

[1, . 136].

[5, . 47].

[1, . 136].

«

» [6, . 35].

1.

2.

«m», «v», «p», «b», «f»,

[6].

) [3, . 58].

[6].

(« ») [].
[7].

[4, . 160].

()
()

«Duplicity»,

« »

« »

/

« ».

1.

TULLY

I believe the history of all successful endeavors can be reduced to a series of decisive moments.

«all successful endeavors» i «

»:
 «all successful» «
 ()
),
 «all» = « » (, all , , ,
 « » - , / :
 L () ,
 « » = «successful» (« »
 , (, -) «successful»;
 «ccess»
 « » . , CC ()
) , , E)
 «endeavors» = « » () .

2.
FETYOV

This building is very strong with security. Is the same for us like the computer. We are all the time feeling our way around this building, but not getting anywhere. Then we make a big discovery. Travel Department is not in the big building. Travel Department is four blocks away. And this building is very different. Very simple and very basic.

· , · :
 , · :
 · - · - ,
 , - « » .
 ,
 () :
 «is very strong with secUrity» = « » ()
 «strong» « » , « , , « »)
 »)
 «W are ALL THE TIME feeling OUR WAY around this bu ld ng» = «
 » («to feel one's way» -
 « » () , «to feel one's way» « , ,
 »)
 «but not getting anywhEr » = « » («not getting
 anywhere» «
 » - « » , ,
)
 Then we make a b g diSc ver = («a big discovery»
 « , » ()

Travel Department IS NOT in the big building =
 («travel department»,
 . «Big building», «
 », «big» « »)
 3.
 «for all the money that I'm spending on this, you
 coulda given me a code that I could remember»
 :
 «for all the money» = « » («money»
 « », - : «
 » - «for All - the ONEY»)
 «I'm spending on this» « » (,
 «on this» « » - «spending» - « »)
 «you coulda given me a code» = « O » («coulda» i « », «cOde» I « »)
 «that I could remember» = « » (, OU i
 «I cOULD» i « » + «rEmEmbEr»
 i « »)

«Duplicity»,

INTERLINGUAL SYNCHRONY IN LIP-SYNCHING OF THE FEATURE FILM

. . *Malkovych*

The article reviews the types of interlingual synchrony of the movie cues within the process of movie lip-sync by an adaptor (Anglo-Ukrainian direction), including the article author's offer of his own type of interlingual synchrony. Moreover, it is the theory of phonetic clusters that is explained further in this article for the sake of deeper understanding of the principle which happened to be crucial for the article's author while lip-synching the movie called "Duplicity», the cues of which are given here as examples of interlingual synchronies.

Key words: *interlingual synchrony, phonetic cluster, movie, dubbing, lip-sync, translation.*

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