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**DIFFICULTIES OF TRANSLATING REDUCED VOCABULARY IN AUDIO MEDIAL TEXTS**

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The current state of linguistic science defines new tasks for translators. One of these tasks is to identify features in the translation of audio-medial texts, including animated films. The study of linguistic features of the construction of audio-medial texts in the linguistic and cultural aspect will allow identifying the linguistic and cultural features of a certain nation, reconstructing a fragment of their national worldview, ethnic consciousness, as well as characterizing the cultural components in the semantics of texts. Moreover, one of the priorities and actively developed areas is the study of the pragmatic aspect of language, when the relationship between a language sign and native speakers is at the center of the study.

Jargon and invective vocabulary, together with all its semantic richness and with great emotional power, exist to convey one’s feelings, thoughts and experiences in all kinds of situations. Invective vocabulary can be considered as vivid manifestation of linguistic pragmatics. Invective speech is highly offensive. Obviously, the purpose of this speech is an insult. However, the interpretation of the verb "offend" does not provide any information about the components of the invective strategy, since its meaning is explained through the verbs "offend" and "humiliate". Some scientists consider the concept of "invective vocabulary" and "reduced vocabulary" synonyms. In our work, we will rely on this point of view and understand these terms as synonyms.

Often, the exact translation of such vocabulary in the speech of the movie characters of the modern English language is undesirable, since it is replete with realities that are peculiar to one language and which may turn out to be incomprehensible to the Russian-speaking public. It is worth noting that the degree of correlation between the expression of foreign and native vocabulary is currently a rather difficult question due to the problem of translating such lexical units by translators of foreign literature, cinema, etc. The significance of the translated unit, on the one hand, is a communicative reality, which allows the author to use it for the implementation of certain pragmatic goals, but it gives the viewer the right to assume and find these goals and consider them as reality, as a fact and insist on the responsibility of the author, as well as the translator for its introduction into communicative, social or psychological being. Therefore, the translator must simulate the character's speech in such a way that it does not lose its artistic authenticity, retains the very emotional function that the author put into it. To do so, the translator must be well aware of the profanity of both languages involved in the translation, and be able to correlate its signs.

There is another difficulty: the fear of vulgarity keeps translators from using colloquial vocabulary in the texts of their translations. On the other hand, it is not uncommon for "clumsy", thoughtless translation of such vocabulary, without taking into account the many aspects that characterize a particular lexical unit, namely: 1) semantics, 2) spheres of use, 3) the degree of reduction in the original language, 4) the degree of expression in a particular context.

The starting point for the translation of the reduced vocabulary of the source language should be considered the search for possible analogues of the elements of the reduced vocabulary in the target language. The convenience of this way lies in the fact that any developed language has similar analogues. When translating stylistically reduced vocabulary, compensation is used to convey the meaning and stylistic coloring of the text as a whole, since there are often cases when it is impossible to convey the meaning and stylistic coloring of each word without violating the principles of equivalence and adequacy, that is, it is impossible to find the direct and direct meaning of each unit of the original language in the translation language. In this case, equivalence is provided not at the level of text units, but at the level of the entire text as a whole.