

неможливо отримати більшу кількість інформації, оскільки вона надається тільки в усній мові [2].

Таким чином, можна зробити висновок, що локалізація відеоігор є складним процесом і вимагає урахування різних концепцій та підходів для досягнення кінцевої мети.

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TRANSLATION PECULIARITIES OF AUTOBIOGRAPHICAL GENRE

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The genre and its immanent traits have long been reflected in literary and philosophical discourse. Approaches to its definition and interpretation range from the complete negation of the genre as a classification category that limits the author's creative realization (B. Croce, J. Derrida, J. Cullen), to the substitution of the genre by

style (M. Girshman, N. Lysenko), and finally to the recognition of the necessity of its existence and of a conducive to a better reception of the artistic text (J. Frow), functions as an ideological barometer of a particular time (F. Jamieson). Genre category are unfolded in content-typological, evolutionary, genetic, normative, ideological and communicative theories.

Understanding the category of the genre has become more difficult since the beginning of the twentieth century, which marked the most unpredictable ways of crossing different genre forms. Genre transformations, therefore, have intensified the problem of genre memory, that is, the attempt to distinguish those immanent features (the "immortal elements of archaic" by M. Bakhtin) that remain unchanged and recognizable in the process of reformatting the genre itself. The memory of the genre makes it possible to grasp artistic text in the broader paradigm of the formal and meaningful canon. At the same time, it should be noted that formal components are more modifiable than substantive. Hence, genre memory is stored at the content level, and the content component plays a decisive role in genre marking of the text. If the formal characteristics can be optional, the contents remain permanent. It is also important to note that the memory of the genre is as evolutionary as the genre itself.

Most literary theorists emphasize that the genre is characterized by certain constant characteristics that remain unchanged for a long time in the genre's functioning. The genre is always one and the same, not always old and new at the same time. The genre is revived and updated at every new stage in the development of literature and in each individual work of life of the genre. The genre lives on today, but always remembers its past, its beginning. Genre is representative of creative memory in the process of literary development.

Traditionally, an autobiography is understood as a narrative act of remembering, during which the writer from the present position recounts the past, and at the same time chooses those events that illustrate his path to the actual state of being. The autobiographer does not passively and impartially record his memoirs, but presents them creatively. He independently selects important moments, weaves them into the path of life formed by the author. The autobiographer reflects on his past and reorganizes it not only into a chronological sequence but also matrix.

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