 00:21:07,560 --> 00:21:09,199 And that's as modest as he gets.</p> <p>324 00:21:09,200 --> 00:21:10,360 Pleasure to meet you.</p>
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Ex. 16. Select a film of any genre, watch it carefully, analyze the source language subtitle text and translate it applying necessary translation methods and strategies specified by subtitle standardization.

UNIT 5

Ex. 1. Read the polylogue based on the TV series Two and a Half Men. Translate the text into Ukrainian paying attention to words and word-combinations in bold type. Explain the choice of their translation method. Compress the text retaining content and artistic merits of the original.

Jake Mom, come see my room!
Judith I'll be right there, honey!
Jake Hey, Uncle Charlie.
Charlie Hi, **early bird**! Hi, Judith. What're you doing here?
Judith If you must know, I'm here to help Jake **set up** his room, so he feels like nothing's changed.
Charlie Really? You don't think he'll notice his dad's living here and his mom's dating **studs**?
Judith Could you say that a little louder, you **skirt chaser**? Jake might not have heard you. **Just for the record**, I'm not dating anyone, and I threw your brother out 'cause he was **sucking the life out** of me.
Charlie Could you say that a little louder?
Judith Don't let me hear another **dis** out of your mouth!
Jake Uncle Charlie hasn't met Porky yet!
Charlie I don't suppose that's a **Rubenesque** 19-year-old girl.
Alan Porky's his pet guinea pig.
Charlie You're bringing vermin into my house?
Jake Uncle Charlie, **check him out**! Isn't he **awesome**?
Charlie Yeah. I'm **psyched**.
Jake I don't want him in the water this weekend. He might have an ear infection. Oh, Mom.
Alan No, it's okay, **pal**. We can go to Disneyland. We'll have a great weekend. We can play miniature golf, go bowling, bike riding, whatever you want.
(Two hours later)
Alan Charlie? That strange lady from down the beach is back.
Charlie Yeah, she's here to **baby-sit**. So I thought we'd go out and have a drink.
Alan You want me to leave my son with the **whack job** who's been **stalking** you since your **one-night stand**?
Charlie You try and find a baby-sitter on a Friday night.
Rose It's okay, Alan. Charlie and I talked and I understand that we're just friends, and that it is not okay for me to **sneak** into his house.
Alan As reassuring as that sounds, we can't go out tonight. We're getting up early to go to Disneyland.
Charlie Alan, I'm not **thrilled** about having one small rodent in my house. Why would I drive fifty miles to see their kingdom?
(The living room, in the morning.)

Jake Good morning, Uncle Charlie. Did you have sweet dreams? Grandma's here. She wants you to come down.

Charlie Morning, Mom.

Evelyn Is that all you have **to say for yourself**? You haven't returned any of my calls this week. It's all I can do not to imagine you lying dead in a ditch somewhere.

Charlie Mom, what did you want to talk about?

Evelyn Too late. I'm not speaking to you.

Charlie All right.

Evelyn ...Would you like to know why?

Charlie No, I trust your judgment.

Evelyn Because when your brother's marriage ended, and he chose to move in here, your coldness towards your mother became more than just the behavior of an ungrateful son. It's now an obstacle to my spending **quality time** with my beloved grandchild.

Alan We'd better **hit the road**. Try **to beat the traffic**. Thanks for **dropping by**, Mom. Let's go, Jake.

Jake Bye, Grandma. Bye, Uncle Charlie.

Charlie ...Wait for me, I'm going!

Ex. 2. Match the word/idiom with the correct definition. Suggest suitable Ukrainian versions for the following words/idioms. Define the ways in which their meaning can be faithfully conveyed:

1) early bird	a) for your information; let's get things straight; let me make myself clear
2) set up	b) to go somewhere secretly and quietly in order to avoid being seen or heard; creep
3) stud	c) pay attention
4) skirt chaser	d) close friend, mate, buddy, bro, chum, crony
5) just for the record	e) to set out, as on a trip; leave
6) suck the life out of smb	f) very excited and ready to go; in high spirits; pumped, stoked
7) dis	g) visit
8) Rubenesque	h) someone who wakes up and starts working very early in the day; someone who arrives before an event begins
9) check out	i) avoid peak times
10) awesome	j) to follow and watch someone over a long period of time in a way that is very annoying or threatening, pursue physically, chase, run after
11) psyched	k) a person regarded as physically attractive; womanizer, heartthrob, Lothario, heartbreaker, lady-killer, playboy, roué

12) pal	l) a crazy, possibly dangerous, person; basket case, loony, nutjob
13) baby-sit (babysit)	m) very good, excellent, fun, or otherwise appealing
14) whack-job	n) very excited, happy, pleased
15) stalk	o) time during which one focuses on or dedicates oneself to a person or activity; pay individual attention to smb
16) one-night stand	p) to make the arrangements in the room; organize
17) sneak	q) to defend oneself or to justify one's actions
18) thrilled	r) to insult someone
19) say for oneself	s) a sexual encounter that is limited to only one occasion; a person regarded as being only suitable for such an encounter
20) quality time	t) to emotionally exploit that person
21) hit the road	u) plump or fleshy and voluptuous
22) beat the traffic	v) take care of children while their parents are away for a short time
23) drop by	w) a man who is aggressive in making amorous advances to women; womanizer, heartthrob, Lothario, heartbreaker, lady-killer, playboy, roué, philanderer, wolf

Ex. 3. Use the words/idioms below to complete each of the following sentences. Translate:

<i>early bird</i>	<i>say for myself</i>	<i>beat the traffic</i>
<i>babysat</i>	<i>pals</i>	<i>hit the road</i>
<i>thrilled</i>	<i>psyched</i>	<i>Lothario</i>
<i>awesome</i>	<i>snuck</i>	<i>drop</i>
<i>stalked</i>	<i>quality time</i>	<i>one night stand</i>

1. We were _____ about being asked to host the competition. 2. If you start now you can easily _____. 3. The World Cup starts tonight and the fans are _____. 4. Doug is a real _____! Right after he broke up with me, he was telling Mary how much he loves her. 5. Brady's a real _____ – he's always the first person at the office in the morning. 6. A _____ is when you meet someone, possibly someone you've never met before and have a relationship with them with no intention on the part of either one or both parties to ever meet again or to continue the relationship. 7. Will you please turn off the TV to spend _____ with your family? 8. This time I have nothing to _____. 9. If you absolutely must _____

this season, then certain precautions should be taken before starting your adventure. 10. They _____ out of the house once their parents went upstairs. 11. The kids _____ by and see their granny from time to time. 12. The actress was _____ by the obsessed fan. 13. We've been _____ since our childhood. 14. Have you ever _____ a naughty child? 15. This dude's pretty great, huh? – Yeah. _____.

Ex. 4. Rewrite the following sentences using a word/idiom from the text instead of their synonyms. Translate:

1. See that muscular *heartthrob* over there near the red Jag? 2. Did you hear that? That guy *insulted* you! 3. I have a strange feeling that my boyfriend *exploits me emotionally*. 4. First of all *pay attention to* my new dress; you'll want to know its price. 5. *Full-figured and voluptuous* women are typical of the art of Peter Paul Rubens, best known for portraying full-bodied women. 6. *For your information*, I didn't play for their team. 7. *Womanizer* is a man who goes around to girls, telling them how much he loves them, and then "falls in love" with another in a short period of time. 8. She is a complete *loony* after that accident. 9. We have a room in a building that is *organized* to be safe from intrusion or attack and usually has communications equipment, food, water, etc. 10. *Pay attention to* that shorty over there. 11. A woman's right and responsibility is to be self fulfilling. She gives "*individual attention*" to each task, whether it be writing, cleaning the house or tending the children. 12. I have no words to *justify one's actions*. 13. Charles began looking for a summer job in January; *he is always ahead of others*. 14. My friends *stopped in for a short visit* to see me when I was recovering from the disease. 15. If you do not use the word "*cool*" eleventy-eight times per hour conversationally you must not be an American.

Ex. 5. Translate the following sentences. Suggest suitable Ukrainian slang versions. Define the ways in which their meaning can be faithfully conveyed:

1. One of the things I'm really good at is *catnapping*, catching an hour or two of sleep at a time. 2. Nick was in shock that he had been *caught out*. He looked *sheepish*. 3. I'll *give it a go*. I won't let silly rules stop me. 4. I don't know about you, but I've got *the hungries*. 5. Hollywood actors have really beautiful *ivories*. 6. Where is *the john*? 7. My kids are always giving me *lip*! 8. I know *nada* about politics. 9. We really have a *jillion* problems. 10. Sorry, but I accidentally *nuked* your e-mail message. 11. *Get your paws off* me! 12. Her boyfriend is famous for *pigging out* on hot-dogs. 13. Dude, someone ripped off my car! 14. Clint's really *a pro* at golf. 15. Those are really cool *shades*.

Ex. 6. Suggest suitable definitions for the English proverbs and sayings in Part I. Use Part II for the purpose. Offer corresponding Ukrainian semantic analogies/equivalents:

I

1. The die is cast. 2. Save me from my friends. 3. The best advice is found on the pillow. 4. Blood is thicker than water. 5. Out of sight, out of mind. 6. Never say die. 7. Better be alone than in bad company. 8. Rome was not built in a day. 9. The apple doesn't fall far from the tree. 10. One man's meat is another man's poison. 11. The best things in life are free. 12. Never put off till tomorrow what can be done today. 13. The devil looks after his own. 14. Stolen fruit is the sweetest. 15. The early bird catches the worm.

II

A. Don't postpone something you can do now. B. Never give up. C. People don't always like the same things. D. We tend to forget people or things that we do not see. E. It takes a long time to do a job properly. If you want to do something successfully, you should do it as soon as you can. F. You should not expect to do it quickly. G. Friends can be more dangerous than enemies. H. Family relationships are stronger than relationships with other people. I. Be careful in the choice of the people you associate with. J. What is forbidden is the most tempting. K. Children resemble their parents. L. After a good night's sleep we may find an answer to our problem. M. You don't have to pay for what is important: happiness, friendship, good health. N. Success comes to those who deserve it least. O. A decision has been made and it's impossible to change it.

Ex. 7. Suggest Ukrainian single word equivalents for the following English expressions:

1) to be nipped by the frost; 2) tiny little gnome; 3) variety and diversity; 4) forever and a day; 5) the outward man; 6) comparing and contrasting; 7) dear beloved mummy; 8) day and night; 9) extremely hot water; 10) small little house; 11) skilled and experienced; 12) a monster of a dog; 13) heavy drunkard; 14) young at heart; 15) kind and pleasant; 16) lovely little bird.

Ex. 8. Identify methods and ways of translating various proper names and other culture-specific realia. Classify them into the following categories:

1) geographical names; 2) meals; 3) brands; 4) famous people; 5) institutions; 6) government; 7) events; 8) the Bible; 9) mythology.

1) Nativity Vigil; 2) elevenses; 3) Orpheus; 4) Passover; 5) Cerberus; 6) the Battle of Britain; 7) the Whigs; 8) Starbucks; 9) Saint Nicholas the Thaumaturgist; 10) 7 Eleven; 11) Eros; 12) the Last Frontier; 13) Key Food; 14) Subway; 15) Edward the Confessor; 16) FedEx; 17) the Elephant; 18) speech-day; 19) Fresh Direct; 20) Narcissus; 21) Pathmark; 22) the Treaty; 23) Megabucks; 24) Apostle

Andrew; 25) brunch; 26) Conception of the Mother of God; 27) Dunkin 'Donuts; 28) Synaxis of Archangel Michael; 29) smoko; 30) Hercules; 31) KFC; 32) Pandora; 33) the Donkey; 34) Pegasus; 35) Cyclops; 36) Popsicle; 37) Siren; 38) Jason and the Golden Fleece.

Ex. 9. Define the ways of faithful translating the following idiomatic/phraseological expressions. Classify them into the categories:

**1) absolute equivalents; 2) near equivalents; 3) genuine analogies;
4) approximate analogies; 5) descriptive translating.**

1) Four eyes see more than two; 2) the Pillars of Hercules; 3) to grin like a Cheshire cat; 4) Silicon Valley; 5) well day; 6) Bacchus has drowned more men than Neptune; 7) Caesar's wife must be above suspicion; 8) beat a dead horse; 9) render to Caesar the things that are Caesar's; 10) as white as a ghost; 11) I fear the Greeks even when bringing gifts; 12) to be finger and thumb; 13) Uncle Sam; 14) Mister Right (or Miss Right).

Ex.10. Define adaptation strategies used by translators in film title translating. Explain the choice of a strategy:

1) American Psycho – Американський психопат; 2) Meet the Fockers – Знайомство з Факерами; 3) Devil's Advocate – Адвокат Диявола; 4) She Creature – Жах з безодні; 5) Friends – Друзі; 6) Midnight Meat Train – М'ясний потяг; 7) Cloverfield – Монстро; 8) Little Nicky – Нікі, Диявол-молодший; 9) Gross Misconduct – Аморальна поведінка; 10) Jumper – Телепорт.

Ex. 11. Compress the sentences retaining their content (Use the model on page 24, exercise 11 of Unit 1):

1. Can't you leave me alone? 2. What I really need is twenty-four hours of sleep. 3. Today a new sun rises for me; everything lives, everything is animated, everything seems to speak to me of my passion. 4. Isn't Mommy the bestest one? 5. I stopped smoking, I stopped drinking, I stopped eating fatty foods, I stopped complaining about life. 6. I wish you would sort of take him by his young hand and teach him the things he will have to know. 7. Her words were not unwelcome, as she made the guests stop discussing this awkward question. 8. Look at this monster of a wolf! 9. We'd like you to solve our problems now. 10. Remember me to our friends.

Ex. 12. Define translation methods used by film translators. Explain the choice of a method:

1. I don't... I don't have an order for a Ben Thomas. – В мене немає замовлення на ім'я Томас. 2. A blind beef salesman who doesn't eat meat. – Сліпий торговець м'ясом, який не їсть м'яса. 3. Now, that... that is rich. That is

rich. – Можна очманіти! Неймовірно! 4. – Listen, I'm trying to help you, sir. – You're trying to help me? – Я намагаюся допомогти вам, сер. – Допомогти мені? 5. I look at my life, and it is surrounded by so much beauty... and you can't see shit. – Я дивлюсь на своє життя і помічаю навколо стільки краси...а ти її не бачиш. 6. Do you even know what color the ocean is? Do you? – It's blue, sir. – “It's blue, sir.” – Ти хоч знаєш, якого кольору океан? Знаєш? – Синього, сер. – «Синього». 7. Say what you wanna say! React! – Ну скажи мені щось! Образь! 8. Thank you for calling Cheyenne meats. – Дякуємо за дзвінок, сер. 9. She's not home. – Oh, goodness. – Її немає вдома. – От невдача. 10. No, she left this morning. She had to do some more tests. – Вона зранку в лікарні. Знову на обстеженні.

Ex 13. Choose a film to your liking, watch it, compare the source language and target language subtitle texts, analyze transformations applied to convey the features of style and genre peculiarities of the matter under translation, define translation methods used by a film translator.

Ex. 14. Look through the storyline of the popular sitcom *How I Met Your Mother* / Season 2, Episode 1 /. Read the subtitles in the left-hand column. Correct mistakes in the right-hand column using appropriate translation methods. Explain your choice:

Storyline: Ted Mosby is relaying the story of how he met his wife to his daughter and son. At the beginning of the summer of 2006, Ted and Marshall embark on two extreme journeys. Ted and Robin are at the beginning of their romantic relationship and Ted cannot be happier. Marshall, on the hand, cannot get over his break-up with Lily despite giving her the ultimatum of him or the summer long art fellowship in San Francisco. He wants to call and talk to her, but Ted tries to convince him that that is not the right thing to do. Ted and Barney try unsuccessfully to get Marshall out of his deep depression, but it's Robin who provides at least a short reprieve from that depression.

26 00:01:09,137 --> 00:01:10,431 – I should call her.	26 00:01:09,137 --> 00:01:10,431 Я мушу їй подзвонити!
27 00:01:10,436 --> 00:01:11,903 – No, No. – Ted it is--	27 00:01:10,436 --> 00:01:11,903 -Ні ні ні! -Тед, я...
28 00:01:11,907 --> 00:01:14,221 – If you call her when she asked you not to you're just going to look weak	28 00:01:11,907 --> 00:01:14,221 -Якщо ти подзвониш, а вона просила не робити цього, ти просто виставиш себе слабким

29 00:01:14,227 --> 00:01:15,532 and you're going to regret it.	29 00:01:14,227 --> 00:01:15,532 і пожалкуєш про це!
30 00:01:15,585 --> 00:01:19,450 Now, listen, whenever you feel like calling her, you come find me first.	30 00:01:15,585 --> 00:01:19,450 А тепер послухай, якщо тобі раптом здумається подзвонити їй, спочатку прийди й знайди мене...
31 00:01:20,005 --> 00:01:21,913 And I will punch you in the face.	31 00:01:20,005 --> 00:01:21,913 І я вже дам тобі по пиці!
32 00:01:22,105 --> 00:01:25,105 –You're a good friend, Ted.	32 00:01:22,105 --> 00:01:25,105 - Ти чудовий друг, Тед!
33 00:01:26,305 --> 00:01:27,682 Robin comes IN – Hey.	33 00:01:26,305 --> 00:01:27,682 Входить Робін -Привіт!
34 00:01:27,848 --> 00:01:29,010 So, did you hear the big news?	34 00:01:27,848 --> 00:01:29,010 То ти вже чув важливі новини?!
35 00:01:29,015 --> 00:01:31,192 –You mean how Lily and Marshall broke up,	35 00:01:29,015 --> 00:01:31,192 -Ти маєш на увазі ту, що Лілі і Маршал розійшлися,
36 00:01:31,195 --> 00:01:34,690 Lily's gone and nothing else even remotely important happened last night,	36 00:01:31,195 --> 00:01:34,690 Лілі пішла і більше нічого більш важливого не сталося минулої ночі
37 00:01:34,695 --> 00:01:36,432 yeah, I think he knows.	37 00:01:34,695 --> 00:01:36,432 Ну тоді думаю, він знає!
38 00:01:36,458 --> 00:01:37,720 – Oh, my God.	38 00:01:36,458 --> 00:01:37,720 -О, Боже мій!
39 00:01:37,875 --> 00:01:39,910 I-I'm so sorry.	39 00:01:37,875 --> 00:01:39,910 Мені так шкода!
40 00:01:39,918 --> 00:01:41,070 What happened?	40 00:01:39,918 --> 00:01:41,070 Але що сталося?
41 00:01:41,306 --> 00:01:43,140 – Well, she left.	41 00:01:41,306 --> 00:01:43,140 -Ну вона пішла

42 00:01:43,147 --> 00:01:45,761 And I don't even know if she's coming back.	42 00:01:43,147 --> 00:01:45,761 і я навіть не знаю, чи вона колись повернеться!
43 00:01:46,087 --> 00:01:47,873 Barney came in – I didn't get your message until I woke up.	43 00:01:46,087 --> 00:01:47,873 Входить Барні -Я не отримав твою смс-ку поки не встав
44 00:01:48,255 --> 00:01:50,462 Bro, I am so sorry. – Thanks.	44 00:01:48,255 --> 00:01:50,462 Братан, мені дуже шкода! -Дякую.
45 00:01:50,596 --> 00:01:52,142 – I know it must be tough,	45 00:01:50,596 --> 00:01:52,142 Знаю, це напевно важко
46 00:01:52,146 --> 00:01:55,420 but are you ready to hear something that will not only make you feel better,	46 00:01:52,146 --> 00:01:55,420 Та ти готовий почути щось, що не тільки змусить тебе почуватися краще,
47 00:01:55,428 --> 00:01:57,451 but will actively excite you?	47 00:01:55,428 --> 00:01:57,451 А ще й спонукне тебе до дій?
48 00:01:57,457 --> 00:01:58,660 – Sure.	48 00:01:57,457 --> 00:01:58,660 -Авжеж!
49 00:01:59,005 --> 00:02:04,983 – For the first time, ever, the three of us are single at the same time.	49 00:01:59,005 --> 00:02:04,983 Вперше в житті, усі троє з нас – вільні в один і той же ж час!
50 00:02:05,306 --> 00:02:10,011 I've dreamed about this day, boys, and it's going to be legendary.	50 00:02:05,306 --> 00:02:10,011 Я марив про цей день, хлопці, і він обіцяє бути легендарним!
51 00:02:10,157 --> 00:02:12,700 Together, we will own this city.	51 00:02:10,157 --> 00:02:12,700 Разом, ми будемо володіти цим містом!
52 00:02:13,107 --> 00:02:17,141 Anytime a girl wants to get back at her ex-boyfriends,	52 00:02:13,107 --> 00:02:17,141 Кожного разу, як якась дівчина захоче помститися екс-бойфренду,
53 00:02:17,147 --> 00:02:18,720 we'll be there.	53 00:02:17,147 --> 00:02:18,720 ми будемо там...

54 00:02:18,955 --> 00:02:22,622 Anytime a girl wants to solve her father issues	54 00:02:18,955 --> 00:02:22,622 Кожного разу як дівчина захоче вирішити проблеми з батьком
55 00:02:22,628 --> 00:02:26,802 through promiscuity and binge drinking, we will be there.	55 00:02:22,628 --> 00:02:26,802 безладністю та алкоголем, ми будемо там
56 00:02:27,758 --> 00:02:31,201 Anytime a bachelorette party drives through the city in a limo,	56 00:02:27,758 --> 00:02:31,201 Кожного разу як холості дівчата зі своїй вечірки проїжджатимуть на лімузині
57 00:02:31,205 --> 00:02:33,280 sticking their heads out the sunroof shouting,	57 00:02:31,205 --> 00:02:33,280 з висунутими з люку головами,
58 00:02:33,288 --> 00:02:34,821 "What's up, New York?"	58 00:02:33,288 --> 00:02:34,821 викрикуючи «які справи Нью-Йорк»
59 00:02:34,906 --> 00:02:38,112 we will be what is up New York.	59 00:02:34,906 --> 00:02:38,112 Ми з вами будемо його справами!

Ex. 15. Translate a 2010 crime drama film abstract, BBC's Sherlock: A Scandal in Belgravia, applying necessary translation methods and strategies specified by subtitle standardization.

Part 5

326 00:21:15,920 --> 00:21:19,600 OK, the smoking, how did you know? 327 00:21:20,640 --> 00:21:23,079 The evidence was right under your nose, John, 328 00:21:23,080 --> 00:21:24,800 as ever you see, but do not observe. 329 00:21:24,801 --> 00:21:26,959 Observe what? The ashtray. 330 00:21:26,960 --> 00:21:28,200 WATSON LAUGHS	331 00:21:29,200 --> 00:21:30,240 SHERLOCK CHUCKLES 332 00:21:30,241 --> 00:21:31,960 SOUND OF FLASHBULBS 333 00:21:37,680 --> 00:21:39,679 Kate? 334 00:21:39,680 --> 00:21:41,999 We're going to have a visitor. 335 00:21:42,000 --> 00:21:44,479 I'll need a bit of time to get ready.
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<p>336 00:21:44,480 --> 00:21:46,159 A long time?</p> <p>337 00:21:46,160 --> 00:21:49,240 Hmm... ages.338 00:22:04,200 --> 00:22:05,599 What are you doing?</p> <p>339 00:22:05,600 --> 00:22:07,919 I'm going to into battle, John.</p> <p>340 00:22:07,920 --> 00:22:10,439 I need the right armour.</p> <p>341 00:22:10,440 --> 00:22:11,719 No.</p> <p>342 00:22:11,720 --> 00:22:12,879 Nah.</p> <p>343 00:22:12,880 --> 00:22:14,319 Works for me.</p> <p>344 00:22:14,320 --> 00:22:16,319 Everything works on you.</p> <p>345 00:22:16,320 --> 00:22:18,119 So, what's the plan?</p> <p>346 00:22:18,120 --> 00:22:20,119 We know her address.</p> <p>347 00:22:20,120 --> 00:22:22,340 We just ring her doorbell? Exactly. Just here, please.</p> <p>348 00:22:22,341 --> 00:22:24,559 You didn't even change your clothes.</p>	<p>349 00:22:24,560 --> 00:22:26,640 Then it's time to add a splash of colour.</p> <p>350 00:22:33,480 --> 00:22:35,199 Are we here?</p> <p>351 00:22:35,200 --> 00:22:37,439 Two streets away, but this will do.</p> <p>352 00:22:37,440 --> 00:22:39,719 For what? Punch me in the face.</p> <p>353 00:22:39,720 --> 00:22:41,200 Shade?</p> <p>354 00:22:42,360 --> 00:22:44,159 Blood.</p> <p>355 00:22:44,160 --> 00:22:47,599 Punch you? Yes, punch me, in the face. Didn't you hear me?</p> <p>356 00:22:47,600 --> 00:22:50,959 I always hear "punch me" when you speak but it's usually sub-text.</p> <p>357 00:22:50,960 --> 00:22:52,920 Oh, for God's sakes!</p> <p>358 00:22:58,640 --> 00:23:00,360 Thank you, that was...</p> <p>359 00:23:03,760 --> 00:23:05,439 OK, I think we're done now, John!</p> <p>360 00:23:05,440 --> 00:23:09,319 You want to remember, Sherlock, I was a soldier. I killed people.</p> <p>361 00:23:09,320 --> 00:23:11,600 You were a doctor! I had bad days!</p>
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<p>362 00:23:13,600 --> 00:23:15,519 What are you going to wear?</p> <p>363 00:23:15,520 --> 00:23:18,119 My battle dress. Oh, lucky boy.</p> <p>364 00:23:18,120 --> 00:23:19,600 BUZZER</p> <p>365 00:23:23,800 --> 00:23:26,399 BELL RINGS</p> <p>366 00:23:26,400 --> 00:23:27,759 Hello?</p> <p>367 00:23:27,760 --> 00:23:32,759 Oh, very sorry to disturb you, um, I've just been attacked, um,</p> <p>368 00:23:32,760 --> 00:23:36,959 um, and I think they, they took my wallet</p> <p>369 00:23:36,960 --> 00:23:39,319 and, um, and my phone.</p> <p>370 00:23:39,320 --> 00:23:42,399 Um, please could you help me?</p> <p>371 00:23:42,400 --> 00:23:44,959 I can phone the police, if you want?</p> <p>372 00:23:44,960 --> 00:23:47,280 Thank you. Could you, please? Would you mind</p> <p>373 00:23:47,281 --> 00:23:49,599 if I just waited here, just until they come?</p> <p>374 00:23:49,600 --> 00:23:51,439 Thank you, thank you so much.</p>	<p>375 00:23:51,440 --> 00:23:53,360 BUZZER</p> <p>376 00:23:54,640 --> 00:23:57,119 Thank you. Oh.</p> <p>377 00:23:57,120 --> 00:23:59,319 I saw it all happen.</p> <p>378 00:23:59,320 --> 00:24:01,100 It's OK, I'm a doctor. Have you got a first aid kit?</p> <p>379 00:24:01,101 --> 00:24:02,879 In the kitchen. Please.</p> <p>380 00:24:02,880 --> 00:24:04,240 Thank you. Thank you.</p> <p>381 00:24:05,760 --> 00:24:07,839 Hello, sorry to hear you've been hurt.</p> <p>382 00:24:07,840 --> 00:24:11,080 I don't think Kate caught your name? I'm so sorry, I'm...</p> <p>383 00:24:16,360 --> 00:24:20,600 It's always hard to remember an alias when you've had a fright. Isn't it?</p> <p>384 00:24:21,720 --> 00:24:23,679 Well, there now.</p> <p>385 00:24:23,680 --> 00:24:25,400 We're both defrocked...</p> <p>386 00:24:27,120 --> 00:24:28,559 Mr Sherlock Holmes.</p> <p>387 00:24:28,560 --> 00:24:33,599 Miss Adler, I presume. Look at those cheekbones.</p>
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<p>388 00:24:33,600 --> 00:24:37,159 I could cut myself slapping that face.</p> <p>389 00:24:37,160 --> 00:24:39,040 Would you like me to try?</p> <p>390 00:24:41,080 --> 00:24:43,840 Right, this should do it.</p> <p>391 00:24:47,160 --> 00:24:49,600 I've missed something, haven't I?</p> <p>392 00:24:51,040 --> 00:24:54,999 Please, sit down. Or if you'd like some tea, I can call the maid.</p> <p>393 00:24:55,000 --> 00:24:59,000 I had some at the Palace. I know. Clearly.</p> <p>394 00:25:03,760 --> 00:25:07,200 I had a tea too, at the Palace. If anyone's interested.</p> <p>395 00:25:29,960 --> 00:25:33,199 Do you know the big problem with a disguise, Mr Holmes?</p> <p>396 00:25:33,200 --> 00:25:36,639 However hard you try, it's always a self-portrait.</p> <p>397 00:25:36,640 --> 00:25:39,599 You think I'm a vicar with a bleeding face?</p> <p>398 00:25:39,600 --> 00:25:41,719 No, I think you're damaged, delusional</p>	<p>399 00:25:41,720 --> 00:25:44,880 and believe in a higher power. In your case, it's yourself.</p> <p>400 00:25:46,200 --> 00:25:48,279 Hmm, and somebody loves you.</p> <p>401 00:25:48,280 --> 00:25:52,440 If I had to punch that face, I'd avoid your nose and teeth, too.</p> <p>402 00:25:53,680 --> 00:25:55,879 Ha-ha! Could you put something on, please?</p> <p>403 00:25:55,880 --> 00:26:00,119 Er, anything at all. A napkin? Why? Are you feeling exposed?</p> <p>404 00:26:00,120 --> 00:26:02,679 I don't think John knows where to look.</p> <p>405 00:26:02,680 --> 00:26:05,480 No, I think he knows exactly where.</p> <p>406 00:26:07,120 --> 00:26:08,679 I'm not sure about you.</p> <p>407 00:26:08,680 --> 00:26:11,599 If I was to look at naked women, I'd borrow John's laptop.</p> <p>408 00:26:11,600 --> 00:26:13,799 You do borrow my laptop. I confiscate it.</p> <p>409 00:26:13,800 --> 00:26:15,720 Never mind, we've got better things to talk about.</p>
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Ex. 16. Select a film of any genre, watch it carefully, analyze the source language subtitle text and translate it applying necessary translation methods and strategies specified by subtitle standardization.

ДОДАТКИ

Text 1

Twilight, a romantic vampire film. Abstract. Part 1

1 00:00:21,550 --> 00:00:24,747 BELLA: I'd never given much thought to how I would die.	12 00:01:32,788 --> 00:01:35,552 Guys, come on. I love you both. We got a plane to catch.
2 00:00:24,820 --> 00:00:27,118 (BIRDS CHIRPING)	13 00:01:35,624 --> 00:01:40,220 But they want to go on the road, so I'm gonna spend some time with my dad,
3 00:00:32,962 --> 00:00:37,797 But dying in the place of someone I love seems like a good way to go.	14 00:01:40,663 --> 00:01:42,927 and this will be a good thing.
4 00:00:46,409 --> 00:00:48,001 (WINGS FLUTTERING)	15 00:01:44,367 --> 00:01:45,800 I think.
5 00:00:50,913 --> 00:00:52,813 (OMINOUS THEME PLAYING)	16 00:01:46,669 --> 00:01:49,604 (SINGING) When the thorn bush turns white
6 00:01:10,499 --> 00:01:14,560 BELLA: So I can't bring myself to regret the decision to leave home.	17 00:01:49,672 --> 00:01:55,872 That's when I'll come home
7 00:01:16,405 --> 00:01:18,202 I would miss Phoenix.	18 00:01:55,945 --> 00:02:02,908 I am going out to see what I can sow
8 00:01:20,609 --> 00:01:22,338 I'd miss the heat.	19 00:02:05,054 --> 00:02:09,616 And I don't know where I'll go
9 00:01:25,614 --> 00:01:28,481 I would miss my loving, erratic, harebrained mother.	20 00:02:09,692 --> 00:02:12,991 And I don't know what I'll see
10 00:01:28,551 --> 00:01:29,779 (SOFTLY) Okay.	21 00:02:13,062 --> 00:02:14,461 BELLA: in the state of Washington,
11 00:01:31,153 --> 00:01:32,711 PHIL: Renee, come on. BELLA: And her new husband.	22 00:02:14,530 --> 00:02:17,499 under a near constant cover of clouds and rain,

<p>23 00:02:17,566 --> 00:02:19,966 there's a small town named Forks.</p> <p>24 00:02:20,035 --> 00:02:24,199 Population, 3, 120 people.</p> <p>25 00:02:25,674 --> 00:02:27,699 This is where I'm moving.</p> <p>26 00:02:29,845 --> 00:02:31,574 My dad's Charlie.</p> <p>27 00:02:32,314 --> 00:02:34,509 He's the chief of police.</p> <p>28 00:02:35,351 --> 00:02:39,082 Curse the powers that be</p> <p>29 00:02:41,056 --> 00:02:43,923 Cause all I want is...</p> <p>30 00:02:43,993 --> 00:02:45,790 Your hair's longer.</p> <p>31 00:02:48,364 --> 00:02:51,197 I cut it since the last time I saw you.</p> <p>32 00:02:54,437 --> 00:02:55,768 Guess it grew out again.</p> <p>33 00:03:04,280 --> 00:03:07,807 BELLA: I used to spend two weeks here almost every summer,</p> <p>34 00:03:08,484 --> 00:03:10,384 but it's been years.</p> <p>35 00:03:25,468 --> 00:03:27,299 I've cleared some shelves off in the bathroom.</p> <p>36 00:03:27,436 --> 00:03:29,597 Right. One bathroom.</p>	<p>37 00:03:35,744 --> 00:03:38,076 It's a pretty good work lamp.</p> <p>38 00:03:39,048 --> 00:03:41,949 The sales lady picked out the bed stuff.</p> <p>39 00:03:42,017 --> 00:03:44,542 You like purple, right?</p> <p>40 00:03:44,620 --> 00:03:46,212 Purple's cool.</p> <p>41 00:03:46,989 --> 00:03:48,354 Thanks.</p> <p>42 00:03:54,697 --> 00:03:55,959 Okay.</p> <p>43 00:04:01,003 --> 00:04:04,029 BELLA: One of the best things about Charlie,</p> <p>44 00:04:04,106 --> 00:04:06,006 he doesn't hover.</p> <p>45 00:04:09,211 --> 00:04:10,644 (CAR HORN HONKS)</p> <p>46 00:04:13,516 --> 00:04:15,347 Heard you guys coming all the way down the road.</p> <p>47 00:04:15,417 --> 00:04:17,009 Good to see you.</p> <p>48 00:04:18,821 --> 00:04:21,654 -Bella, you remember Billy Black. -Yeah.</p> <p>49 00:04:21,724 --> 00:04:25,023 -Wow, you're looking good. -Well, I'm still dancing.</p>
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<p>50 00:04:25,294 --> 00:04:26,955 I'm glad you're finally here.</p> <p>51 00:04:27,029 --> 00:04:29,327 Charlie here hasn't shut up about it since you told him you were coming.</p> <p>52 00:04:29,398 --> 00:04:30,422 (CHUCKLES)</p> <p>53 00:04:30,499 --> 00:04:33,400 All right, keep exaggerating. I'll roll you into the mud.</p> <p>54 00:04:33,469 --> 00:04:35,300 After I ram you in the ankles.</p> <p>55 00:04:35,371 --> 00:04:36,963 – CHARLIE: You want to go? – Yeah.</p> <p>56 00:04:37,039 --> 00:04:38,267 Bring it.</p> <p>57 00:04:38,340 --> 00:04:41,275 – Hi, I'm Jacob. – Hey.</p> <p>58 00:04:41,343 --> 00:04:44,107 We used to make mud pies when we were little.</p> <p>59 00:04:44,179 --> 00:04:46,010 Right. No, I remember.</p> <p>60 00:04:46,081 --> 00:04:47,105 (LAUGHS)</p> <p>61 00:04:47,182 --> 00:04:49,241 Are they always like this?</p> <p>62 00:04:49,852 --> 00:04:52,719 – It's getting worse with old age. – Good.</p>	<p>63 00:04:52,788 --> 00:04:54,517 So, what do you think?</p> <p>64 00:04:55,424 --> 00:04:56,686 Of what?</p> <p>65 00:04:57,226 --> 00:04:59,660 – Your homecoming present. – This?</p> <p>66 00:05:00,162 --> 00:05:03,029 – Just bought it off Billy here. – Yep.</p> <p>67 00:05:03,098 --> 00:05:06,124 – I totally rebuilt the engine for you. – Come on.</p> <p>68 00:05:06,201 --> 00:05:07,964 Oh, my gosh!</p> <p>69 00:05:08,938 --> 00:05:10,405 This is perfect. Are you joking me?</p> <p>70 00:05:10,472 --> 00:05:11,734 (JACOB GRUNTS)</p> <p>71 00:05:11,807 --> 00:05:13,206 Sorry.</p> <p>72 00:05:14,243 --> 00:05:16,143 I told you she'd love it.</p> <p>73 00:05:16,211 --> 00:05:18,111 I'm down with the kids.</p> <p>74 00:05:18,180 --> 00:05:20,671 Oh, yeah, dude. You're the bomb.</p> <p>75 00:05:20,749 --> 00:05:22,080 Okay.</p>
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<p>76 00:05:22,718 --> 00:05:24,845 Listen, you gotta double-pump the clutch when you shift, 77 00:05:24,920 --> 00:05:27,081 but besides that, you should be good. 78 00:05:27,156 --> 00:05:29,386 –That's this one? – Yeah. Yeah, right there. 79 00:05:29,458 --> 00:05:30,982 All right.</p>	<p>80 00:05:31,794 --> 00:05:33,785 Do you want a ride to school or something? 81 00:05:33,862 --> 00:05:35,887 I go to school on the reservation. 82 00:05:36,198 --> 00:05:38,325 – Right, right. – Yeah.</p>
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Text 2

Twilight, a romantic vampire film. Abstract. Part 2

<p>91 00:06:13,936 --> 00:06:15,927 You're Isabella Swan, the new girl. 92 00:06:16,005 --> 00:06:19,372 Hi, I'm Eric, the eyes and ears of this place. 93 00:06:20,409 --> 00:06:24,277 Anything you need, tour guide, lunch date, shoulder to cry on? 94 00:06:28,350 --> 00:06:31,786 I'm really kind of the more suffer-in-silence type. 95 00:06:32,755 --> 00:06:33,779 Good headline for your feature. 96 00:06:33,856 --> 00:06:36,518 I'm on the paper, and you're news, baby, front page. 97 00:06:36,592 --> 00:06:38,025 No, I'm not.</p>	<p>98 00:06:38,360 --> 00:06:42,194 (STUTTERS) You... Please don't have any sort of... 99 00:06:42,264 --> 00:06:44,459 Chillax. No feature. 100 00:06:45,000 --> 00:06:46,399 – Okay, thanks. – Cool? 101 00:06:46,535 --> 00:06:48,469 GIRL: All right. Okay. Yeah. 102 00:06:49,304 --> 00:06:50,794 (GIRLS CHATTERING) 103 00:06:52,641 --> 00:06:54,268 GIRL: Get it! Get it! Get it! 104 00:06:54,343 --> 00:06:55,537 (BELLA GRUNTS) 105 00:06:55,611 --> 00:06:57,203 GIRL 1: To you!</p>
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<p>106 00:06:57,346 --> 00:06:58,711 Whoa!</p> <p>107 00:06:58,781 --> 00:06:59,839 I'm sorry.</p> <p>108 00:06:59,915 --> 00:07:02,179 I told them not to let me play.</p> <p>109 00:07:02,584 --> 00:07:04,950 No way. No, no, no. That's... That's... Don't...</p> <p>110 00:07:05,020 --> 00:07:07,454 You're Isabella, right?</p> <p>111 00:07:07,523 --> 00:07:08,990 Just Bella.</p> <p>112 00:07:09,058 --> 00:07:11,219 Yeah. Hey, I'm Mike Newton.</p> <p>113 00:07:11,527 --> 00:07:13,654 – Nice to meet you. – Yeah, yeah.</p> <p>114 00:07:13,729 --> 00:07:15,993 – She's got a great spike, huh? – (CHUCKLES) Yeah, it's...</p> <p>115 00:07:16,065 --> 00:07:17,794 I'm Jessica, by the way.</p> <p>116 00:07:17,866 --> 00:07:19,800 Hey, you're from Arizona, right?</p> <p>117 00:07:19,868 --> 00:07:21,199 Yeah.</p> <p>118 00:07:21,270 --> 00:07:25,001 Aren't people from Arizona supposed to be, like, really tan?</p>	<p>119 00:07:25,074 --> 00:07:26,132 Yeah.</p> <p>120 00:07:26,208 --> 00:07:28,802 Maybe that's why they kicked me out.</p> <p>121 00:07:30,279 --> 00:07:32,247 (MIKE AND JESSICA LAUGHING)</p> <p>122 00:07:32,314 --> 00:07:33,781 You're good.</p> <p>123 00:07:35,017 --> 00:07:36,712 That's so funny.</p> <p>124 00:07:40,522 --> 00:07:42,149 – Back in, Jess. – BOY: Down here.</p> <p>125 00:07:42,991 --> 00:07:44,253 ERIC: Like a masterpiece, you know,</p> <p>126 00:07:44,326 --> 00:07:46,590 we'll have, like, this crazy pyramid fall from the sky,</p> <p>127 00:07:46,662 --> 00:07:48,596 – and then you guys can... – It's my pleasure, Madame.</p> <p>128 00:07:48,664 --> 00:07:50,791 – You guys can give each other high fives. – Burrito, my friend?</p> <p>129 00:07:50,866 --> 00:07:53,494 – Hey, Mikey! You met my home girl, Bella? – Hey.</p> <p>130 00:07:53,702 --> 00:07:54,896 Your home girl?</p>
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<p>131 00:07:54,970 --> 00:07:55,959 – Yeah. – Yeah? 132 00:07:56,038 --> 00:07:57,869 – That's... – My girl. 133 00:07:58,273 --> 00:07:59,740 Sorry I had to mess up your game, Mike! 134 00:07:59,808 --> 00:08:00,797 Tyler. 135 00:08:00,876 --> 00:08:01,900 (ALL LAUGHING) 136 00:08:01,977 --> 00:08:03,205 TYLER: Yes! 137 00:08:03,779 --> 00:08:05,269 Oh, my God. 138 00:08:05,347 --> 00:08:09,408 It's like first grade all over again. You're the shiny new toy. 139 00:08:09,785 --> 00:08:11,082 Smile. 140 00:08:11,453 --> 00:08:12,715 – Okay. – Sorry. 141 00:08:12,788 --> 00:08:14,187 I needed a candid for the feature. 142 00:08:14,256 --> 00:08:15,655 The feature's dead, Angela. 143 00:08:15,724 --> 00:08:17,783 Don't bring it up again.</p>	<p>144 00:08:18,093 --> 00:08:19,185 It's okay, I just... 145 00:08:19,261 --> 00:08:21,525 I got your back, baby. 146 00:08:21,597 --> 00:08:24,794 Guess we'll just run another editorial on teen drinking. 147 00:08:24,867 --> 00:08:29,031 You know, you can always go for eating disorders. 148 00:08:30,572 --> 00:08:32,506 Speedo padding on the swim team. 149 00:08:32,574 --> 00:08:34,132 Actually, that's a good one. 150 00:08:34,209 --> 00:08:37,303 – Kirk. Right? That's exactly what I thought. – (LAUGHS) Yeah. 151 00:08:37,379 --> 00:08:39,540 ANGELA: We're talking Olympic-size. 152 00:08:39,615 --> 00:08:41,708 JESSICA: There's no way. He's so skinny. It doesn't make sense. 153 00:08:41,784 --> 00:08:43,445 – ANGELA: Totally. – Yeah. 154 00:08:43,886 --> 00:08:45,285 (GIRLS LAUGHING) 155 00:08:45,988 --> 00:08:47,478 Who are they?</p>
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<p>156 00:08:48,090 --> 00:08:49,648 The Cullens.</p> <p>157 00:08:50,759 --> 00:08:54,251 They're Dr. and Mrs. Cullen's foster kids.</p> <p>158 00:08:54,329 --> 00:08:57,856 They moved down here from Alaska, like, a few years ago.</p> <p>159 00:08:57,933 --> 00:09:00,060 They kind of keep to themselves.</p> <p>160 00:09:00,135 --> 00:09:02,069 Yeah, 'cause they're all together.</p> <p>161 00:09:02,137 --> 00:09:04,162 Like, together, together.</p> <p>162 00:09:06,842 --> 00:09:09,402 The blonde girl, that's Rosalie,</p> <p>163 00:09:09,478 --> 00:09:13,073 and the big dark-haired guy, Emmett, they're, like, a thing.</p> <p>164 00:09:13,148 --> 00:09:14,615 I'm not even sure that's legal.</p> <p>165 00:09:14,683 --> 00:09:17,049 Jess, they're not actually related.</p> <p>166 00:09:17,119 --> 00:09:19,781 Yeah, but they live together. It's weird.</p> <p>167 00:09:19,855 --> 00:09:23,484 And, okay, the little dark-haired girl's Alice.</p>	<p>168 00:09:23,559 --> 00:09:25,459 She's really weird,</p> <p>169 00:09:25,527 --> 00:09:29,691 and she's with Jasper, the blond one who looks like he's in pain.</p> <p>170 00:09:33,769 --> 00:09:38,468 Dr. Cullen's like this foster dad/matchmaker.</p> <p>171 00:09:38,540 --> 00:09:40,531 Maybe he'll adopt me.</p> <p>172 00:09:41,677 --> 00:09:43,144 Who's he?</p> <p>173 00:09:49,418 --> 00:09:51,215 That's Edward Cullen.</p> <p>174 00:09:51,286 --> 00:09:54,084 He's totally gorgeous, obviously,</p> <p>175 00:09:54,156 --> 00:09:57,489 but apparently nobody here's good enough for him.</p> <p>176 00:09:58,427 --> 00:10:00,793 Like I care, you know?</p> <p>177 00:10:01,363 --> 00:10:02,728 So, yeah.</p> <p>178 00:10:05,400 --> 00:10:08,233 JESSICA: Seriously, like, don't waste your time.</p> <p>179 00:10:08,303 --> 00:10:10,430 I wasn't planning on it.</p>
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Text 3
Emma, a 1996 period film. Abstract. Part 1

1 00:00:17,220 --> 00:00:18,320 Ho, there!	12 00:01:09,281 --> 00:01:12,130 – Ah, good morning!
2 00:00:18,390 --> 00:00:20,170 Stop, thieves!	– Good morning!
3 00:00:42,790 --> 00:00:47,540 There is still time to reconsider, my dear Miss Taylor. Come back home with us.	13 00:01:17,055 --> 00:01:18,989 Repeat after me.
4 00:00:47,740 --> 00:00:49,440 James will not mind turning the carriage round.	14 00:01:19,057 --> 00:01:21,430 I, William Francis Weston...
5 00:00:49,550 --> 00:00:51,440 Nobody you know will take it amiss.	15 00:01:21,560 --> 00:01:23,390 I, William Francis Weston...
6 00:00:51,550 --> 00:00:53,380 Papa, Mr. Weston would take it very much amiss.	16 00:01:23,680 --> 00:01:25,786 take thee, Anna Taylor...
7 00:00:53,480 --> 00:00:57,340 Mr. Woodhouse, you are very kind. I shall miss Hartfield.	17 00:01:25,864 --> 00:01:27,530 take thee, Anna Taylor...
8 00:00:57,500 --> 00:01:02,110 But I am very happy to become Mr. Weston's wife. Truly I am.	18 00:01:45,417 --> 00:01:47,681 Poor Miss Taylor.
9 00:01:03,000 --> 00:01:05,500 But it's all very disturbing, Emma!.	19 00:01:47,753 --> 00:01:50,017 Oh, Father!
10 00:01:05,644 --> 00:01:07,830 Six good hens, and now Miss Taylor.	20 00:01:52,391 --> 00:01:56,060 What a pity it is that Mr. Weston ever thought of her.
11 00:01:07,913 --> 00:01:09,210 It's a sad business.	21 00:01:56,128 --> 00:01:59,623 But Father, you wouldn't have Miss Taylor live with us forever
	22 00:01:59,698 --> 00:02:01,893 when she could have a house of her own.
	23 00:02:01,967 --> 00:02:05,733 It's been a long time since I needed a governess.

<p>24 00:02:05,804 --> 00:02:07,863 She will never see us now.</p> <p>25 00:02:07,940 --> 00:02:10,204 Randalls is such a distance.</p> <p>26 00:02:10,275 --> 00:02:12,869 It's barely half a mile, Father.</p> <p>27 00:02:12,945 --> 00:02:16,472 Depend upon it, we shall see Mrs. Weston nearly every day.</p> <p>28 00:02:16,548 --> 00:02:20,348 Well, I take it very ill when people get married and go away.</p> <p>29 00:02:20,419 --> 00:02:22,319 I think they should not do it.</p> <p>30 00:02:23,922 --> 00:02:25,822 Will you play at backgammon, Father?</p> <p>31 00:02:25,971 --> 00:02:27,230 Well...</p> <p>32 00:02:27,300 --> 00:02:28,350 Oh!</p> <p>33 00:02:28,427 --> 00:02:33,060 Why will people call at such a late hour?</p> <p>34 00:02:33,130 --> 00:02:34,997 There you are.</p> <p>35 00:02:35,080 --> 00:02:37,358 How are you, Thomas? And your family?</p> <p>36 00:02:37,437 --> 00:02:39,870 Very well, Mr. Knightley. Thank you, sir.</p>	<p>37 00:02:40,939 --> 00:02:44,668 Well, how did it go? I'm sorry to have missed it.</p> <p>38 00:02:44,743 --> 00:02:46,750 How did you all behave? Hmm?</p> <p>39 00:02:46,846 --> 00:02:47,778 Who cried most?</p> <p>40 00:02:48,847 --> 00:02:50,508 Ah, poor Miss Taylor!</p> <p>41 00:02:50,582 --> 00:02:53,378 Poor Mr. Woodhouse... Poor Miss Woodhouse, if you like</p> <p>42 00:02:53,452 --> 00:02:55,716 but I can't say "poor Miss Taylor".</p> <p>43 00:02:55,787 --> 00:02:57,982 At least she has only one to please now, not two.</p> <p>44 00:02:58,056 --> 00:03:01,760 Especially when one of them is a fanciful and troublesome creature?</p> <p>45 00:03:01,884 --> 00:03:02,870 Perhaps.</p> <p>46 00:03:02,960 --> 00:03:06,322 That's very true. I am fanciful and troublesome.</p> <p>47 00:03:06,398 --> 00:03:11,950 Oh, dearest Papa! I didn't mean you. I meant only myself.</p> <p>48 00:03:12,020 --> 00:03:14,720 Mr. Knightley loves to find fault with me, you know.</p>
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<p>49 00:03:14,797 --> 00:03:15,040 Oh, dear!</p> <p>50 00:03:15,350 --> 00:03:16,140 In a joke, it's all a joke.</p> <p>51 00:03:16,405 --> 00:03:17,624 Oh, yes, of course!</p> <p>52 00:03:17,697 --> 00:03:21,150 We always say what we like to one another.</p> <p>53 00:03:21,634 --> 00:03:23,499 You want to hear about the wedding?</p> <p>54 00:03:23,570 --> 00:03:27,930 We all behaved charmingly. Everybody punctual, in their best looks.</p> <p>55 00:03:28,060 --> 00:03:30,370 Not a tear and hardly a long face to be seen.</p> <p>56 00:03:30,480 --> 00:03:33,160 Emma bears everything so well.</p> <p>57 00:03:33,490 --> 00:03:35,860 But every friend of Miss Taylor's must be glad to see her married.</p> <p>58 00:03:35,930 --> 00:03:38,370 You've forgotten one matter of joy to me:</p> <p>59 00:03:38,460 --> 00:03:39,752 that I made the match myself.</p> <p>60 00:03:39,970 --> 00:03:42,680 You made a lucky guess, Emma.</p>	<p>61 00:03:42,820 --> 00:03:44,920 I wish you would not make matches, my dear,</p> <p>62 00:03:45,580 --> 00:03:47,510 for whatever you say always comes to pass.</p> <p>63 00:03:47,826 --> 00:03:50,640 Pray, do not make any more of them, Emma.</p> <p>64 00:03:51,043 --> 00:03:52,690 Oh!, I promise to make none for myself, Papa,</p> <p>65 00:03:52,738 --> 00:03:54,530 but I must, indeed, for other people.</p> <p>66 00:03:55,747 --> 00:03:59,050 Poor Mr. Elton, now... I must look about for a wife for him.</p> <p>67 00:03:59,117 --> 00:04:01,460 You'd do better to leave the poor man alone, Emma.</p> <p>68 00:04:01,540 --> 00:04:04,402 But he has been here a year, and has fitted out the vicarage so comfortably,</p> <p>69 00:04:04,477 --> 00:04:07,670 it would be a shame to have him single any longer.</p> <p>70 00:04:07,880 --> 00:04:13,580 “And for his sheep He doth us take...”</p> <p>71 00:04:15,588 --> 00:04:22,824 “All people that on Earth do dwell”</p>
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72 00:04:22,895 --> 00:04:31,100 "Sing to the Lord with cheerful voice".	79 00:05:02,314 --> 00:05:05,576 She is just now returned to the school as parlor-boarder.
73 00:04:31,940 --> 00:04:39,270 "Him serve with fear, His praise forth tell".	80 00:05:05,650 --> 00:05:09,600 She spent the summer at her friend's house in the country.
74 00:04:39,340 --> 00:04:48,149 "Come ye before him and rejoice".	81 00:05:16,595 --> 00:05:21,759 It would be good for her to have the benefit of more... varied society.
75 00:04:52,058 --> 00:04:53,355 Harriet Smith?.	82 00:05:21,833 --> 00:05:24,600 Would you like to send her on Tuesday to my father's whist party?.
76 00:04:53,426 --> 00:04:56,827 She is somebody's natural daughter, you know.	83 00:05:25,024 --> 00:05:27,730 Oh, Miss Woodhouse, that is very kind!
77 00:04:57,976 --> 00:05:00,206 She seems a very sweet, genteel girl.	84 00:05:27,820 --> 00:05:29,688 I should be glad to know her better.
78 00:05:00,278 --> 00:05:02,246 Indeed she is.	

Text 4

Emma, a 1996 period film. Abstract. Part 2

205 00:13:01,040 --> 00:13:02,400 Oh, Miss Woodhouse, you will never guess!	210 00:13:14,472 --> 00:13:17,150 But this letter is from Mr. Robert Martin.
206 00:13:03,090 --> 00:13:04,380 He has proposed.	211 00:13:17,380 --> 00:13:20,330 Yes! didn't I say that?.
207 00:13:04,510 --> 00:13:07,670 Already? But, are you quite sure?	212 00:13:20,430 --> 00:13:25,000 Do you think it is a good letter? Is it too short?
208 00:13:07,800 --> 00:13:10,510 Yes!, he says so quite clearly in this letter.	213 00:13:25,170 --> 00:13:29,160 No, it is a good letter. A very good letter.
209 00:13:11,140 --> 00:13:14,090 Oh, Miss Woodhouse, what am I to do?	214 00:13:29,230 --> 00:13:31,290 Much better than I should have expected.

<p>215 00:13:31,380 --> 00:13:34,250 So... how should I reply?</p> <p>216 00:13:34,360 --> 00:13:36,293 Oh, Miss Woodhouse, please advise me.</p> <p>217 00:13:36,361 --> 00:13:39,057 Oh, no!, the letter had much better be all your own.</p> <p>218 00:13:39,130 --> 00:13:41,257 But your meaning must be quite clear,</p> <p>219 00:13:41,332 --> 00:13:45,661 no doubts or demurs. Modest sorrow at his disappointment.</p> <p>220 00:13:45,737 --> 00:13:50,003 You... you think I ought to refuse him, then?.</p> <p>221 00:13:50,074 --> 00:13:52,740 Harriet, are you in any doubt?</p> <p>222 00:13:54,500 --> 00:13:57,620 I had no notion that he liked me so very much.</p> <p>223 00:13:58,740 --> 00:14:01,913 I lay it down as a general rule, Harriet,</p> <p>224 00:14:01,986 --> 00:14:05,119 that if a woman doubts, she certainly ought to refuse him.</p> <p>225 00:14:05,189 --> 00:14:07,320 But do not imagine I want to influence you.</p> <p>226 00:14:07,430 --> 00:14:09,320 Oh, no! I'm sure.</p>	<p>227 00:14:09,420 --> 00:14:12,856 But if you would just advise me what I had best...</p> <p>228 00:14:12,931 --> 00:14:14,398 I don't mean that.</p> <p>229 00:14:14,465 --> 00:14:18,424 As you say, one's mind ought to be quite made up.</p> <p>230 00:14:18,503 --> 00:14:20,403 Do you think I had better say no?</p> <p>231 00:14:20,471 --> 00:14:23,736 Harriet, you must be the best judge of your own happiness.</p> <p>232 00:14:23,810 --> 00:14:28,750 Do you truly prefer Mr. Martin to every other man you've ever met?</p> <p>233 00:14:29,310 --> 00:14:33,250 Harriet... Harriet, do not deceive yourself.</p> <p>234 00:14:33,318 --> 00:14:37,846 Do not be run away with by gratitude and compassion.</p> <p>235 00:14:40,300 --> 00:14:44,130 Miss Woodhouse, as you won't give me your opinion...</p> <p>236 00:14:44,996 --> 00:14:47,840 I think... yes.</p> <p>237 00:14:48,032 --> 00:14:53,550 I have now quite determined and have almost made up my mind... To refuse Mr. Martin.</p>
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<p>238 00:14:54,360 --> 00:14:55,840 Do you think I am right?</p> <p>239 00:14:56,160 --> 00:14:58,566 Perfectly, perfectly right,</p> <p>240 00:14:58,643 --> 00:15:02,505 dearest Harriet... And now I can tell you what I could not before</p> <p>241 00:15:02,580 --> 00:15:04,207 because I would not influence you...</p> <p>242 00:15:04,282 --> 00:15:07,480 If had you accepted him I would have lost my friend.</p> <p>243 00:15:08,520 --> 00:15:11,550 I could not visit Mrs. Robert Martin of Abbey Mill farm.</p> <p>244 00:15:11,622 --> 00:15:14,955 Now I am secure of you forever.</p> <p>245 00:15:22,633 --> 00:15:24,658 She refused him?</p> <p>246 00:15:24,736 --> 00:15:26,601 Yes!</p> <p>247 00:15:26,671 --> 00:15:28,764 Harriet Smith refused Robert Martin?</p> <p>248 00:15:28,840 --> 00:15:30,307 Yes!</p> <p>249 00:15:30,375 --> 00:15:32,570 Then she's a greater simpleton than I thought.</p> <p>250 00:15:32,660 --> 00:15:33,870 What is the foolish girl about?</p>	<p>251 00:15:33,960 --> 00:15:38,005 A man imagines a woman ready for anyone who asks her!</p> <p>252 00:15:38,082 --> 00:15:41,348 Nonsense! A man imagines no such thing.</p> <p>253 00:15:42,854 --> 00:15:44,082 I hope you're mistaken.</p> <p>254 00:15:44,155 --> 00:15:47,114 I saw her answer. Nothing could be clearer.</p> <p>255 00:15:47,191 --> 00:15:48,522 You saw her answer?</p> <p>256 00:15:49,861 --> 00:15:51,726 You wrote her answer!</p> <p>257 00:15:51,796 --> 00:15:55,355 Emma, this is your doing. You persuaded her to refuse him.</p> <p>258 00:15:55,433 --> 00:15:58,163 If I did, I should not feel that I had done wrong.</p> <p>259 00:15:58,236 --> 00:16:02,810 Mr. Martin is a very respectable young man, I am sure, but he is not Harriet's equal.</p> <p>260 00:16:02,910 --> 00:16:06,501 No, he's not! He's her superior in both sense and situation!.</p> <p>261 00:16:06,577 --> 00:16:10,741 Harriet Smith is the natural daughter of nobody knows whom.</p>
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<p>262 00:16:10,815 --> 00:16:14,314 A girl with no connections. A parlor-boarder at a common school.</p> <p>263 00:16:14,385 --> 00:16:16,046 She's been taught nothing useful.</p> <p>264 00:16:16,120 --> 00:16:18,714 She is pretty, good-tempered, and that is all!</p> <p>265 00:16:18,770 --> 00:16:22,603 My only scruple in recommending the match to Robert Martin...</p> <p>266 00:16:22,693 --> 00:16:24,285 You recommended it?</p> <p>267 00:16:24,342 --> 00:16:26,801 Yes, and my only scruple was on his account.</p> <p>268 00:16:26,898 --> 00:16:31,261 I felt he could do much better both as to fortune and securing a useful helpmate.</p> <p>269 00:16:31,335 --> 00:16:34,750 But I could not reason so to a man so much in love!</p> <p>270 00:16:34,840 --> 00:16:37,565 And depend upon it he had encouragement from her.</p> <p>271 00:16:37,642 --> 00:16:40,541 She may have been inclined towards him at one time,</p> <p>272 00:16:40,611 --> 00:16:42,340 but the case is altered now.</p>	<p>273 00:16:42,413 --> 00:16:45,880 She knows what a gentleman is and only a gentleman has any chance with Harriet.</p> <p>274 00:16:45,980 --> 00:16:49,920 Oh, that is nonsense! That is arrant nonsense!</p> <p>275 00:16:50,300 --> 00:16:53,260 You're not thinking of Elton... are you?</p> <p>276 00:16:53,370 --> 00:16:56,370 If you are, depend upon it, Elton won't do.</p> <p>277 00:16:57,010 --> 00:16:59,300 He may talk sentimentally, but he will act rationally.</p> <p>278 00:16:59,380 --> 00:17:01,940 He knows the value of a good income.</p> <p>279 00:17:02,040 --> 00:17:04,099 Harriet Smith has no chance there!</p> <p>280 00:17:04,168 --> 00:17:06,793 I have no intention of marrying Harriet to anybody!</p> <p>281 00:17:09,810 --> 00:17:12,837 You have done your friend no favors, Emma.</p> <p>282 00:17:12,930 --> 00:17:17,404 You have spoilt her best chance of happiness.</p> <p>283 00:17:17,482 --> 00:17:21,841 It was badly done. And I am sorry for it.</p>
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284 00:17:27,346 --> 00:17:28,540 Good day to you! 285 00:17:34,950 --> 00:17:36,365 You are wrong, Mr. Knightley.	286 00:17:36,434 --> 00:17:38,480 And you will see you are wrong, and then you will be sorry.
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Text 5

Two and a Half Men, TV series. Season 9, Episode 3

166 00:06:22,262 --> 00:06:25,530 So, where do you want to go to dinner tonight? 167 00:06:28,351 --> 00:06:29,551 What do you mean? 168 00:06:29,553 --> 00:06:31,886 You always pick the restaurant. 169 00:06:31,888 --> 00:06:35,056 Well, who says the man's supposed to pick the restaurant? 170 00:06:35,058 --> 00:06:38,426 Well, that's a stupid rule. 171 00:06:40,262 --> 00:06:44,282 Okay, yeah, I'll-I'll pick a restaurant. 172 00:06:44,284 --> 00:06:45,867 Okay, bye. 173 00:06:45,869 --> 00:06:48,653 Hey, Jake, do you know a romantic restaurant 174 00:06:48,655 --> 00:06:50,538 I can take a girl to dinner? 175 00:06:53,159 --> 00:06:54,826 How about Souplantation?	176 00:06:57,346 --> 00:06:59,064 Is it good? 177 00:06:59,066 --> 00:07:00,131 Are you kidding? 178 00:07:00,133 --> 00:07:02,083 All-you-can-eat salad, soup, pasta. 179 00:07:02,085 --> 00:07:03,618 I am in. 180 00:07:06,305 --> 00:07:07,172 Dude. 181 00:07:07,174 --> 00:07:08,223 What? 182 00:07:08,225 --> 00:07:09,257 That's my sandwich. 183 00:07:09,259 --> 00:07:12,227 It's delicious. 184 00:07:12,229 --> 00:07:14,429 (sighs) 185 00:07:16,482 --> 00:07:18,400 So what's your deal? 186 00:07:18,402 --> 00:07:20,819 Huh?
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<p>187 00:07:20,821 --> 00:07:22,737 What's your deal? 188 00:07:22,739 --> 00:07:26,140 I'm 17. I don't think I have a deal yet. 189 00:07:26,142 --> 00:07:27,325 Ah, come on. 190 00:07:27,327 --> 00:07:28,610 Everybody's got a deal. 191 00:07:28,612 --> 00:07:30,695 Your deal is you got no deal. 192 00:07:30,697 --> 00:07:32,831 Cool. 193 00:07:32,833 --> 00:07:35,250 I'm a man without a deal. 194 00:07:35,252 --> 00:07:38,586 What are you, like, a high school senior or something? 195 00:07:38,588 --> 00:07:40,872 Well, I should be, but they got this dumb rule 196 00:07:40,874 --> 00:07:43,041 that you have to pass every single course. 197 00:07:44,427 --> 00:07:47,011 I think five out of seven is plenty, don't you? 198 00:07:47,013 --> 00:07:48,463 Heck yeah.</p>	<p>199 00:07:48,465 --> 00:07:51,015 In eighth grade, I flunked all my courses. 200 00:07:51,017 --> 00:07:51,933 Really? 201 00:07:51,935 --> 00:07:53,051 Yeah. 202 00:07:53,053 --> 00:07:54,436 My mom had me evaluated. 203 00:07:54,438 --> 00:07:55,687 Turns out, I was just bored 204 00:07:55,689 --> 00:07:57,889 'cause I was too smart for all the classes. 205 00:07:59,558 --> 00:08:01,776 Huh. Maybe that's my problem. 206 00:08:04,346 --> 00:08:06,531 I'm too freakin' smart. 207 00:08:07,733 --> 00:08:08,700 Ow! 208 00:08:08,702 --> 00:08:09,951 I'm sorry. 209 00:08:09,953 --> 00:08:12,487 I just think we need to establish some boundaries. 210 00:08:12,489 --> 00:08:15,790 Hey, don't make hitting your deal.</p>
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<p>211 00:08:17,693 --> 00:08:19,377 ♪ Men. ♪</p> <p>212 00:08:19,379 --> 00:08:21,028 (wheezing)</p> <p>213 00:08:21,030 --> 00:08:24,699 (blowing)</p> <p>214 00:08:26,535 --> 00:08:27,802 Hey, Dad?</p> <p>215 00:08:27,804 --> 00:08:29,087 Hang on.</p> <p>216 00:08:29,089 --> 00:08:31,205 (panting)</p> <p>217 00:08:31,207 --> 00:08:32,223 (groans)</p> <p>218 00:08:32,225 --> 00:08:35,093 Didn't you used to have a bicycle pump?</p> <p>219 00:08:35,095 --> 00:08:38,062 Yeah, and I also used to have my own room.</p> <p>220 00:08:38,831 --> 00:08:40,548 What do you want, Jake?</p> <p>221 00:08:40,550 --> 00:08:42,717 Okay, so you know how you're worried that 'cause I get</p> <p>222 00:08:42,719 --> 00:08:44,853 bad grades in high school that I'm not gonna be able</p>	<p>223 00:08:44,855 --> 00:08:47,188 to get into college and then find a job to support myself?</p> <p>224 00:08:47,190 --> 00:08:50,525 That pretty much sums it up, yeah.</p> <p>225 00:08:50,527 --> 00:08:54,662 Well, it turns out, I get bad grades 'cause I'm too smart.</p> <p>226 00:08:59,552 --> 00:09:01,068 Too smart?</p> <p>227 00:09:01,070 --> 00:09:02,236 Yeah.</p> <p>228 00:09:02,238 --> 00:09:03,404 So I'm gonna forget college,</p> <p>229 00:09:03,406 --> 00:09:05,673 drop out of high school and start my own business.</p> <p>230 00:09:05,675 --> 00:09:08,793 Hold on, hold on.</p> <p>231 00:09:08,795 --> 00:09:10,845 You're too smart?</p> <p>232 00:09:10,847 --> 00:09:13,014 Yep. Walden and me have that in common.</p> <p>233 00:09:13,016 --> 00:09:16,518 Walden and I have that in common.</p> <p>234 00:09:16,520 --> 00:09:20,605 No offense, Dad, but I don't think you're that smart.</p>
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<p>235 00:09:22,391 --> 00:09:25,944 So, you're saying you want to drop out of high school?</p> <p>236 00:09:25,946 --> 00:09:26,978 Why not?</p> <p>237 00:09:26,980 --> 00:09:28,396 Did you know that Walden made</p> <p>238 00:09:28,398 --> 00:09:29,931 his first million before he was 19?</p> <p>239 00:09:29,933 --> 00:09:32,450 How many zeros in a million, Jake?</p> <p>240 00:09:32,452 --> 00:09:35,320 M-I-L-L-I-O-N.</p> <p>241 00:09:37,039 --> 00:09:38,540 One.</p> <p>242 00:09:41,293 --> 00:09:44,278 Okay, okay, Jake, listen carefully.</p> <p>243 00:09:44,280 --> 00:09:46,414 You are not dropping out of high school.</p>	<p>244 00:09:46,416 --> 00:09:47,131 But...</p> <p>245 00:09:47,133 --> 00:09:48,333 No, you're not a genius,</p> <p>246 00:09:48,335 --> 00:09:50,168 you're not a prodigy.</p> <p>247 00:09:50,170 --> 00:09:51,336 Nice.</p> <p>248 00:09:51,338 --> 00:09:54,055 My own father doesn't think I'm special.</p> <p>249 00:09:54,057 --> 00:09:55,390 Oh.</p> <p>250 00:09:55,392 --> 00:09:56,758 (chuckles)</p> <p>251 00:09:56,760 --> 00:09:57,809 On the contrary.</p> <p>252 00:09:57,811 --> 00:10:01,646 Your father thinks you're very special.</p> <p>253 00:10:03,632 --> 00:10:06,351 Of course, I'm the dummy sleeping on the floor.</p>
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