МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
КИЇВСЬКИЙ НАЦОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ УНІВЕРСИТЕТ

Кафедра англійської філології і філософії мови

Кваліфікаційна робота магістра

ПЕРЕКЛАДАЦЬКІ СТРАТЕГІЇ СУБТИТРУВАННЯ АНГЛІЙСЬКОМОВНИХ І УКРАЇНОМОВНИХ АУДІОВІЗУАЛЬНИХ ТЕКСТІВ

Федас Надії Василівни

студентки групи МЛа 57-21

факультету германської філології

заочної форми навчання

спеціальності 035 Філологія

Науковий керівник:

доктор філологічних наук, професор

Ізотова Н.П.

Допущена до захисту

«___»_____року

Завідувач кафедри

_____доц. Гнезділова Я.В.

(підпис)   *(ПІБ)*

Національна шкала_____

Кількість балів _____

Оцінка ЄКТС _____

Київ – 2022

Master's Qualification Paper

TRANSLATION STRATEGIES OF SUBTITLING IN ENGLISH AND UKRAINIAN AUDIOVISUAL TEXTS

NADIIA FEDAS

Group MLa 57-21

Department of Germanic

Philology

Study by Correspondence

Speciality 035 Philology

Research Adviser

Prof. N.P. Izotova

Doctor of Science (Linguistics)

Kyiv – 2022

TABLE OF CONTENTS

INTRODUCTION

Subtitles have become an inseparable part of the modern world which demands various audiovisual texts translated into different world languages. It allows attracting a wider audience that speaks a language distinct from a source one. Subtitles for the Deaf and Hard of hearing (SDH) are essential for people who are deaf and struggle with hearing. (Saraf, 2019) Subtitles provide them with access to important, valuable information and means of entertainment.

The research is **relevant** because the sphere of audiovisual texts is progressing. Videos, movies and other types of audiovisual texts are becoming more and more popular nowadays. A lot of people all around the world may watch one and the same video translated in different ways into various languages, they perceive one and the same information from one and the same source in their native language. Modern society creates a great variety of audiovisual texts to share and a good translation competence is needed. A good knowledge of translation strategies allows a translator to choose the best suitable strategy for translating and subtitling an audiovisual text and doing it at a high level of quality. A subtitled version of an audiovisual text may help people from various countries to develop their mindset and outlook.

The aim of the research is to determine translation strategies for subtitling of English and Ukrainian audiovisual texts.

The research **objectives**:
- to specify the concept of audiovisual text from the point of audiovisual translation;
- to examine distinctive features English and Ukrainian audiovisual texts;
- to specify strategies for translation and subtitling of English and Ukrainian audiovisual texts;
- to identify different types of subtitles, characterize and analyse their usage in modern Ukrainian and English audiovisual texts;
- to explore subtitling software;
- to identify parameters of subtitles;

- to find out strategies employed in subtitling of English and Ukrainian audiovisual texts and state their effectiveness.

The object of the research are contemporary English and Ukrainian audiovisual texts and subtitles in them.

The subject of the research are translation strategies used in the translation of audiovisual text from the Ukrainian language into the English language and vice versa.

The theoretical part of the paper is based on the researches and works of H. Gottlieb, F. Chaume, D. Cintas, A. Remael, P. Zabalbeascoa, J. Díaz-Cintas, I. Korunets, L. Venuti, P. Newmark, D. Sanchez, I. Kovačič and others.

The research methods used in the paper are as follows: description, classification, comparison, which serve to study theoretical issue of audiovisual texts and subtitles; the method of semantic and stylistic analysis, elements of contextual and interpretative analysis, translational analysis, as well as contrastive analysis, which are used to identify and analyse the peculiarities of translation of Ukrainian and English audiovisual texts.

The novelty of the paper lies in the introduction of the concept of the audiovisual texts, methods and strategies for subtitling Ukrainian and English audiovisual texts. This paper expands on the typology of subtitles, methods and strategies of subtitling audiovisual texts and exemplifies their practical application.

The practical value of the paper lies in the application of the results of the research in teaching the courses in Translation Studies, learning the subject of Translation Studies, the paper may be used for preparation for seminars by students of philological and translation faculties, as well as for writing investigations, it may serve as the base for further research in the field of audiovisual translation, subtitling of audiovisual texts, translating and subtitling of audiovisual texts.

Materials for the study include modern English and Ukrainian audiovisual texts on political and social issues.

Structurally, the paper consists of introduction, three parts with conclusions to each of them, resume in Ukrainian, lists of reference and illustration materials.

The Introduction describes the aim, object, subject, relevance of the work, research methods and practical application.

Chapter one considers the concept of audiovisual text from linguistic and translation points of view, researching modern translation strategies, methods for translation of Ukrainian and English audiovisual texts.

Chapter two focuses on the types of subtitles, its characteristics and on translation challenges and equivalence; it considers the main types and features of subtitles, identifies the main translation challenges and the issue of equivalence in Ukrainian and English audiovisual texts, and considers the difference between translating written texts and subtitling.

Chapter three investigates subtitling software, parameters of subtitles, defines and investigates fansubbing, autosubtites and compare them with professional subtitles in Ukrainian and English audiovisual texts.

General conclusions outline the results of the study and determine the prospects for further research in this direction.

CHAPTER ONE
SUBTITLING OF ENGLISH AND UKRAINIAN AUDIOVISUAL TEXTS: THEORETICAL ASSUMPTIONS

This chapter aims at considering the concept of audiovisual text from linguistic and translation points of view, researching modern translation strategies, methods for translation of Ukrainian and English audiovisual texts.

1.1 Distinctive features of audiovisual texts: a focus on audiovisual translation

Audiovisual texts are relatively new forms of text production, and so is their translation. However, their presence in everyday life is significant. The importance is not only quantitative, but also qualitative, considering the impact mass media have in culture, society and language.

An audiovisual text is defined as a dynamic message that can be perceived through the acoustic channel, the visual channel, or through both channels at the same time (Zabalbeascoa, 2008, p.38).

The audiovisual text has four components: audio-verbal (words uttered), audio-nonverbal (all other sounds), visual-verbal (writing), and visual-nonverbal (all other visual signs). The correct and harmonious combination of all four components is highly important as it influences a person`s perception of the information provided. Sounds (utterances, music, etc.) and pictures (text, scenes, etc.) that are unified in one audiovisual text create a complete manifestation of the information that will be represented and perceived as a single unit. Depending on a combination of music, script, video and photo, a person can interpret an audiovisual text differently. (Zabalbeascoa, 2008, p. 40). The simplest example may be provided in terms of music (sound). If the tone is optimistic, an audience perceives a scene as a positive one; if the sound tone is changed to a tragic one, they comprehend the audiovisual text as fatal. If the sound is removed at all, the audience may be in a neutral state.

The audiovisual text differs from written and oral, although it may not be easy to draw a precise borderline between audiovisual and other types of text. Even so, Zabalbeascoa (2008, p. 49) proposes to map audiovisual texts, types of audiovisual texts and their parts on a plane defined by the following coordinates: a line that indicates the presence (quantity and importance) of verbal communication in proportion to other semiotic forms of expression; another line to measure the importance of sound in the audio channel was compared to visual cues.

Many forms of audiovisual translation, like other types of translation and interpretation, still have the challenge of translating the source language text into the target language. However, audiovisual texts, unlike "traditional" printed texts, usually use two types of signs and two different communication channels. They consist of audio-verbal signs (expressed in words), audio-non-verbal signs (all other sounds), visual-verbal signs (any message in written form) and visual-non-verbal signs (all other visual signs) (Zabalbeascoa, 2008, p.24; Gottlieb, 1998, p. 244-248., Díaz-Cintas, Remael, 2007, p. 16). Various sign systems interact and jointly make up an audiovisual text – a structure more complex than the simple assembly of its parts. First, the relative importance of each system can vary. Secondly, even the verbal component of an audiovisual text is not "purely" verbal: its form is determined by the sign systems surrounding it. In fact, the integration of a verbal component into a complex sign system that was created for viewing, listening, or sometimes reading ends up with this component taking on a hybrid form, that is, one that is neither purely written nor purely oral. In addition, since language varies in its use and genre, the language of audiovisual translation cannot in any case be called an immutable entity.

Both the expansion and the increase in the degree of specialization in the practice and theory of audiovisual translation have led to various renamings of this field and new interpretations in practice and theory related to this topic. The term film translation was among the first, however, over time it was found that they did not cover all types of translation, especially those related to translation for television and DVD, together with a variety of programs (such as talk shows) that are not films

in the strict sense. The term screen translation is broader and implies translations for the large number of "screens" that are produced in today's audiovisual market. However, this term also includes localisation, which is not a mandatory form of audiovisual translation. Moreover, screen translation does not include surtitles for the scene, despite the fact that surtitles (or supertitles, the American term) form part of the text, which consists of the sign systems and communication channels mentioned above. Another term, (multi)media translation (Gottlieb, 2001, p. 150), can include translations for the stage as well as various forms of screen translation and obviously refers to the large number of media and other sources used today to communicate both globally and internationally. and at the local level. Recently, a new term that comes around from time to time is multimedia localization. The emergence of SDH (for the deaf and the hard-of-hearing), AD (audio description) in the research field has led some researchers to define audiovisual translation as a form of media accessibility, thus expanding the concept of the term "translation" to a broader concept that involves the transmission of sounds or images words (Díaz-Cintas, Remael, 2007, p. 40). At the time of this writing, the term audiovisual translation is the most common in the field. This term is used to refer to a variety of components that are relevant to the type of text we are studying in detail; although it does not clearly indicate an interactive component of multimedia, it does not exclude it.

The main problem of such expansion is the difficulty in representing the scope of the audiovisual translation. Taking into account the four constitutive features of audiovisual texts, Zabalbeascoa (2008, p. 29) (see Figure 1) suggests a way of displaying the object of audiovisual translation study by placing "audiovisual texts, their types and subtypes [...] in the plane according to such coordinates: the gradient, which indicates the presence (quantity and significance) of verbal communication in proportion to other semiotic forms of expression; [and] another gradient, which determines the relative importance of the sound of the audio channel in relation to the visual signs".

The area which is closer to the center of the two gradients is the area in which we observe the most prototypical examples of audiovisual texts (that is, texts in which both audio and visual channels, as well as verbal and nonverbal codes, actively produce meaning). Moving from the center (in any direction), one communication channel and/or sign system acquires well-defined features. This flexible scheme allows all existing and future audiovisual texts and their translations to be classified as more or less prototypical, and avoids missing out on potentially interesting new species in the field. Also, the schema can be relevant for the texts (e.g., cartoons) that have verbal and visual components but lack an audio channel (Zabalbeascoa, 2008, p.24).
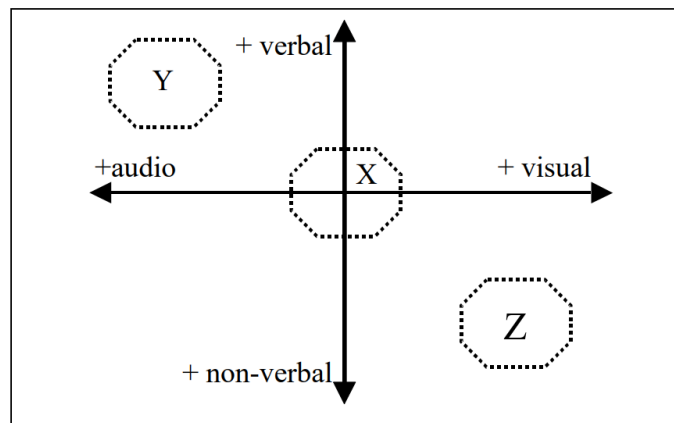

Figure 1. The double axis of the audiovisual text

As Zabalbeascoa (2008, p. 44) states, all texts contain some non-verbal elements, as a message cannot be delivered without physical support. For example, even though some texts have high degree of "verbality", and nonverbal elements like layout, as size of letters etc., also facilitate the message being delivered: the words in smaller letters which are located at the bottom of the page and are separated by a line from the rest of the text mean that the idea expressed is explanatory or just interesting, but not so relevant, etc.

In a film the nonverbal element, either acoustic like noises, music, etc. or visual like images, etc., appears is much more prominent than in the case of current written text. Zabalbeascoa (2008, p.45) took these parameters into account and proposed his classification of texts "according to mode of perception and the verbal nonverbal distinction". Specifically, he distinguished six types of text:

1. Read only (the type of text in which nonverbal elements are of very little importance; e.g. a novel).

2. Read and seen (the text in which both nonverbal and verbal visual signs are important); e.g. a comic book.

3. Heard only (the text which includes verbal and nonverbal sounds); e.g. a radio program.

4. Heard and seen (text which includes verbal and nonverbal signs); e.g. a play performed on stage.

5. Heard and seen and read; e.g. a film with subtitles or with written messages in the original picture.

6. Seen and/or heard only (a text which includes only nonverbal images and sounds); e.g. silent films.

This classification is valuable and important because it represents the nature of audiovisual texts and systematize them.

In order to prove the fact that audiovisual translation is a special kind of translation, it is necessary to figure out which component is more important for the translator - textual or visual. Experimental studies by Oreiro's group concludeв that audiovisual translation is polysemantic. Recipients of audiovisual materials are viewers, listeners and readers at the same time. Information is processed simultaneously at several decoding levels (Bassnett, 2009, p. 65).

Recipients and also translators, perceive a series of codified signs that are determined by the director (for example, the choice of angle and shooting) and the editor (editing). One of the important tasks for the research and practice of audiovisual translation is to identify the types of connections between verbal and non-verbal signs (Bassnett, 2009, p. 70).

The Danish linguist Henrik Gottlieb, who studies translation studies and audiovisual translation, has written a large number of works on the classification of translations. He often speaks on similar topics at European translation conferences and at the European Association for the Study of Screen Translation. His opinion on this issue is most clearly stated in the book "Texts, translation and subtitling – in theory and in

Denmark" (Gottlieb, 2001, p. 149-192), where the author proposes to classify translations according to 12 parameters:

1. Purpose of translation (identical function of the text / changed function of the text).

2. Direction of translation (in the translator's native language / from the translator's native language).

3. Source of translation (direct translation / intermediary translation).

4. Source materials (only source text / available translations).

5. The task of the translator (the entire process of translation / translation of a verb group).

6. Time for preparation (interpretation prepared in advance / impromptu).

7. Scope of translation (extended / full / concise / selection).

8. Semiotic system (isosemiotic / diasemiotic translation).

9. Number of semiotic channels transmitting the original (all semiotic channels / several semiotic channels / absence of a channel transmitting the original).

10. Status of the translation (translator specified/ translator not specified/ no original).

11. Distribution (individual/mass).

12. Diversification (individual/mass), additional subtitles/standard subtitles (Gottlieb, 2001, p.149-192).

Speaking about audiovisual material, it is worth mentioning that this includes not only films, but also various commercials, video clips, TV programs, video reports, TV shows, etc. Each type of audiovisual translation is of great importance in terms of introducing the target audience to the culture or events taking place in the country of the source language. The audiovisual industry distinguishes three macro-divisions: television, film and the Internet, which examine the features of the main audiovisual product. Each section works on its functional style differently, the style of presenting information differs from one culture to another. This refers to the target message in which the product is translated. As the form of the original text changes, these changes follow the rules of contextual consistency, where the message remains. Dynamic equivalence

shows the message in other words and in its semantic quality, which remains clear even in the target text presented in another language.

Speaking about the process of European integration, it is necessary to mention that with the help of audiovisual content, the EU has the opportunity to promote common European values to countries all around the world. What is meant by pan-European values? The European Union is based on the values of respect for freedom, democracy, human dignity, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities.

Grammatical, lexical and stylistic features of audiovisual content are determined by the influence of the transfer of two cultures.

Depending on the type of audiovisual translation, different types of translation and different codes are used. In some, the emphasis is on oral speech (dubbing, oral translation, voice-over translation and free commentary); others use the transition from spoken to written (interlingual, intralingual translation, subtitles for live broadcasts, supertitles), from written to written (script translation), from image to spoken speech (tiplo-commenting), or from written to spoken (translation from a letter, audio subtitles) (Bassnett, 2009, p. 71).

1.2 The notion of translation strategy within the framework of contemporary translation studies

Translation strategies are a fairly common concept in translation studies, but there is no clear, universally accepted definition of this term. Moreover, not all translation experts consider this concept a term. The English version of this concept translation strategy also does not have a separate article in the authoritative Dictionary of Translation Studies (Шлепнев, 2018, p. 161-170), but is often used in it.

It is worth distinguishing between the terms translation strategies and translation actions.

Translation actions are a set of all possible actions for translation, and translation strategies are a consciously chosen algorithm of actions when translating one specific text

(Алексеєва, 2004, p. 352). Most researchers, touching on the topic of translation actions and the algorithm of their use (i.e., strategy), have in mind exactly written translation.

The German translation expert Krings divides translation strategies into macro strategy and micro strategy (Krings, 1986, p. 263-275).

A macro strategy is a way of solving several translation problems, and a micro strategy is a way of solving a single problem of translation. As part of the macro strategy, the translation process includes the pre-translation analysis, translation process proper and editing of the finished translation.

Schweitzer, considering translation as a process of making decisions, divides it into two stages: the development of a translation strategy (or a program of translation actions) and defining a specific linguistic manifestation of this strategy, which includes the use of various specific techniques - translation transformations. At both stages, the decision is made taking into account the given configuration of linguistic and non-linguistic determinants of translation in their relationship. The translation process consists of a series of choices (Швейцер, 1996, p. 22-34).

At the first stage, the translator has to choose a translation strategy. So, for example, preference may be given to a textually accurate, close to literal translation or, on the contrary, a translation that boldly departs from the formal structure of the original. In this choice, the genre of the text, the purpose of translation and the social norm of translation, characteristic of a certain era, can play a decisive role.

Shlepniev defines a strategy as a general program, setting or a set of settings chosen by the translator to implement the translation of a specific text with a specific purpose in a specific situation. He believes that each individual strategy consists of a unique set of parameters. The researcher divides such parameters into three groups (Шлепнев, 2018, p. 161-170):

1. The nature of equivalence.

It is necessary to determine the nature and degree of correlation between the original language and the translation language. The following parameters are distinguished in this group:

- functions

- completeness of the translation
- factual content
- genre
- style
- any culturally specific elements
- structure and composition
- formal features of the text
- special and professional terminology
- non-verbal elements

2. The nature of translation text processing.

It is necessary to determine what kind of processing is necessary for the translated text in order for it to function. Processing of the translated text can be of the following nature:

- adaptation to proper functioning
- ensuring translation comprehensibility
- adaptation to the customer's special conditions
- the degree of adaptation of the test to the culture of the target language or refusal from it
- the degree of adaptation to the recipient
- degree and nature of adaptation to genre and stylistics norms of the target culture
- nature of linguistic processing of the translated text
- admissibility and necessity of comments, explanations, omissions or adding information
- adaptation to technical requirements and limitations, to the information carrier
- adaptation to legal requirements and restrictions
- use of machine translation and appropriate text processing - pre-editing and post-editing

- the nature of editing the translated text (for example, the presence of editor)

3. Other behaviour of the translator related to the translation of the text.

- nature of work organization and sequence of work

- observance of professional and general ethics

- ensuring profitability of work for the translator

- admissibility, nature and degree of transparency or opacity of the translator

- determine the need to find information or a consultant

- determine the need for other participants (translators or editors)

- nature of relations with other participants who are involved in translation (Шлепнев, 2018, p. 161-170).

According to Alekseeva, translation strategies are a set of specific actions of the translator at each stage of translation. From this point of view, the researcher identifies three stages of translation:

- perception of the text

- reproduction of the source texts

- control of the completed translation (Алексеєва, 2004, p. 352).

The most researched stage of the stages of translation is reproduction, that is, translation itself, and the specific means by which it is done: units of translation, as well as types of relations between linguistic means that are established in the process of translation of the audiovisual texts.

The stage of perception includes the comprehension of the original text. First of all, the translator reads the text in order to understand the main idea, as well as to analyse the text from the translation point of view.

The translator's strategy, according to Komisarov, is based on the understanding that any part of the text can present obvious or hidden translation problems, from which follows respect for the original, the inadmissibility of thoughtless or superficial decisions (Комиссаров, 2002, p. 157).

In the mid-1990s, the American translation theorist Venuti singled out two main strategies in translation: foreignization and domestication (Venuti, 1995, p. 52).

These terms were borrowed by a number of scholars, including Ukrainian ones, and are currently quite widely used in Ukrainian translation studies. Thus, I. Korunets and Kolomiets use the terms "foreignization" and "domestication" (Korunets, 2012). The terms "domestication" and "alienation" adapted to the Ukrainian language are also found (see Andreyko, Ivanytska, Pylypchyk and others).

Venuti defines domestication as "the ethnocentric change of the original text, based on the cultural features of the language of translation, while foreignization is understood as the ethno-deviant pressure on those (cultural) features in order to show the linguistic and cultural differences of the foreign text, sending the reader abroad" (Venuti, 1995, p. 77). In general, domestication is a kind of translation that is transparent, quick to read, that is adapted to reduce the obscurity of the foreign text for readers, while foreignization is a translated text that deliberately ignores the cultural features of the target language, instead preserving the features of the original language.

The method of foreignization is distinguished by its more frequent use in some European countries during certain historical eras. It was first formed in the culture of Germany during the period of classicism and romanticism, and later found a response in the culture of France, characterized by the development of postmodernism in philosophy, literary criticism, psychoanalysis and social theory, where it became known as "post structuralism".Venuti himself advocated the use of this strategy, as he considered the use of domestication to be a kind of forcing the translated language to sound the same as the original language.

Domestication, in turn, was characteristic of Anglo-American culture, which put forward a theory about translation that would be read quickly. This method creates the illusion of transparency of the translation, which is allegedly not noticed during the reading of the text. As the Ukrainian translator, translation theorist and critic Kundzich notes, "the translated work becomes its own, because even if it is perfectly identical to the original, the translation brings something new, national into the work, because people accept someone else's artistic treasure not by mathematical signs, but by images of his language, in which he invested his inspiration, his creativity as the main capital" (Кундзіч, 1973, p. 189-190).

Ukrainian translation expert Rebrii notes that the strategy of domestication is focused on the most adequate transfer of meaning which is closer to the target audience, it is the strategy of meaning; whereas the strategy of alienation is focused on the transfer of features of form, that is, it is a strategy of form, the aim is to make the translation sound and look closer to the source text. Choosing a strategy of meaning, the translator consciously removes all obstacles on the way to understanding the text, because of which he sacrifices those features of the form that can complicate the perception of the work by a foreign-speaking recipient. Choosing a strategy of form, the translator, on the contrary, is often forced to sacrifice semantic transparency for the sake of maximum accuracy of reproduction of non-trivial features of the construction of the original text, which can act as markers of the individual author's style, as well as characteristic linguistic and stylistic features of an era or style (Ребрій, 2012, p. 376).

At the same time, the researcher draws attention to the fact that these strategies in their pure form are ideal scolarly constructs that exist only in the theory of translation. In the practice of translation, they are never realized in their pure form - the translator, even giving preference to one of them, as a rule, intuitively strives for the "golden mean", resorting to one or the other at different moments of the translation.

1.3 Methods and strategies in the translation of audiovisual texts

Audiovisual translation is a relatively young type of translation that emerged in the first half of the 20th century. With the appearance of films with sound, it became the object of precise study in the 90s, during the active globalization of the media space. Since movies quite often reflect cultural stereotypes or the realities of life in a certain country, audiovisual translation not only becomes a means of information exchange, but also serves to spread the values and beliefs pertinent to a certain culture.

Audiovisual translation is the translation of audiovisual texts from a source into a target language. The main ways of constructing the content of an audiovisual text

are language, picture, music, color, perspective, and the main forms of audiovisual translation are subtitling and dubbing. (Пушина, Сітко, 2020)

Chaume F. (2013) describes audiovisual translation as a "mode of translation characterized by the transfer of audiovisual texts either interlingually or intralingually". If compared with the translation of literary works, audiovisual translation is a relatively new field in Translation Studies. Audiovisual translation was initially overlooked by translation theory. It became more visible mainly due to the technological development and the rise of media streaming companies (such as Netflix) which offer movies and TV series on demand all over the world. There are multiple modes of audiovisual translation, but the two most important ones are dubbing and subtitling (Chaume, 2013, p.106).

This definition seems appropriate and practical within the Translation Studies. However, it is possible – and perhaps necessary, as authors such as Díaz-Cintas, suggest – to look at the issue from another perspective, which is not necessarily in opposition, but rather complementary to the Translation Studies paradigm, namely that of Film Studies (Díaz-Cintas, 2010, p. 44). As Chaume observes, "Audiovisual texts are usually built according to the conventions of film language, a complex language that overcomes sic linguistic communication and has its own rules and conventions." (Chaume, 2013, p.105-123). Therefore, "for the analysis of audiovisual texts from a translational perspective at least the theoretical contributions of Translation Studies and those of Film Studies are necessary", and in his own work. Thus Chaume (2013) seeks "to establish a bridge between Translation Studies and Film Studies and to check whether knowledge of cinematographic components can better explain audiovisual translation operations". However, work of this type is rare. Remael (2010, p.19-21) points to the "limited amount of attention the narrative functioning of film dialogue is attracting in the research and teaching of screen translation," but she also explains that this lack of interest is similarly applicable to film dialogues themselves: "Good film dialogue is appreciated by all, but studied by few".

The peculiarity of audiovisual texts that are subject to audiovisual translation is determined by their polysemantic nature. The translation of such text cannot be

considered in isolation from the communicative environment, which includes the author or sender of the original text, its recipients, the translator, and the recipients of the translated text. Formally, there are two approaches to the implementation of audiovisual translation: the first involves the transmission of the original oral text in the target language in the same way in oral form, and the second - in written form (Díaz-Cintas, Remael, 2007, p. 4). The most common reproduction method used for wide distribution of films is dubbing, i.e. replacing the original audio track with a translated one in such a way that the dubbing coincides with the articulation of the actors. Most of the translated films are released in dubbing, but this method requires significant costs, because it is performed in post-production studios by professional actors. If dubbing is not possible, a voice-over translation is carried out, during which the original audio track is preserved and muted, and a text in another language is superimposed on it. Such a translation can be performed by one voice actor or by several. Transcoding the spoken text into written text - subtitling - involves displaying the translation of the spoken text on the screen at the moment of speaking (or, in the case of musical numbers - singing). Also, subtitles can be used as a supplement to the sound of the film to translate the inscriptions that appear in the video sequence or the songs that accompany the action.

It is worth mentioning that the current level of technological development provides many advantages to specialists who work in the field of audiovisual translation. If return back to the 90s, a large number of voice-over translations were carried out synchronously, now, in most cases, the translator has the opportunity to be familiar with the film or even its script and make the necessary analysis before translating it. This brings the process of audiovisual translation closer to written literary translation: professional translation is usually carried out in written form, and then implemented orally by voice actors.

However, in comparison to the artistic translation of written texts, audiovisual translation imposes some restrictions on the translator, due to the fact that the translated text of a musical film does not exist in a complete isolation from the original text, as it can be, for example, with the translation of a book - while listening

to voiceover or reading subtitles, the viewer's attention is still more focused on the visual component, the actual action of the film. This makes it almost impossible to level the differences between cultures, which in a written translation can be achieved due to domestication or relocation (Díaz-Cintas, Remael, 2007, p. 4).

The most significant advantage of representing a speech that exists in an audiovisual text in the form of subtitles is transferring information from a source to a multilingual audience. The method of subtitling includes translation which can be done in a short term and inserted in an audiovisual text; it is cheaper than dubbing and does not need to involve actors to replace a source language voice track with a target language voice track. But the fact that text that is represented on a screen is accustomed to focusing a whole audience`s attention and making them lose some essential elements such as actors` movements, etc., is the main disadvantage of subtitles (Loghin, 2018).

Audiovisual text requires the use of appropriate translation strategies to reproduce its specific properties and ensure its adequate translation. When using one or another strategy, translation transformations are also used.

Audiovisual translation strategies can be divided into two types: macro-strategies and micro-strategies. Macro-strategies plan the framework of the translation, while micro-strategies concern translation issues on word and sentence levels (Khalaf, 2016).

According to Thomsen (2009) there are two types of macro-strategies:

1) the source-oriented which focuses on the source text and

2) the target-oriented which concentrates on the target text.

If the translator concentrates on the form and content of the translation he/she employs source-oriented strategy. If the translator concentrates on the effects the text produces on the audience, the preferences are given to target-oriented strategy.

Gottlieb (2001, p. 149–192) proposes ten subtitling strategies on the micro-level: expansion, paraphrase, transfer, imitation, transcription, deletion, dislocation, condensation, decimation, and resignation.

Translation transformations are numerous and diverse transformations that ensure the achievement of translation equivalence and translation adequacy

despite the differences in the formal and semantic systems of two languages. Since translation transformations are carried out on language units that have a plan of content and a plan of expression, they have a formal-semantic character, transforming the form and meaning of the original units (Коптілов, 2003, p. 35).

Translational or interlanguage transformations are transformations that make it possible to move from semantic language units of the original to translation units. Due to the fact that the process of translation transformation is carried out with the semantics of language units that have a plan of expression and content, it is of a formal-semantic character, therefore it transforms both the form and the meaning of the original language units.

Defining translation transformations, Barkhudarov writes: "The term "transformation" can be used only in the sense in which this term is used in the synchronic description of language in general: we are talking about a certain relationship between two language or speech units, one of which is the original, and the second is created on the basis of the first. In this case, having a source text in language A, the translator, applying certain operations to it, creates a text in language B, which is in certain regular relations with text A." (Коптілов, 2003, p. 41)

As it was mentioned above, translational transformations are types of major and minor changes in the structural form of linguistic units, which are carried out in order to achieve accuracy in the translation process. They are used by a specialist either in case of incompatibility of expressive language means, which makes the transformation of some semantic language units of the original language impossible, or in order to maximally adhere to the style of the text in the original language and, thus, preserve the means of the content units of the original language. It is obvious that not all content units require a structural transformation in the process of translation, a significant part of them is also transformed without obstacles into the translated language in the form, meaning and structure of the original, i.e. unchanged or little changed.

Translation transformations are translation techniques that can be used by a specialist when translating various texts, when verbal counterparts are absent or cannot be used in a certain context.

Depending on the nature of the linguistic units of the original language, which are considered as sources in the transformation operation, translation transformations can be divided into lexical, grammatical, and lexico-grammatical (in the last transformations affect both lexical and grammatical semantic units of the original, or make a transition from lexical units to grammatical and vice versa).

To identify translation transformations used in the process of translating an audiovisual text in order to ensure its adequacy and equivalence, we rely on modern research and classification of translation transformations:

Lexical transformations

- transcoding (transcription, transliteration)
- loan translation (calque);
- lexico-semantic substitution (concretization, generalization, modulation)

Grammatical transformations

- syntactic assimilation (literal translation)
- grammatical replacement (replacement of word forms, parts of speech, part of the sentence)
- partitioning;
- integration

Lexico-grammatical transformations

- antonymic translation,
- explication (descriptive translation)
- compensation

Other techniques

- omission
- addition

- transposition of lexical units

In the further analysis of various types of classification of translation transformations, it is also worth noting that experts in the field of translation theory still have not found a common compromise regarding the very definition of transformation. As a result, today there is a considerable number of classifications proposed by scientists, which, to a greater or lesser extent, differ from each other.

In general, audiovisual translation presupposes more freedom on the part of the translator than fiction translation. This is due to the fact that during dubbing, for example, a certain degree of synchronicity is necessary, including the coincidence of lip movements, for which the translator must go for more significant transformations than during written translation (Коптілов, 2003, p. 63).

Translator strives to achieve several goals while translating audiovisual text:
- to ensure adequate understanding by the viewer of the information which is conveyed by the audiovisual text;
- to create an emotional attitude to the transmitted information;
- to solve any ideological, political or everyday tasks;
- to convey the aesthetic effect of the film;
- to encourage the viewer to take certain actions.

The translator has an important task when working on an audiovisual text, the task is about the reproduction of culturally marked information. The concept of cultural transfer is of particular interest, since it is cultural factors that can create additional problems during translation (Чернова, Аванесян, 2017, ст. 25-30).

From the standpoint of the sending culture, culture-specific units transmit information that will reflect the main characteristics of the national mentality (Чернова, Аванесян, 2017, ст. 25-30). With regard to the host culture, the information of this kind is atypical, non-stereotypical, and does not correlate with the content of the recipient's ethnic linguistic consciousness, incomprehensible, especially in the case of cultural gaps (Pavelieva, 2019, p. 164).

Conclusion to Chapter One

1. An audiovisual text is a dynamic message that can be perceived via the acoustic or the visual channels, or through both channels at the same time. The audiovisual text has four components: audio-verbal, audio-nonverbal, visual-verbal, and visual-nonverbal. The correct and harmonious combination of all four components is highly important as it influences a person`s perception of the information provided. Sounds and pictures that are unified in an audiovisual text create a complete representation of the information that is perceived as a single unit.

2. Different scholars provide various classification of translation strategies. Krings devides them into macro and micro strategies, Venuti presents the strategies of domestication and foreignization (alienation). Shlepniev believes that each individual strategy consists of a unique set of parameters which are classified by the nature of equivalence, the nature of translation text processing and other behaviour of the translator related to the translation of the text. Schweitzer divides translation process into two stages: the development of a translation strategy and defining a specific linguistic manifestation of this strategy, which includes the use of various specific techniques - translation transformations. Alekseeva identifies three stages of translation: perception of the text, reproduction of the source texts, control of the completed translation.

3. In the translation process subtitler uses different macro-strategies which are source or target oriented which are similar to domestication and foreignization and micro-strategies that concern translation issues on word and sentence levels which include expansion, paraphrase, transfer, imitation, transcription, deletion, dislocation, condensation, decimation, and resignation, which makes translation adequate and clear. The choice of translating strategies and methods depends on the peculiarities of the source audiovisual text and the target language.

CHAPTER TWO
SUBTITLING AS A TYPE OF AUDIOVISUAL TRANSLATION

This chapter focuses on the types of subtitles, its characteristics and on translation challenges and equivalence.

The purpose of the chapter is to consider the main types and features of subtitles, to identify the main translation challenges and the issue of equivalence in Ukrainian and English audiovisual texts, and consider the difference between translating written texts and subtitling.

2.1 Types of subtitles and their usage in audiovisual text

Subtitling is the second most common way of translating film adaptations. The first is dubbing. Unlike dubbing, this branch of multimedia translation does not focus on audio multimodal material. What changes in the subtitling process is the text that appears on the screen, as the original text is replaced by the translated version. In other words, "Subtitling is the provision in another language of verbal messages in cinematographic media, in the form of one or more lines of written text presented on the screen in synchronization with the original verbal message" (Bassnett, 2009, p. 23).

If you ask the question "subtitling or dubbing: which is better?", then it must be said that there is no unequivocal answer to this question, but it can be argued that giving preference to one or another approach depends on the translation tradition that exists in the country where the new version is produced (that is, foreign language) audiovisual products. However, such a choice, in addition to the mentioned tradition, is also influenced by "culture, ideology and linguistics" (Демецька, Федорченко, 2010, с. 243).

There is an opinion that subtitling is more authentic because it allows you to hear the original audio sequence. This type of translation is much faster and cheaper

for those who work in the field of film adaptation. However, watching a movie with subtitles requires more concentration than its dubbed version.

On the one hand, dubbing does not require significant compression of the text and high concentration of attention while watching the film. On the other hand, it can be up to 15 times more expensive than subtitling due to its specific technical characteristics, as well as significantly longer in execution. It is also worth noting that dubbing is considered a way of "naturalizing" a foreign film, because it minimizes the possible influence of foreign culture on the audience, completely hiding the original dialogues. In order to consider this issue in more detail, it is necessary to clearly outline the advantages and disadvantages of both of these types of audiovisual translation.

Advantages of subtitling:

- In most cases, subtitling is a more budget-friendly type of audiovisual translation, because it requires less money for implementation.
- Subtitling takes much less time than dubbing.
- One of the most important advantages of subtitling is that the viewer hears the original sound track and, thus, the atmosphere of the movie or series is preserved.
- Materials translated with subtitles also have an educational function, as they can be used as materials for learning foreign languages.

With all the advantages of subtitles, let's highlight their disadvantages:

- When subtitling, there is no "illusion" that the film was shot in the language of translation, in contrast to high-quality dubbing.
- Most viewers prefer dubbing. People don't like to watch movies and series translated with subtitles because reading the subtitles from the screen requires extra effort. Due to this, the viewer loses part of the visual information, because he focuses on the subtitles, and not on the video sequence.
- The reading speed is lower than the speed of human speech, so for the viewer to have time to read the subtitles, translators are forced to use compression.

- During the process of subtitling, the technique of extraction is used quite often and the result of which is the loss of expressiveness of the original language (O'Sullivan, 2011, p. 59).

Subtitles have their origin in "inscriptions", which were used in the early days during the process of watching film ant it was used as devices that transmitted actors' dialogue to the audience. The text was printed on cardboard, filmed and inserted between the frames of the film. Such inscriptions were already similar to modern subtitles: they tried to convey a complete thought, and also used punctuation marks for ease of reading (for example, three dots indicate that the sentence is not yet finished) (Bassnett, 2009, p.30).

Subtitling is the presentation of the translation of the original dialogues into the language of the target audience in the form of simultaneous subtitles, which are usually located at the bottom of the frame (Connor, 2000, p. 20), as you can see in the example below ("Stefania", 2022):

Mother Stephania Stephania mother

Subtitle is a medium that least modifies the original text and allows the target audience to experience the intricacies of foreign culture. Subtitling is associated with the approach of foreignization: it is an approach to translation characterized by highlighting and emphasizing the foreign identity of the original text, which, of course, leads to the relegation of the target culture to the background. Foreignization emphasizes the culture of the original, when the translation creates a feeling of "foreignness", emphasizing the foreign origin of the film. As Laurence Venuti observed, foreignization as an approach to translation can be described as "sending the reader abroad" (Connor, 2000, p. 22, Venuti, 2001, p. 240–244).

Among the other main means of translating films, subtitling gives the opportunity to experience a foreign language, its mood and gives a sense of another culture more than any other means of translation. And although subtitles can have significant reductions in dialogue due to lack of time and space on the screen (researchers note that translation losses can reach 50% (Connor, 2000, p.34), most of the losses can be compensated by listening to the original.

Therefore, the written text, in the case of subtitling, is divided into several segments that appear on the screen during a certain time interval, which is more or less long, depending on the length of the translated segment.

Over the years, many philological scholars have proposed their own subtitle classification parameters, which have been effectively summarized and described by Liu. (Bassnett, 2009, p. 60) According to this classification, subtitles are classified from a linguistic or technical point of view.

Bartol defines the linguistic parameter as "the relationship established between the source and target languages, equivalence or lack thereof." (Bassnett, 2009). According to this parameter and according to the classification proposed by Gottlieb (1997, p. 27), subtitling can be divided into interlingual subtitling (i.e. translation of subtitles from one language to another) and intralingual subtitling (when subtitles are in the same language).

Focusing on intralingual subtitles, we can see that they are mostly and usually used for people with hearing difficulties, which convey an audio message in the same language as the original soundtrack. For example, Boris Johnson is the English-speaking person, and in the video *"Привітання з Днем Незалежності від Бориса Джонсона"* (2022) at the time period 00:00:42 – 00:00:45 he pronounces the text: *"I`ve never doubted for a moment that Ukraine is going to win this struggle"* and in the intralingual subtitle this speech is represented in the way as you can see in the following picture:

"Привітання з Днем Незалежності…", 2022

For English-speaking audience which is not deaf and the hard-of-hearing these subtitles are not mandatory because the audience can hear and understand the speech. These subtitles are useful for English-speaking audience ant they are oriented at the English-speaking audience which is deaf and the hard-of-hearing because the audience can read the text which is represented in the subtitles which are located in the bottom of the screen and catch the information there.

For Ukrainian-speaking audience such subtitles may be used by the audience which speaks English language or learns it. The audience may read in subtitles the text which is difficult to recognize or understand in speech. In this case these subtitles may be used for the language learning purpose.

Interlingual subtitles work a bit similar way as intralingual subtitles. This subtitles may be used by hearers, the deaf and the hard-of-hearing audience which speaks language which is different from the source language of the audiovisual text. For example, the president of Ukraine Volodumyr Zelenskyi speaks the Ukrainian language in the video *"Interview with the President and the First Lady for the United News /EN subs/unofficial translation/"* (2022) at the time period 00:04:43 – 00:04:48 he is pronouncing the text *"Я насолоджуюся моментом",* this text is represented in subtitle as *"I enjoy the moment":*

"Interview with the President…", 2022: 00:04:43 – 00:04:48

Here subtitles represent the Ukrainian language speech translated into English. With the help of interlingual subtitles this video may be shared between Ukrainian- and English- speaking audience.

The second aspect on which subtitling classification is based is technical. It separates open captions/subtitles, that is, subtitles that cannot be removed from the screen (because the text is tied to the original visual content), from closed captions/ subtitles, which are optional and may be removed from the screen.

Closed subtitles look like in the following example which is taken from the award-winning short film on Gaslighting *"Your Reality"*:
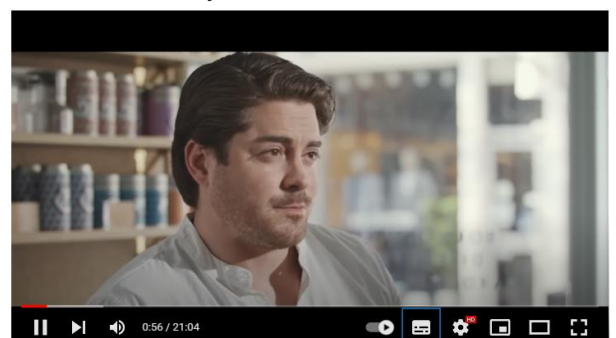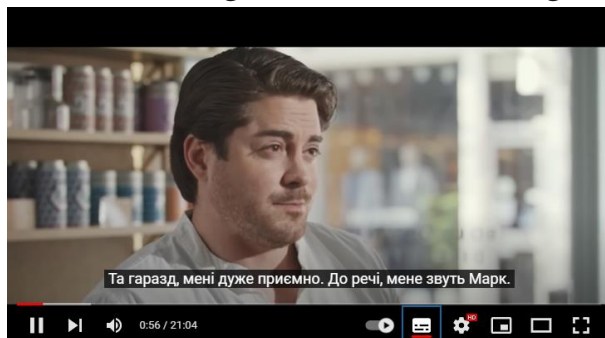
"Your Reality", 2021: 00:00:56

On the picture on the left at the stated period subtitles are demonstrated on the screen and on the picture which is on the right at the same period of time subtitles are not demonstrated on the screen because they are switched off. So a viewer can switch on and off closed subtitles.

The example of open subtitles which was taken from the video *"Привітання з Днем Незалежності від Бориса Джонсона"* is provided below:

"Привітання з Днем Незалежності від Бориса Джонсона", 2022: 00:00:42

In this video subtitles cannot be removed from the screen as they are embedded in it, that is why such subtitles are open.

It is worth remembering that the uncertain nature of audiovisual translation, and therefore of subtitles, does not allow us to accurately establish the boundaries between different types of subtitles. For this reason Liu (Bassnett, 2009) emphasizes that new categories of subtitling are becoming more and more common, and gives the example of interlingual subtitling for the deaf and hard of hearing, which cannot be included in a single category.

Some theorists classify subtitles into three main types according to their linguistic point of view. Dries (1995) divides subtitling into the following types:

- Intralingual subtitles:
    - For the deaf and the hard-of-hearing (SDH)
    - For language learning purpose
    - For Karaoke effect
    - For dialects of the same language
    - For notices and announcements
- Interlingual subtitles:
    - For hearers
    - For the deaf and the hard-of-hearing (SDH)
- Bilingual subtitles

Intralingual subtitles which are also called as vertical subtitles, they change perceptive modality (spoken text is converted into written without any change of

change). Traditional interlingual subtitles are usually simultaneous; translators have plenty of time to prepare their versions of the subtitles, as TV programs are rarely broadcast live. Interlingual subtitles they are also called as diagonal type of subtitles change language and perceptive modality.

Traditional interlingual subtitles are usually simultaneous; translators have plenty of time to prepare their versions of the subtitles, as TV programs are rarely broadcast live. However, subtitles for foreign material in news programs, although written in time for transmission, are often placed on the screen "live". So, in subtitled news programs, delays of about one-third of a second are common.

Cintas and Remael (2010, p. 19-21) introduce another classification of subtitling:

- According to time
    - Prepared subtitles (offline subtitling)
    - Live subtitles (online subtitling)
- According to technical parameters:
    - Opened subtitles
    - Closed subtitles

Prepared or offline subtitles represent the complete work done before the audiovisual text was represented to an audience. Live or online subtitling can be done by translators with the help of a stenographer, a person who is skilled in fast typing of dictated texts, or by software or speech recognition during the machine translation process.

As it was mentioned above opened subtitles are those subtitles that are included in the audiovisual text and cannot be removed from it. Closed subtitles or closed captions are those ones that are represented on a screen but can be removed from the screen or added again according to the viewer's desire.

2.2 Translation equivalence in subtitling

Subtitling also has some limits (Bassnett, 2009, p. 79). First of all, there may be some differences between the textual and visual content of a multimodal

product. Subtitles cover the bottom of the screen, thereby hiding visual elements that may facilitate the viewer's perception of a feature film or documentary (such as actors' gestures).

However, the visual element can make it difficult or even impossible to read subtitles, for example, when their color merges with the color of the video sequence:
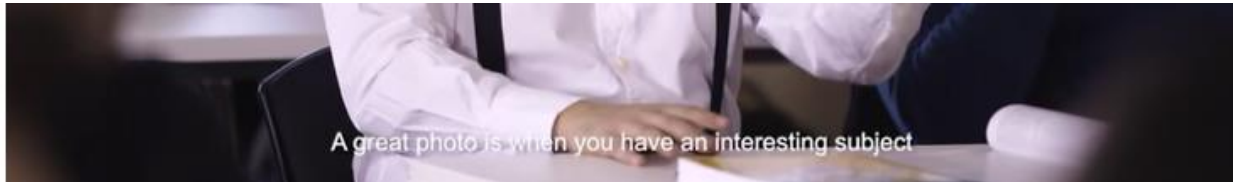

"Miss Perfect", 2017

Second, the introduction of subtitles is likely to focus the audience's attention on the captions and not on what is happening on the screen, increasing the risk of losing the content of the actors' speech and their facial expressions. Also, similar to dubbing, some changes to the original text are inevitable during subtitling. On the one hand, subtitles must adhere to spatial and temporal limitations, which lead to the reformulation or elimination of fragments of the original text. On the other hand, the transition from speaking mode to writing also leads to certain modifications. Although subtitling is somewhat cheaper compared to dubbing, it must be recognized that the costs of professional subtitling software packages are also high.

Subtitles have a limit on the number of characters on the screen, and during voicing, you need to edit the text so that it falls exactly into the movements of the lips. The volume of the text is reduced using various translation techniques, for example, subtraction. It occurs due to the selection of shorter synonyms, the removal of redundant information or information that does not affect the understanding of the plot.

Subtitles lead to compression of the original plain text for viewing it in the form of subtitles. The result of such compression is represented by one of transformations – omission of some language elements that do not carry a huge semantic load on the text and may be omitted without loss of important information. For example, in the short film

"Your Reality" (2021) at the time period 00:03:54 – 00:03:56 the character is telling such words *"Is that your work?"* and it is represented in subtitles as *"це твої?"*:
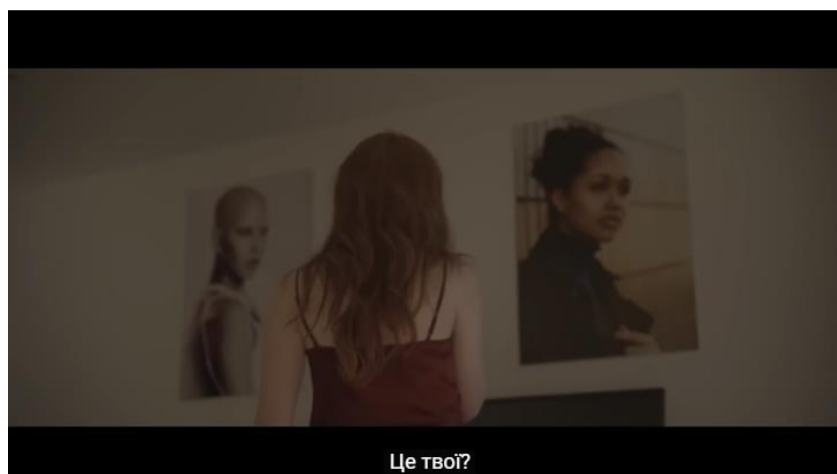

The phrase *"Is that your work?"* could be translated as *"Це твоя робота?"* but as it is mot written translation but subtitling and the aim is to make subtitle as short as possible translator omits the word *"work"* but saves the meaning and semantic load with the help of visual elements that are represented on the screen in this case the photos which are on the wall and the character is looking at them. With such visual non-verbal elements the audience understands that the question *"Це твої?"* is about works (photos that are on the wall). It was said at the beginning of the short film that the character who was asked this question is the photographer and this information influences the understanding of the phrase *"Це твої?"*.

Also, such linguistic units as *"well"*, *"you know"*, *"you see"*, *"am"*, *"as I say"*, etc. may be omitted without loss in semantic meaning of a sentence. Thus, the expressions *"yes"*, *"sorry"*, *"thanks"*, *"no"*, *"ok"* can be omitted, because it is possible to clearly read and understand similar expressions and pronunciation. But it all depends on the communicative cituation, and not always such an omission can be correct. One of the examples can be unclear pronunciation or slang: *"okey – dokey"*, *"tha"*, *yup"*, *"nup"*, etc.

If there are two-syllable words in the text, which have one-syllable equivalents in the target language, then in subtitles, instead of two-syllable word, one-syllable word will be used. During subtitling a text more complex syntactic constructions are replaced by simple ones, because they are easier to read and understand. But for these words there is

a connection between the semantic aspect (the preservation of verbal load), the pragmatic aspect (the preservation of the textual function) and the stylistic reasons (preservation of original style).

For example, in "Interview with the President…" (2022) at the time period 00:01:32 – 00:01:37 Volodynyr Zelenskyi says: *"...тим більше досвіду дипломатичного у мене не було, від слова зовсім…"*. These words were represented in subtitles as:
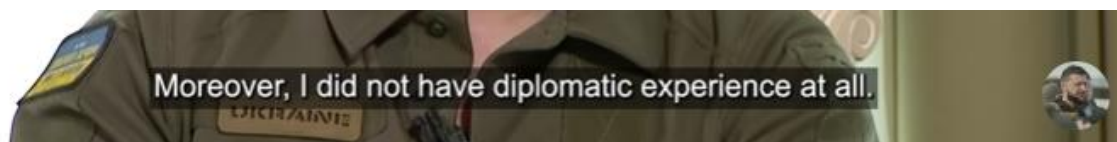
"Interview with the President…",2022

The phrase *"від слова зовсім"* were reduced to or replaced by the phrase *"at all"*, which allows to read subtitles more quickly than with the phrase *"from the word at all"*. Such reduction or replacement allows audience to catch, perceive and understand the information quickly and easily.

What distinguishes audiovisual translation in general and subtitling in particular from other types of translation is the presence of both technical and contextual limitations. Gottlieb calls technical limitations formal (or quantitative), contextual ones - textual (or qualitative) (Gottlieb, 1992).

The formal limitations of subtitling include parameters of space and time. Spacing options determine the position of the subtitles on the screen, the number of lines of the subtitle, the position of the text, the number of characters per line, the font and text styles, the font color and the background. The time (or duration) parameter controls the length of the text of one subtitle, intro time before subtitles are shown, subtitle delay time, time gap between two subtitles, scene capture/trimming, etc.

Formal restrictions lead to textual restrictions (certain linguistic elements are subject to compression, shortening, or are omitted altogether). Slovenian scholar Irena Kovačič (1991, p. 407 – 417) identifies a three-level hierarchy of subtitling discourse elements:

- mandatory elements (which must be translated);

- partially optional elements (which may be shortened);
- optional elements (which may be omitted).

Mandatory elements include elements that have empirical significance for understanding the plot. Without such elements, the viewer will not be able to follow the course of events.

Optional elements when translating from English include:

a) repetitions (if one and the same word is repeated by actor two or more times in a row and the speech is quick there is no need to show all the repeated words in subtitles it may be used once)

b) names in appellative constructions;

c) internationally known words such as *"OK", "yes", "no",* etc.; exclamations *("oh", "wow"*, etc.);

d) the wrong beginning of the statement (the speaker starts the sentence without finishing it, rebuilds the statement, using other words or grammatical constructions);

e) grammatically incorrect constructions;

f) speech expressions that are supported by gestures and indicate greeting, surprise, confirmation, denial;

g) constructions devoid of semantic load and used only to establish the required speed of speech flow (*"well", "you know",* etc.) (Georgakopoulou, 2009, p. 21).

Professional subtitlers usually omit the above elements even when formal constraints (space, time) allow them to be included in the subtitle text. In an effort to reproduce the content of the script, translators often forget that not only the dialogues of the main plot constitute the essence of the film. Other factors, such as different dialects, register or polite expressions, which are very often abbreviated, can be just as important for the full understanding of the text.

According to Anderman subtitling is divided into three types of discourse elements (Anderman, 2009: 30):

1. Necessary elements (translation is mandatory).

2. Partially necessary elements (must be presented in a concise form).

3. Redundant elements (must be removed during translation).

By necessary elements, we understand all elements that carry information about the content of the text, without which the audience could not follow the development of the plot. For example in "Interview with the President…" (2022) in the speech of Zelenskyi *"І більше деталей, ніж знали ми, і ніж володіли ми, ні у кого не було, ні у кого не було"*. The necessary elements are *"більше деталей"*, *"ніж знали"*, *"володіли ми"*, *"ні у кого не було"* and they are represented in the subtitles as:
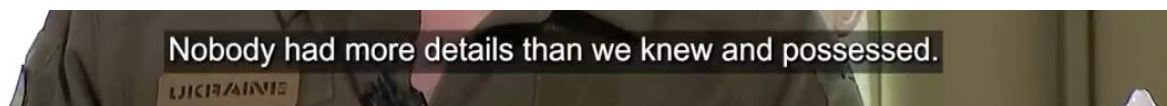
"Interview with the President…", 2022: 00:21:48 – 00:21:56

Partially necessary and redundant elements include: repetitions, proper names in appellative constructions, internationalisms, emotionally coloured exclamations, exclamations accompanied by gestures, expressing greetings, agreement, surprise, etc., linking words that do not carry semantic load. Most of these elements can be removed because they are already present in the audio track of the audiovisual text, so duplicating them in the subtitles would be redundant.

For example in the interview Volodymyr Zelenskyi says "Для мене…для мене на сьогодні, я думаю, великих змін… " and it was represented in the subtitles as:
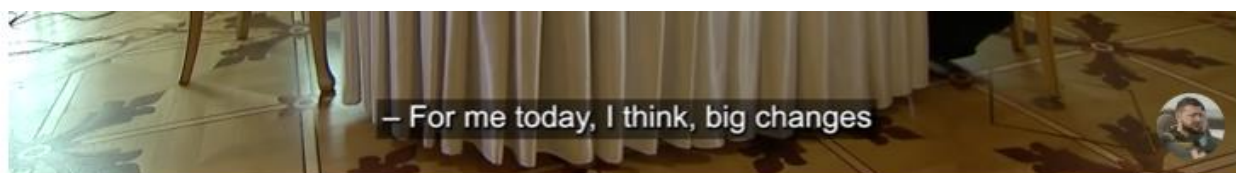
"Interview with the President…", 2022: 00:01:08 – 00:01:16

The repeated phrase *"Для мене…для мене"* was omitted and pointed only one time *"For me…"*. The phrase *"на сьогодні"* was omitted because the interviewer asked the question *"Як Вам зараз в українській політиці…?"* which is about the present time so the phrase *"на сьогодні"* do not carry so huge semantic load because it is understandable what is the conversation about.

Taking into account the technical limitations, it is important to note that the main difficulty is still the differences between the two linguistic and cultural-linguistic systems, and it is with subtitling that this problem becomes particularly relevant. Since the

structures of the Ukrainian and English languages differ significantly, it is quite difficult, and very often even impossible, for the translator to convey the original with absolute accuracy in technically limited conditions. In order to overcome such difficulties, the translator is forced to use language compression skills. Also, within the framework of subtitling, it is worth mentioning the difficulties of adequate translation of phraseological units, slang and culturally specific realities. These difficulties are explained by the lack of an opportunity to use explanations and notes.

Contradiction between spoken and written speech is another difficulty, since one of the main nuances of subtitling is the need to preserve the authenticity of spoken speech in writing: its rhythm, intonations and stylistic techniques. It should be borne in mind that in the cinema special importance is attached to the visual and auditory components, namely the manner of speech, lexicon, facial expressions and gestures. Based on this, when translating, it is important to pay attention to the specifics of speech and behaviour of the characters, which is also expressed using non-verbal means. In addition, it is necessary to take into account not only the semantic context of speech, which is consistently processed, but also extralinguistic and intercultural elements (Козуляев, 2013, p. 380).

Technical challenges are one of the most conspicuous challenges in the subtitling process (Leppihalme, 1994; Cintas and Remael, 2010, p.19-21), which causes some limitations in translating audiovisual texts and creating subtitles. Leppihalme (1994) and Cintas and Remael (2010) classified them into challenges related to space, time, spotting, position on screen and front.

There is not much space for representing subtitles on a screen, and there is a limited number of characters and lines that has to be taken into account by a translator. There must be approximately 37 – 40 characters per line and no more than two lines for one image. It is worth to point out that the number of characters may differ depending on the peculiarities of a target language. The syllables that are used in subtitles also influence the number of characters because some of them may look longer because of letters that take more space (e. g. mw) than others (e. g. ti, li). Therefore, subtitles must occupy not

so much space because, first of all, a viewer must have time to catch and read utterances of audiovisual text that are represented in the form of subtitled text.

The next limit that should be mentioned is the limit of time. Subtitles must be placed on a screen for no longer than six seconds. It also means that this criterion also influences the word choice because the longer word is, the more characters it contains, the more characters it has, the less information is included in one line, and the longer text a viewer reads. The text or even words included in subtitles must be short, informative, and made so that it represents the information included in utterance as fully as possible.

Within the framework of this limit, a translator must pay attention to how viewers will be able to catch the subtitle and understand its message. The solution to this issue is: that a translator may decrease the number of characters in a word by replacing a long word with a shorter one. For example in the video "Interview with the President and the First Lady for the United News /EN subs/unofficial translation/" (2022) the journalist pronounce the following phrases at the following time periods:
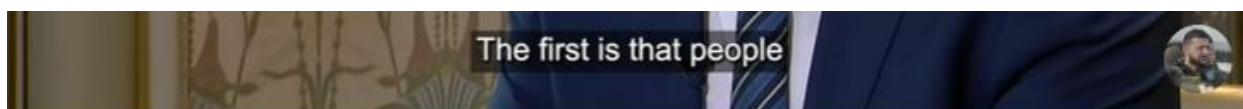
1) 00:00:28 – 00:00:30 *"перше, що люди"*
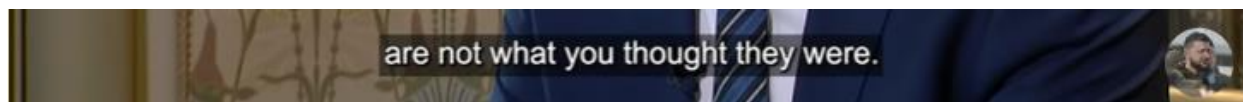
and

2) 00:00:30 – 00:00:33 *"виявляється, були не такими, якими Ви думали"*

This text is represented in the subtitles in the following way:

1)

2)

Subtitler omitted the phrase *"виявляється"*, reduced and translated only it`s meaning in the context this phrase exists. They used the word *"are",* exactly the verb "to be" in the present tense as the phrase *"виявляється"* gives the reference to the present tense. They translated the phrase with the word *"are"* instead of translating it by it`s direct equivalent *"as it turns out"* to shorten the subtitle. So, we can consider that the phrase *"виявляється"* is reduced or compressed to the word *"are"* which makes the

subtitle short, clear, and able to read quickly, which makes the viewer read the subtitle quicker than with the phrase *"as it turns out"*.

The challenge of spotting concerns the matching of subtitles and utterances of an audiovisual text. The importance of this match is significant as there is a direct relation between utterance and picture, so the connection between image and subtitle is the same. The utterance goes together with a scene represented on a screen, so the text in the utterance must represent what was said at the stated time. However, according to Cintas and Remael (2010), subtitling may include not only the dialogue of the characters or narrators, but also it may include other information such as: meaningful signs, letters, or words that are written and may be unfamiliar to the target audience.

As of position on the screen: pictures on the screen are made of 720 pixels wide by 576 pixels high, and the subtitle must be positioned between 10% from each frame edge to be in the central and at the bottom of the screen. For example, subtitles that audience sees during watching of the interview:
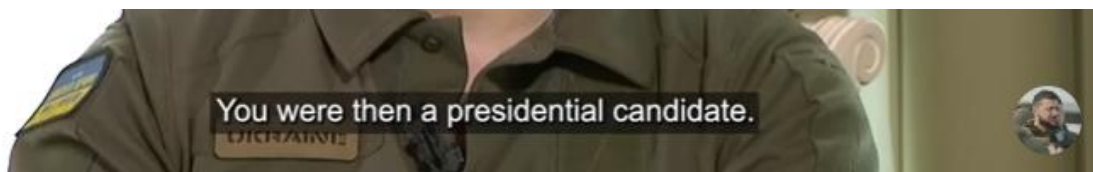

"Interview with the President…", 2022: 00:00:23 – 00:00:27

And the last challenge from the Leppihalme (1994) and Cintas and Remael`s (2010) list is the font. The standard font type, size and colour have effects on the subtitles, whether the character will be without shadowed background:
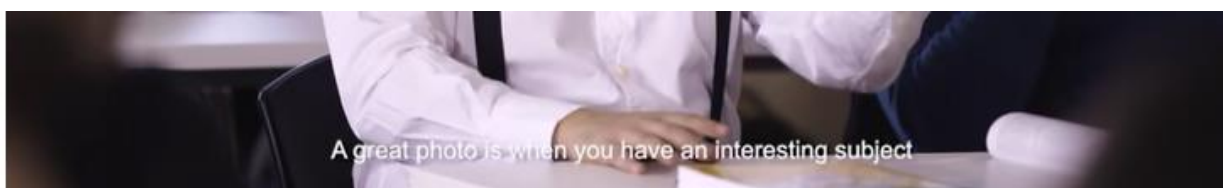

"Привітання з Днем Незалежності…", 2022

Or with shadowed background:

"Interview with the President…", 2022

There is a challenge for subtitler in choice of font because sometimes subtitles may be merged with colours of the picture and it is hard to recognize some words, as in the example:

"Miss Perfect", 2017

An equally important issue in the field of translation of audio and video productions concerns localization in the broad sense of this concept. In relation to the translation of multimedia products, localization usually means the adaptation of the text based on the realities, mentality, taking into account the slang, traditions, customs and other features of the language community for which the translation is intended. In the case of adaptation, a feeling of naturalness of the audio and video material should be formed in the target audience, the impression should be created that the material was prepared specifically for this audience, and not just a translated film, clip or any other product of another country was provided. The material must be fully adapted to the local flavor and traditions in order to avoid confusion and misunderstanding. Official opened subtitles for the song *"Stefania"* of the band Kalush Orchestra which is official video Eurovision 2022 may serve as the example of this issue:

"Stefania",2022: 00:00:36 – 00:00:41

The singer pronounces or sings the text (source text) *"люлі, люлі, люлі, гой!"* but in the subtitles this text is represented as *"lully-lully-lullaby"*. In Ukrainian society the notion *"люлі"* is associated with lullaby because it is actually the word from Ukrainian lullaby but there is no such notion as *"люлі"* in the English language and the direct equivalent does not exist in English-speaking society but subtitler has used the strategy of domestication and found the equivalent, the word which sounds close to Ukrainian *"люлі"* which is *"lully"*. The part *"гой"* is represented by the ending *"-by"* of the word *"lullaby"*. The sound and effect which is created by reading *"lully-lully-lullaby"* fully imitates the sound of the words from the song *"люлі, люлі, люлі, гой!"* which achieve the aim to transfer the feelings and atmosphere of the part of the song. At the same time the word and notion *"lullaby"* means the same as the notion and association which is represented by the words from the song *"люлі, люлі, люлі, гой!"*.

During localization, a necessary condition is the knowledge of the translator of the localizer about all the above points of localization, that is, about the cultural features of the country, mentality, traditions, as well as about legislation that may impose certain restrictions on translation. As for advertising videos, here, in addition to the text, the colour range should also be taken into account and gestures, some of which are unique to each country. Therefore, the issue of localization of media materials should be approached comprehensively and from different aspects.

Localization of media materials is necessary in the film industry, and it can be fiction, documentary or scientific films. Also, TV series, audio books, presentations, TV and radio broadcasts, music tracks, compositions and other audio and video productions need localization. Localization of materials expands the target audience, which will see an advertisement, watch a movie, learn about creativity or scientific work. Localization is necessary so that people understand and perceive audio and video material correctly, and the main message reaches the end consumer. The unspoken principle of companies that have reached the international level is the following: "You need to think globally and act locally." It is necessary to carry out local actions, professional localization of multimedia products (Bassnett, 2009).

2.3 Written texts and subtitling: similarities and differences in translation

The process of subtitling of audiovisual texts differs from the translation of written texts. So, what are the differences? Tornqvist (1998) mentioned four differences between subtitling and translation of written text in his book "The problems of subtitling".

The first difference is the following one: a person who reads a translated text does not compare the source text with the target text because they have only one variant of the text, which is translated one. A person, who watches a video and reads subtitles, can compare a source text which is audiovisual text, with a target text which is represented by subtitles. This comparison happens automatically especially in the case when the viewer can understand the source language and perceives the text represented by subtitles.

As the example of this issue let us consider the following case which is taken from the short film "Your Reality" (2022). The actress is pronouncing the words: *"Marc, I`m really sorry. The last thing I wanna do is hurt your feelings"*. In the subtitle the text is translated into Ukrainian and is represented as:

Марк, вибач. Я не хотіла поранити твої почуття.
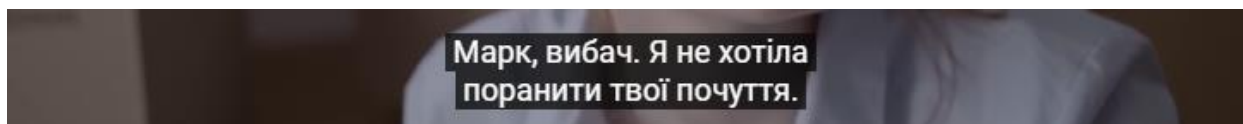
"Your Reality", 2022: 00:06:32 – 00:00:37

A viewer who understands the English language can compare the source text and the target text. They may consider that the text is not translated fully as the source text *"Marc, I`m really sorry. The last thing I wanna do is hurt your feelings"* is supposed be translated as *"Марк, мені справді шкода. Останнє, що б я хотіла зробити це ранити твої почуття"*. Such translation may appear in a viewer`s mind and such translation may make them thinking of translator being not professional. But subtitler`s aim is not to translate the text literary or to make the target text look as close to the source text as possible but to transfer the general meaning and make subtitle as short and understandable as possible.

44

The second difference is connected to equivalents and difficult cases in translating texts. If in a source text there is a notion which is hard to translate or must be explained, a translator of written text can explain it directly in the source text, because they are not limited by numbers of words in a sentence, for example, or they may define or explain that notion in footnotes etc.

But subtitler is limited and does not have the opportunity to explain one notion with the help of a sentence or footnotes because if they do this a viewer will lose the connection between text and picture in the screen (Tornqvist, 1998).

The third difference is a simple one. A written text translator works with written texts only. They translate a written text into a written one. But subtitling is the process of translation from spoken text into a written one. (Tornqvist, 1998). The translator should listen to the utterances, translate it into the source language in the written form. This is quite challenging task because translator needs to listen to the text a couple of times to catch the sense, important information and create written translated text in the form of subtitle.

The fourths difference is a vastly important one. In written text translator may extend sentences, add any extra information as he is not limited by space. But it is not allowed in subtitling. (Tornqvist, 1998) Subtitler cannot extend the spoken text, the target text represented by subtitles cannot be longer than utterance from the source text. Subtitler must follow subtitling requirements for viewer to catch the picture and the text from subtitles and have time to read the target text.

Conclusion to Chapter Two

1. Subtitling is becoming the dominant form of film translation. Preserving the authenticity of the original production and saving time are the main factors, because subtitles are the first translation that appears online when a new audiovisual text is released on the Internet. Another advantage of subtitles is the ability to hear non-adapted dialogues, which is a great opportunity to learn a foreign language.

2. The choice of translation strategies and techniques for subtitling directly depends on the situation, the motivation of one or another translation decision, and on the translation tasks. Thus, the study of subtitling as a separate field is related not only to the fact that the film text is polysemantic, but also to the fact that the translation process depends on a number of linguistic and extralinguistic features, as well as on technical limitations.

3. The translation of subtitles requires the translator not only to be fluent in foreign and native languages, but also to know the strategies of semantic analysis and synthesis in view of time and symbolic limitations. In addition, the translator must confidently operate the skills of localization of foreign language audiovisual material with the help of interlingual transfer of elements of its linguistic system, taking into account linguistic, cultural, emotional and rhythmic features.

CHAPTER THREE
TECHNICAL AND LINGUISTIC TOOLKIT OF ENGLISH AND UKRAININAN SUBTITLING

The purpose of this chapter is to investigate subtitling software, parameters of subtitles, to define and investigate fansubbing, autosubtites and compare them with professional subtitles in Ukrainian and English audiovisual texts.

3.1 Subtitling software

Nowadays professional subtitlers mostly work with computer software that allows to store video in digital format on a hard disk and thus have access to every single film frame. Before creating the subtitles, the subtitler divides the movie into time slots, setting the time codes for the appearance and disappearance of each individual subtitle. Sometimes this subtitle marking procedure (spotting) belongs to the competence of technicians and in such cases subtitler receives a version of the film with ready-made time codes.

The finished subtitle file, which contains time codes and text, is either overlaid directly onto the film copy (open subtitles) or converted to graphic images (tiff or bmp) and then superimposed onto the film by the end user (closed subtitles on DVD).

Subtitles can also be created using freely available free programs such as Subtitle Workshop, Subtitle Edit, SubtitleCreator, EasySub and others.

Today, for those who want to watch a movie with subtitles, there is a huge selection of external subtitle formats that are great for the most common video players.

SRT is the most popular subtitle format. It is extremely easy to use and editable. In addition, SRT is able to synchronize with the video itself, preventing subtitles from appearing prematurely or late (Infomir, 2022).

STR is the simplest format, compatible with most players and devices. The text file contains only the subtitle number, its time codes and a few lines of text. The first subtitle may be marked with *"0"* or with *"1"*. In the time code hours, minutes, second and thousands of a second. The example of STR file:

0

00:00:00.000,00:00:02.073

Hello everyone!

1

00:00:02.098,00:00:04.241

I decided to start making

2

00:00:04.358,00:00:08.384

educational, motivational videos.

In this example of an SRT file the first subtitle is displayed on a screen during the first 2 seconds and it represents the text *"Hello everyone!"*.

There is one more example of STR file which includes time codes and the text of subtitle, it is a bit different from the example which is introduced above by the format of the time coding:

0

00:00:01.042 --> 00:00:03.125

Unable to defeat the Ukrainian army

2

00:00:03.500 --> 00:00:05.157

on the battlefield,

3

00:00:05.583 --> 00:00:11.208

Russians are using

their old tactic of terrorism

In this example of an SRT file the first subtitle is displayed on a screen during the first 3 seconds and it represents the text *"Unable to defeat the Ukrainian army"*.

WebVTT. A relatively new type of subtitle developed from SRT in the 2010s. Positioned as an SRT variant with HTML and CSS support. With them, you can set text styles, change its colour, font, and size, add comments, marks, and set the reading direction. This type of subtitle now supports many set-top boxes.

48

```
1
00:00:00.000 --> 00:00:05.000 D:vertical A:start
Hello, friends,

2
00:00:06.000 --> 00:00:09.000 A:start
you will learn about the IPTV/OTT service <b>architecture</b>.

3
00:00:11.000 --> 00:00:14.000 A:end
Let's start with how <c.highlight>operator</c> project works
```

This example of a .vtt file specifies the styles and placement of the text. During the first 5 seconds of the video, the line: *"Hello, friends"* will be shown.

DVB. Developed in the 1990s specifically for digital broadcasting, they are transmitted as bitmap image and are therefore often used for Asian languages. The main advantage is that the operator himself sets the font, character set and image location on the screen (Infomir, 2022).

Teletext. A method of translating text to a free line of an image. This is a network service with which the operator transmits information – the program of television programs, the weather or the score of sports matches. Subtitles can be transmitted via teletext.

Teletext was mostly used during analog broadcasting, but many TVs and set-top boxes now support this function. Here is the example of subtitles transmitted via teletext (Infomir, 2022).

SSA/ASS. SSA is a subtitle format intended for use in Sub Station Alpha. This is a specialized program for creating subtitles (Infomir, 2022). ASS is an improved format of SSA. Text subtitles with advanced image editing capabilities. Subtitler can change the

fonts, colour of the text and background, add symbols, animate the text for karaoke. The example of an SSA/ASS file is provided below:

```
[Script Info]
Title: Example
Original Script: Example
Original Translation: Translator
ScriptType: v4.00
Collisions: Normal
PlayResY: 1024
PlayDepth: 0
Wav: 0, 128697,D:\Test\Example\TR_-_02_Wav.wav
Wav: 0, 120692,H:\Test\WR_-_02.wav
Wav: 0, 116504,E:\Test\Test2\Test02.wav
LastWav: 3
Timer: 100,0000

[V4 Styles]
Format: Name, Fontname, Fontsize, PrimaryColour, SecondaryColour, TertiaryColour, BackColour, Bold,
Italic, BorderStyle, Outline, Shadow, Alignment, MarginL, MarginR, MarginV, AlphaLevel, Encoding
Style: Default,Arial,20,65535,65535,65535,-2147483640,-1,0,1,3,0,2,30,30,30,0,0
Style: Titre_episode,Test,140,15724527,65535,65535,986895,-1,0,1,1,0,3,30,30,30,0,0
Style: Wolf main,Test,56,15724527,15724527,15724527,4144959,0,0,1,1,2,2,5,5,30,0,0

[Events]
Format: Marked, Start, End, Style, Name, MarginL, MarginR, MarginV, Effect, Text
Dialogue: Marked=0,0:02:40.65,0:02:41.79, main,Cher,0000,0000,0000,,The IPTV set-top box plays IP streams
```

(Infomir, 2022)

Only one line is coded here: *"IPTV set-top box plays IP streams",* everything else is picture settings.

A text file of this type (SSA/ASS) contains five parts:

1. file data;

2. text styles;

3. text;

4. fonts;

5. image.

The last two parts may not be there.

SUB – used to be a very popular subtitle format. But today it is supplanted by more modern formats.

SAMI is a specialized format developed by Microsoft. It has a very clear structure. Supports the ability to change the font, its color, size and position.

MicroDVD – a subtitle format designed specifically for the MicroDVD player. In this regard, when using these subtitles in other players, a time discrepancy is possible. After all, the subtitles of this format are synchronized by the frame number of the video

50

sequence, and not by time, like most other formats. At one time, it was very popular, but today it is being replaced by more universal formats.

PGS is a modern subtitle format designed for use on Blue Ray discs.

IDX+SUB – graphic subtitles intended for DVD.

TT is one of the most promising subtitle formats today.

3.2 Parameters of subtitles

The presentation of the subtitles on the screen has special requirements that must be taken into account when translating the movie with the help of subtitles. This is due to the physiological perception of human information, as well as a number of technical features of the reproduction of audio and video.

Subtitles usually verbally express what has already been conveyed through the images appearing on the screen, so they have an additive character (Bassnett, 2009). Moreover, Diaz-Cintas and Remael point to the fact that subtitles interact with elements belonging to other semiotic channels (such as visual and auditory content) and for this reason "full translation […] is not required". As a result, subtitles tend to shorten the information that should be conveyed through the written text (Bassnett, 2009).

The three main components that make up any subtitled translation are:

- the original video sequence,
- the original text in spoken or written form,
- and the actual subtitles (Díaz-Cintas, 2010, p. 344).

As a rule, subtitles meet spatial and temporal criteria and require compression of the original sound of the text. Hence, one of the main technical limitations is to minimize the number of lines of subtitles appearing on the screen, so as not to turn watching a movie into "reading" it.

1. Subtitles should be located at the bottom of the frame so as not to distract the viewer from what is happening (the exception is Japanese, Chinese and Korean subtitles, which can be located on the side). For example:

"Привітання з Днем Незалежності…", 2022

2. The number of lines of subtitles when appearing once in a frame should not exceed two. This is explained by the fact that the text of the subtitles should not overlap the image, especially for a television screen, the size of which is significantly smaller than a movie screen. If the subtitles consist of two lines, they should be as equal as possible in length, as this is more convenient for perception as in the example below:
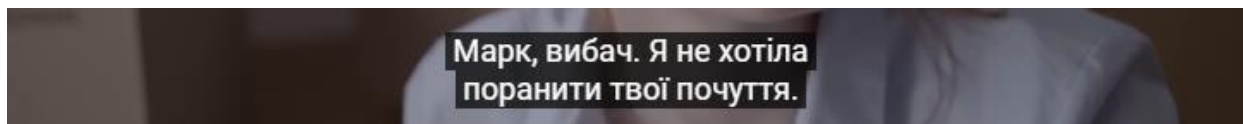
"Your Reality", 2022

In this example both lines of subtitle are equal, which is comfortable to read it.

Three-line subtitles are practically not used due to too much clutter of the frame, especially in extreme cases when the original version of the film already contains subtitles, for example, when using a foreign language in the opening cinematic message.

3. The number of characters in a line should not exceed 40. This can be explained by a person's physical abilities. Translators are guided by the rule that two lines of subtitles must remain on the screen for 6 seconds. Based on this rule, G. Gottlieb concludes that the optimal speed of reading subtitles by the viewer is 12 symbols per second (Gottlieb, 1998, p. 246). Until recently, it was believed that the average viewer would need about 6 seconds to read subtitles from two lines, 3-3.5 seconds for one. Currently, this time interval is considered excessive and is shortened to 4.5-5 seconds.

The example which is provided above contains subtitles which consist of two lines. The first line contains 24 signs with spaces or 20 without spaces, the second line contains 22 signs with spaces or 20 without spaces. The time of the demonstration of this subtitle on the screen is 6 seconds which is the optimal and recommended time for

reading and perceiving and understanding it, which fully corresponds to the rule described in this point.

Also, in the case of subtitling, the speaking speed of the original and the possible reading speed of the target audience should be taken into account. However, the "rule of 6 seconds" is not universal and is increasingly violated, in particular in amateur translations (the so-called fansub), as the result the lines of subtitles become longer, their number is greater, and the time of displaying of subtitles on the screen is shorter than it must be (Díaz-Cintas, 2010, p. 345).

To translate with subtitles, the film is measured, and each subtitle receives a certain coefficient for placing a certain number of characters. These signs are unevenly distributed over a given number of subtitles, depending on the requirements for the dialogue, which is explained by the impossibility of transferring information from one scene to another when "condensing" the text (Лук'янець, 2011, p. 28).

4. Subtitles must appear on the screen and disappear synchronously with the sound of the speech. Currently, there are a number of computer programs that synchronize the sound of the characters' speech and subtitles. Their action is based on the analysis of the audio sound of the movie separately from the image and matching it with the subtitles. The duration of displaying subtitles on the screen depends on the duration of the speech. Despite this, even with very short phrases, the duration of the subtitle display should not differ dramatically from the average duration.

5. Words that are accented in the language in the subtitles should be highlighted by graphic means (for example italics, capital letters, dashes). Translator should also pay attention to the punctuation of subtitles, especially the use of exclamation marks and periods.

6. When translating movies with the help of subtitles, all information that has a pragmatic meaning, that is, information that affects the receptor's perception of the translated text and the attitude towards it, must be translated. For example, the lyrics of songs that can be left without translation at dubbing, must be translated in subtitles. Also, if possible, voices coming from radios, televisions or from the street should be transmitted.

In general, as Horshkova writes in the article "Peculiarities of translating films with subtitles" (Лук'янець, 2011, p. 30-33), translation with the help of subtitles is carried out in two stages.

First of all, all superfluous elements that do not interfere with the understanding of the text and the situation are removed from the statement, such as repetitions, introductory words and constructions, appeals, figurative means of expression, for example, metaphors and similes, etc. Then, for the translation of the remaining material, the most capacious forms of expression are selected that do not contradict the grammatical design and style of the film-dialogue replicas.

It is important to remember that the translated text carries only a part of the general meaning along with the video series, which take on the main semantic load. Thus, when translating with subtitles, the main task of the translator is not a complete, stylistically competent and artistically coherent transmission of one or another line, but making a decision about the importance - the secondary nature of the information included in the original text.

If language elements representing the least valuable information are absent, then language compression is primarily subject to figurative expressions, nouns that are replaced by pronouns, adverbs, non-equivalent vocabulary, aggravating translation, fragments of statements of the clarifying type, etc.

3.3 Professional subtitling, fansubbing, autosubtitles

Among the new subtitling trends that have become popular today, amateur subtitling should be especially noted. This kind of multimedia translation, also called fan subtitling, " is a version of a Japanese anime program created by fans, with translation and subtitles" (Bassnett, 2009). Although the original content to be translated was limited to Japanese anime programs, over time fansub became a mass phenomenon associated with the translation of other types of multimedia materials, mainly television series. This specific type of translation has caused many questions and criticism, primarily because it is not implemented by language specialists, and therefore leads to

many translation errors and technical inaccuracies, which was also emphasized by Bogutsky (Bassnett, 2009).

From the point of the constantly growing number of audiovisual works, the limited capabilities of professional translators and, at the same time, the availability of the necessary software, amateur translation is often a key way of spreading information on the Internet. One of the most active forms of amateur translation is fansubbing – unprofessional subtitling practices generated by Internet users (Cintas, Sánchez, 2006, p. 37-52; Ferrer, Rosario, 2005, p. 27-43). Violations of the norms of professional translation at the structural, lexical-semantic and grammatical levels over time turned fansubbing into a form of challenge to traditional restrictions in the field of subtitling. That is why the in-depth study of its experimental nature is a contribution to the development of the field of professional subtitling in order to expand the arsenal of possible translation solutions and approaches to the reproduction of the cultural and pragmatic potential of the original work in translation.

Although nowadays fansubbing is mostly focused on the translation of English-language works into other, often little-known languages of the world, the study of amateur translations of Ukrainian-language films into English makes it possible to cover a wide range of audiovisual material and to analyse subtitling challenges that arise not only for amateurs, but also for professional translators. Therefore, the purpose of the conducted research is to evaluate the quality of English-language amateur subtitles of Ukrainian films from the point of view of reproduction of the cultural and pragmatic potential of the original in translation, which will allow to single out the main problems that arise during subtitling, as well as successful strategies for overcoming them.

Amateur subtitling, or fansub, and amateur dubbing are forms of user-generated translation (UGT); Internet users create subtitles or dubbed translations of their favourite productions, thus challenging the commercial producer (Nornes 2007). In fact, since 2009, YouTube has offered its users a choice of subtitle options of their own choosing.

Fansubbing as an independent subject of research in the field of audiovisual translation has been singled out quite recently. The study of amateur subtitles in the Japanese-English language pair has grown into large-scale studies of amateur translations

from English to other languages of the world (S. Bruti, S. Zanotti, A. M. Nornes, L. PérezGonzález, S. Ferrer, A. Fernández-Costalez, M. O'Hagan), given the following reasons for the popularity of fansubbing:

- the availability of technologies necessary to create amateur subtitles;
- rapid distribution of audiovisual works on the Internet allows you to easily find the original video and script of a particular film;
- the software needed to create subtitles is easy to use (Orrego-Carmona, 2015, p. 211-230)

Fansubbing as a mass social phenomenon has special features that determine the key areas of its research:

- frequent cases of literal translation due to refusal to shorten and paraphrase the original text, as it is recommended for professional subtitling. Since subtitling as a special type of translation is limited by clear technical requirements for the design of the text (location on the screen, number of lines, number of characters in a line, font, background, etc.), the concepts of adequacy and equivalence in translation acquire special importance, because the target text has not only correspond to the original in terms of content, but also have a clearly defined form (Bogucki, 2009, p. 49-57; Bruti, Zanotti, 2015, p. 231-256)
- the predominance of the strategy of foreignization (the strategy of domestication traditionally dominates during professional subtitling), which is the result of neglecting the approved standards of subtitling due to the desire to convey as accurately and completely as possible the lexical and stylistic features of the original (such as sociolect / idiolect forms), as well as culturally significant information (Bruti, Zanotti, 2015, p. 231).In particular, nowadays understanding translation as a process of cultural interaction is key when studying subtitling. At the same time, L. Venuti's strategies of domestication and foreignization, which directly determine approaches to translation, serve as a support for researchers;
- the influence of translators' culture on the choice of audiovisual works, as well as translation decisions. Since the desire to preserve one's own cultural heritage, as

well as to spread the cultural heritage of one's people, is the main motivation of amateur translators (Cintas, Sánchez, 2006, p. 37-52) the study of fansubbing in the Ukrainian-English language pair complements a number of studies of amateur subtitling, taking into account the peculiarities of the reproduction of linguistic and conceptual world pictures in translation (Cintas, Sánchez, 2006, p. 37-52; Bogucki, 2009, p. 49-57; Bruti, Zanotti, 2015, p. 231-256).

In addition, Diaz-Cintas and Munoz-Sanchez highlighted the dubious legality of fansubs, as these fansubs are created without the permission of the companies supplying the multimedia product, and this is considered copyright infringement (Bassnett, 2009; Sanchez, 2004). However, the ethical aspect regarding fans is still uncertain and imprecise. Some Japanese distributors actually argue that fansub helps promote products outside of the country, and as a result, they tend to accept and condone this kind of multimedia translation. In the end, "the fact remains: "regardless of ethics or motives, fansubs are technically illegal", but many people choose to ignore this issue for financial gain (Bassnett, 2009, p. 71).

One more type of subtitles is becoming popular now is autosubtitles. Autosubtitles are those ones which are created automatically by an app which has the functions of voice and language recognition, translation and subtitle creation.

Google constantly invests significant resources in the development of accessibility in order to adapt its products and services as much as possible to the needs of people with special needs. One of the most notable such features is YouTube's automatic subtitles — the video service automatically adds subtitles in the original language to videos using speech recognition technology and can translate them into the native language if needed. And now YouTube has added support for the Ukrainian language, so now the function of automatic subtitles has become even more useful for the Ukrainian audience of the largest video hosting in the world and the second most visited site.

Users in social networks drew attention to the appearance of support for the Ukrainian language in the YouTube Live Caption automatic subtitles function. The function really works - to make sure of this, it is enough to find a foreign language video and enable automatic subtitles in Ukrainian in the settings.

It does not work in the best way, but this is typical for other languages as well, because the possibilities of modern machine translation technologies do not allow to jump higher. Actually, YouTube does not hide this and clearly warns about these features of the translation.

The quality of automatic subtitles depends on the video of the audiovisual text, as they are created using machine learning algorithms. However, sometimes the text is not recognized properly because of incorrect pronunciation of the words, collocations or sentences, accent, dialect, or background noise.

For example: in the short film "Purl" which was produced by Pixar some background noises which are heard in the episode were subtitled as:
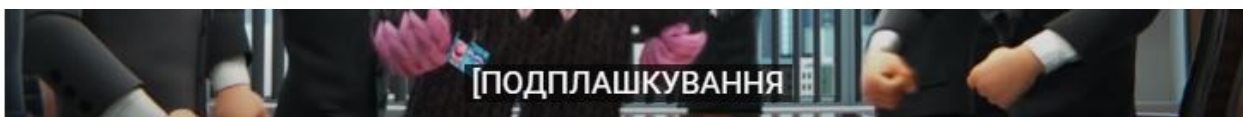
"Purl", 2019: 00:05:15 – 00:05:18

In the episode of the short film "Purl"(2019) the word which represents the noise in the subtitles is *"подплашкування"*. This word does not exist in The Ukainian language and it was generated by machine translation. This word is not only unclear for the Ukrainian target audience but also it is difficult to read. In professional subtitles the noises in the episode on the background would be represented as *"підбадьорувальні вигуки"* or *"вигуки підбадьорення"*.

In the other episode a man is saying the following text: *"With the porcupine the pricks are on the outside",* which was presented in autosubtitles as in the screenshot:
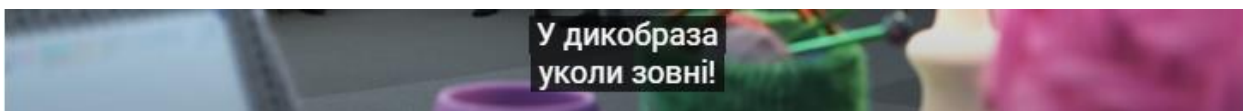
"Purl", 2019: 00:02:01 – 00:02:03

Here there is a word choice mistake, in professional subtitles it would be presented *as "У дикобраза голки зовні"* in one line but not two lines.

Today developers all around the world are constantly improving speech recognition technology — this gives hope that over time the quality of subtitles and their translation will be improved (Скрипін, 2022).

Conclusion to Chapter Three

1. The process of getting subtitles ready from the technical point demands accuracy and patience. The subtitler creates a subtitle file which contains some obligatory elements such as time codes, which must be presented in a file according to a particular format, target text and some other technical information such as the color and style of font, the color of background etc. which is pointed in the file depending on the subtitle file format. There are many subtitle files among which STR file is the most popular and the easiest to create. Several different programs like Subtitle Edit, SubtitleCreator, EasySub help to create subtitles and files with subtitle codes.

2. Not only subtitle file has particular rules for creating but also there are some rules and recommendations which are connected with location, synchronization, time of presenting of subtitles, numbers of signs and lines which are mandatory to follow. According to the general rules and recommendations subtitles must be located on the bottom of the screen, numbers of signs must not exceed 40 signs per line with spaces and number of lines must not exceed 2 lines, which must be shown in general no more and not less than 6 seconds (3-3,5 seconds per line) but the time of presenting the subtitle also depends on the speed of the speech. Subtitles must appear and disappear synchronously with the sound of the speech.

3. Autosubtitles, fansub which are created by voice recognition system with machine translation or by amateurs are becoming more and more popular today thanks to modern voice recognition technologies, machine translation and apps for subtitling which are available for people. The main aim of fansubbing and autosubtitles is to transfer the information to the target audience which is the same as of professional subtitles. Amateur subtitles are not considered to be legal as for now but still they are af the wide usage. As autosubtitles use voice recognition and machine translation, the target text, which is presented in subtitles, which are generated automatically, may include some mistakes also because of unclear pronunciation or background noises. Some of the generated translated words may not exist in the target language which makes the audience to not understand it.

GENERAL CONCLUSIONS

Audiovisual texts are occupying modern world, they contain a lot of useful information which must be shared with the whole world. The audiovisual text has four components: audio-verbal, audio-nonverbal, visual-verbal, and visual-nonverbal. The correct and harmonious combination of all four components is important as it influences perception of the information provided and a translator must take the components into account while translating and subtitling Ukrainian and English audiovisual texts.The simplest, the cheapest and the quickest way is to translate it with the help of subtitles, the captions that are displayed on the bottom of the screen. The process of translation an audiovisual text and creation of subtitles is called subtitling.

Subtitles are of the different types and classified differently. Subtitles that are classified according to their linguistic point of view are intralingual (when the target text represented by subtitles and the source text are in the same language), interlingual and bilingual (when the language of the subtitles is different from the language of the source text); according to time – prepared subtitles (represent the complete work which was done before the audiovisual text was represented to an audience) and live subtitles (which are producing at the time of the performance of an audiovisual text); and according to technical parameters – opened (cannot be removed from the screen) and closed subtitles (can be removed from the screen). Subtitles may have different purposes but the main aim of all kinds of subtitles is to transfer an important information from the source audiovisual text to the target audience. In the modern English and Ukrainian audiovisual texts such types of subtitles as opened and closed, interlingual and intralingual are used.

Translation strategies are a mandatory tool for the translation of audiovisual texts, which contributes to the adequate translation of the original audiovisual source text and the further correct performance of the target text on the screen. Subtitles are the result of the translation of audiovisual texts. They represent a translated version of the original audiovisual text in the language of the target audience or, if necessary, a text in the original language, the purpose of which is to convey basic and important

information to the target audience. The main translation strategies of subtitling English and Ukrainian audiovisual texts include domestication and foreignization strategies that make the translated text closer to the original text, or to the culture and language of the target audience, macro-strategies plan the overall framework of the translation, and micro-strategies that are applied at the level of words, phrases and sentences in accordance to the grammatical, lexical and lexico-grammatical features of the original text and the target text.

According to the general rules and recommendations subtitles must be located on the bottom of the screen, numbers of signs must not exceed 40 signs per line with spaces and number of lines must not exceed 2 lines, which must be shown in general no more and not less than 3-3,5 seconds per line. Subtitles must appear and disappear synchronously with the sound of the speech.

There are many subtitle files among which STR file is the most popular and the easiest to create. Several different programs like Subtitle Edit, SubtitleCreator, EasySub help to create subtitles and files with subtitle codes.

The process of creating subtitles is quite challenging as, fist of all, it is the process of translation from one language into another and each language has its own lexical, grammatical and etc. peculiarities which bring about the challenge of equivalence. In translating written texts the target text may be extended or unknown notions may be explain in footnotes in subtitling some elements may be omitted or translated with the notions that have similar meaning to the source ones. It happens because of particular limitations. Subtitles have a limited number of characters and space on the screen which leads to shortening of the text and translating mandatory or partially optional elements of the source text omitting redundant elements and transmitting only the main message.

The results of the paper have shown that subtitling can be considered as a beneficial way of transferring information from an audiovisual text to an audience that speaks different languages. Subtitles are of different kinds and are used for different purposes, they have some limitations which are easy to follow by using various translating strategies and methods.

RESUME

Робота присвячена розкриттю специфіки застосування перекладацьких стратегій у субтитруванні англійськомовних та україномовних аудіовізуальних текстів. Особливу увагу приділено критичному огляду наявних у сучасних перекладацьких студіях класифікацій субтитрів, аналізу параметрів їх диференціації, ілюстрацій програмного забезпечення для субтитрування аудіовізуальних текстів. Матеріалом дослідження слугували англійськомовні та україномовні сучасні аудіовізуальні тексти політичної та соціальної тематики.

Перекладацькі стратегії розглянуто як обов'язковий інструмент для перекладу аудіовізуальних текстів, що сприяє адекватному перекладу оригінального аудіовізуального тексту-джерела і подальшому коректному відображенню цільового тексту на екрані. Субтитри є результатом перекладу аудіовізуальних текстів. Вони репрезентують перекладений варіант оригінального аудіовізуального тексту мовою цільової аудиторії або за її потреби текст мовою оригіналу, мета якого полягає у передачі основної та важливої інформації цільовій аудиторії. До основних перекладацьких стратегій субтитрування в розглянутих англійськомовних та україномовних текстів належать стратегії доместикації та форенізації, що наближують текст перекладу до оригінального тексту або до культури та мови цільової аудиторії, макро-стратегії, які також формують загальний напрям перекладу, та мікро-стратегії, які застосовуються на рівні слів, словосполучень та речень відповідно до граматичних, лексичних та лексико-граматичних особливостей тексту-оригіналу та цільового тексту.

Магістерська робота складається зі вступу, трьох розділів з висновками до кожного з них, загальних висновків, резюме українською мовою, списку використаної літератури та ілюстративних матеріалів.

У першому розділі описано особливості аудіовізуальних текстів з погляду лінгвістики та перекладу, досліджено та описано перекладацькі стратегії, які застосовуються у перекладі україномовних та англомовних аудіовізуальних текстів.

У другому розділі досліджено та охарактеризовано основні типи субтитрів, з'ясовано особливості їх використання. Охарактеризовано труднощі, які найчастіше виникають під час власне перекладу та субтитрованого перекладу англійськомовних та україномовних аудіовізуальних текстів, розглянуто проблему еквівалентності у перекладі англійськомовних та україномовних аудіовізуальних текстів. Продемонстровано різницю у перекладі письмових текстів та субтитруванні аудіовізуальних текстів.

У третьому розділі зроблено огляд програмного забезпечення для субтитрування аудіовізуальних текстів, виокремлено технічні параметри субтитрів, розглянуто аматорські субтитри, автоматичні субтитри у порівнянні з професійними субтитрами.

Ключові слова: *аудіовізуальний текст, аудіовізуальний переклад, перекладацькі стратегії, субтитрування україномовних та англомовних аудіовізуальних текстів, субтитри.*

LIST OF REERENCE MATERIALS

Алексеева И.С. (2004). *Введение в переводоведение.* Академия. URL: https://www.academia.edu/36723618/%D0%90%D0%BB%D0%B5%D0%BA%D1%81%D0%B5%D0%B5%D0%B2%D0%B0_%D0%98_%D0%A1_%D0%92%D0%B2%D0%B5%D0%B4%D0%B5%D0%BD%D0%B8%D0%B5_%D0%B2_%D0%BF%D0%B5%D1%80%D0%B5%D0%B2%D0%BE%D0%B4%D0%BE%D0%B2%D0%B2%D0%B5%D0%B4%D0%B5%D0%BD%D0%B8%D0%B5 (дата звернення 25.01.2022)

Демецька В. (2010). *До проблеми перекладу кінотекстів.* Науковий вісник Херсонського державного університету.

Демецька В., Федорченко О. (2010). *До проблеми перекладу кінотекстів.* Науковий вісник Херсонського державного університету. Серія "Лінгвістика": збірник наукових праць. Розділ IV.: Херсон.

Козуляев А. В. (2013). *Аудиовизуальный полисемантический перевод как особая форма переводческой деятельности.* Царскосельские чтения.

Комиссаров В.Н. (1995). *Современное переводоведение.* Москва

Коптілов В. (2002) *Теорія і практика перекладу: навч. посіб.* Київ: Юніверс.

Коптілов В. В. (2003). *Теорія і практика перекладу: навч. посіб.* Київ: Юніверс.

Корунець І. (2012) *Доместикація як засіб збагачення національних мов і літератур.* Український журнал іноземної літератури Всесвіт. URL:http://www.vsesvit-journal.com/old/content/view/984/41/ (дата звернення 11.04.2022)

Кундзіч, О. (1973). *Творчі проблеми перекладу.* Київ : Дніпро.

Лук'янець Т. Г. (2011) *Інтерсеміотичний аналіз тексту як полі кодової єдності. Концепти та константи в мові, літературі, культурі: зб. статей з матер. наук. конф.* Київ: ВПЦ «Київський університет».

Матузкова О.П., Гринько О.С., Горбатюк Н.О. (2020). *Стратегії та аналіз в усному та письмовому перекладі.* Одеса: Національний університет імені І. І. Мечникова.

Пушина В., Сітко А. (2020). *Sociocultural and Pragmatic Aspects of Translation / Interpreting.* URL: https://er.nau.edu.ua/bitstream/NAU/47717/1/%2819%29%D0%9E%D1%81%D0%BE%D0%B1%D0%BB%D0%B8%D0%B2%D0%BE%D1%81%D1%82%D1%96%20%D0%B0%D1%83%D1%96%D0%BE%D0%B2%D1%96%D0%B7%D1%83%D0%B0%D0%BB%D1%8C%D0%BD%D0%BE%D0%B3%D0%BE%20%D0%BF%D0%B5%D1%80%D0%B5%D0%BA%D0%BB%D0%B0%D0%B4%D1%83.pdf (дата звернення 08.03.2022)

Ребрій О.В. (2012). *Сучасні концепції творчості у перекладі.* Харківський університет імені В.Н.Каразіна.

Скрипін В. (2022). *В YouTube запрацювали автоматичні субтитри українською.* URL: https://itc.ua/ua/novini/v-youtube-zapratsyuvali-avtomatichni-subtitri-ukrayinskoyu/ (дата звернення: 18.08.2022)

Чернова А. В., Аванесян А. А. (2017) *До проблем кіноперекладу як виду художнього перекладу.* URL: http://confcontact.com/2013_04_17/30_Chernova.htm (дата звернення 21.05.2022)

Шлепнев Д.М. (2018). *Стратегия перевода и параметры стратегических решений. Перспективы науки и образования.* URL: https://www.academia.edu/37742665/%D0%A1%D1%82%D1%80%D0%B0%D1%82%D0%B5%D0%B3%D0%B8%D1%8F_%D0%BF%D0%B5%D1%80%D0%B5%D0%B2%D0%BE%D0%B4%D0%B0_%D0%B8_%D0%BF%D0%B0%D1%80%D0%B0%D0%BC%D0%B5%D1%82%D1%80%D1%8B_%D1%81%D1%82%D1%80%D0%B0%D1%82%D0%B5%D0%B3%D0%B8%D1%87%D0%B5%D1%81%D0%BA%D0%B8%D1%85_%D1%80%D0%B5%D1%88%D0%B5%D0%BD%D0%B8%D0%B9_Translation_strategy_and_parameters_of_strategic_decisions (дата звернення 21.05.2022)

Anderman G. (2009). *Audiovisual Translation: Language Transfer on Screen*.

Baker, M. (1998). *Routledge encyclopedia of translation studies*. London: Routledge

Bassnett S. (2009). *Topics in Translation: Series Editors*. USA: Amherst, University of Warwick, UK and Edwin Gentzler, University of Massachusetts.

Bogucki Ł. (2009). *Amateur Subtitling on the Internet. Audiovisual Translation: Language Transfer on Screen*. За ред. J. D. Cintas, G. Anderman. Palgrave Macmillan.

Bruti S., Zanotti S. (2015) *Non-professional subtitling in close-up: A study of interjections and discourse markers. Non-professional Interpreting and Translation in the Media.*

Chaume, F. (2013). *The turn of audiovisual translation: new audiences and new technologies. Translation Spaces,* Vol II, p.105-123.

Cintas J. D., Sánchez P. (2006). *Fansubs: Audiovisual translation in an amateur environment.* The Journal of Specialised Translation.

Cintas, D and Remael, A. (2010). *Audiovisual translation: Subtitling.* Manchester: St. Jerome Publishing

Connor S. (2000) *Cultural History of Ventriloquism Oxford*. Oxford University Press.

Daniela Loghin (2018). URL: https://termcoord.eu/2018/05/audiovisual-translation-dubbing-or-subtitles/ (дата звернення: 17.03.2022)

Díaz-Cintas J. (2010). *Handbook of Translation Studies. Amsterdam.* PH John Benjamins Publishing Company.

Díaz-Cintas J., Remael A. (2007). *Audiovisual Translation: Subtitling.* St. Jerome Pub.

Dries, J. (1995). *Dubbing and Subtitling: Guidelines for Production and Distribution.* Dü-sseldorf, Germany. European Institute for the Media.

Ferrer S., Rosario M. (2005). *Fansubs y scanlations: la influencia del aficionado en los criterios professionales.* Puentes.

Georgakopoulou P. (2009) *Subtitling for the DVD industry. Audiovisual translation: language transfer on Screen*; ed. J. Diaz Cintas, G. Anderman. – Basingstoke : Palgrave Macmillan.

Gottlieb H. (1998) *Subtitling. Routledge Encyclopedia of Translation Studies*. Mona Baker (ed.). London ; New York : Routledge.

Gottlieb, H. (1992). *Subtitling – A New University Discipline*. In: Dollerup, Cay and Ladegaard, Anne (red). Teaching Translation and Interpreting – Training, Talent and Experience. Amsterdam/Philadelphia: John Benjamins Publishing Company.

Gottlieb, H. (1997). *Subtitles, Translation & Idioms*. Thesis. Copenhagen: University of Copenhagen. Mentioned in Liu, D. 2014. On the classification of subtitling. Journal of Language Teaching and Research 5(5).

Gottlieb, H. (1998). *Subtitling.* In Baker, M. (ed*.), Routledge Encyclopedia of Translation Studies,* London and New York: Routledge, pp. 244-248.

Gottlieb, H. (2001). *Texts, Translation and Subtitling – in Theory, and in Denmark. University of Copenhagen.* URL: https://engerom.ku.dk/english/staff/?pure=en%2Fpublications%2Ftexts-translation-and-subtitling--intheory-and-in-denmark(b5fb3480-74c5-11db-bee9-02004c4f4f50).html (дата звернення: 24.04.2022).

Herbst, T., (1994*). Linguistische Aspekte der Synchronisation von Fernsehserien: Phonetik, Textlinguistik, Übersetzungstheorie.* Tübingen: Niemeyer. Retrieved from: http://dx.doi.org/10.1515/9783110953442

Infomir. (2022). *Які бувають субтитри й чому ця функція потрібна глядачам.* URL: https://www.infomir.eu/ukr/blog/articles/35-captioning-types/ (дата звернення: 19.08.2022)

Karamitroglou, F. (2000). *Towards a methodology for the investigation of norms in audiovisual translation: The choice between subtitling and revoicing in Greece.* Amsterdam: Rodopi.

Kovačič I. (1991) *Subtitling and contemporary linguistic theories. Translation, a creative profession: proceedings XIIth World Congress of FIT*. Belgrade.

Krings, H.P. (1986). *Translation problems and translation strategies of advanced German learners of French. Interlingual and intercultural communication.* J. House, & S. Blum-Kulka (Eds.). Tubingen: Gunter Narr.

Leppihalme, R. (1994): *Culture Bumps: On the Translation of Allusions.* Helsinki: University of Helsinki Publishing

Luyken, G. M. (1991). *Overcoming Language Barriers in Television. Dubbing and Subtitling for the European Audience.* Manchester: The European Institute for the Media.

Mack, G. (2001). *Conference Interpreting on the Air: Live Simultaneous Interpreting on Italian Television.* Amsterdam: John Benjamins Publishing Co.

Martinez-Sierra, J. J. (2008). *On The Relevance of Script Writing Basics in Audiovisual Translation Practice and Training.* Castellón de la Plana: Jaume I University.

Monika Saraf (2019). *An Introduction to Subtitling.* URL: https://womeninlocalization.com/an-introduction-to-subtitling/ (дата звернення: 08.05.2022)

Munday, Jeremy (2011). *Introducing translation studies: theories and applications.* London, Routledge.

Newmark P. (1988). *A Textbook of Translation.* New York and London: Prentice Hall,. 292 p.

Nornes, Abe Mark. (2007). *Cinema Babel. Translating Global Cinema.* Minneapolis: University of Minnesota press.

O'Connell, E. (2007). *Screen Translation.* In P. Kuhiwczak & K. Littau (eds.), A companion to translation studies (pp.120-133). Toronto: Multilingual Matters Ltd.

Orrego-Carmona D. (2015). *Internal structures and workflows in collaborative subtitling. Non-professional Interpreting and Translation in the Media.* Frankfurt am Main: Peter Lang GmbH

O'Sullivan C. (2011). *Translating Popular Film.* London

Pavelieva A. K. (2019). *The peculiarities of translation of phraseological units in the works by M. V. Gogol into English (as exemplified in the «Ukrainian» stories).*Молодий вчений.

Pisarska, A. (1998). *Współczesne tendencje przekładoznawcze: [Podręcznikdla studentów neo- filologii].* Poznan: Wydawnictwo Naukowe Uniwersytetu im. Adama Mickiewicza w Poznaniu.

Reiss, K. (1971). *Möglichkeiten und Grenzen der Übersetzungskritik. Kategorien und Kriterien für eine sachgerechte Beurteilung von Übersetzungen.* München: Hueber.

Sanchez, D. (2004). *Subtitling Methods and Team-translation.* Amsterdam, Philadelphia: John Benjamin Publishong Company.

Shuttleworth, M., & Cowie, M. (1997). *Dictionary of translation studies.* London: St. Jerome. Publishing Company

Thomsen, J. (2009). *A Comparative analysis of macro- and micro-strategies in subtitling and dubbing.* URL: http://theses.asb.dk/projekter/research/shrek%28217808%29/ (дата звернення: 12.03.2022)

Törnqvist, E. (1998). *Ingmar Bergman Abroad: The Problems of Subtitling.* Amsterdam: Vossiuspers AUP.

Toury, Gideon (1995). *Descriptive Translation Studies – And Beyond.* Amsterdam & Philadelphia: John Benjamins.

Venuti L. (1995). T*he Translator's Invisibility: A History of Translation.* London; N.Y.: Routledge.

Venuti L. (2001) *Strategies of translation. Encyclopedia of translation studies.* London, New York : Routledge

Venuti, L. (1995). *The Translator's Invisibility: a history of translation.* London & New York: Routledge.

Vero, J. F. L. (2006). *Translating Audio Description Scripts: The Way Forward?* Tentative First Stage Project. URL.: http://www.euroconferences.info/proceedings/2006_Proceedings/2006_Lopez_Vera_Juan_Francisco.pdf. (дата звернення: 12.04.2022)

Zabalbeascoa P. (2008). *The nature of the audiovisual text and its parameters*. URL: https://www.researchgate.net/publication/300848139_The_nature_of_the_audiovisual_text_and_its_parameters (дата звернення 08.03.2022)

Zubiria, Z. B. (2013). *New Trends in Translation Studies, Volume 2: Mapping the Dubbing Scene: Audiovisual Translation in Basque Television*. Peter Lang AG

LIST OF ILLUSTRATION MATERIALS

Зе!Президент. (2022). *174 День війни. Звернення Президента Володимира Зеленського до українців.* URL: https://www.youtube.com/watch?v=BksGJxGxWlc&feature=youtu.be&ab_channel=%D0%97%D0%B5%21%D0%9F%D1%80%D0%B5%D0%B7%D0%B8%D0%B4%D0%B5%D0%BD%D1%82 (дата звернення: 18.08.2022)

Зе!Президент. (2022). *229 день війни. Звернення Володимира Зеленського до Українців.* URL: https://www.youtube.com/watch?v=kXiE7DY4bXY&ab_channel=%D0%97%D0%B5%21%D0%9F%D1%80%D0%B5%D0%B7%D0%B8%D0%B4%D0%B5%D0%BD%D1%82 (дата звернення: 19.08.2022)

Зе!Президент. (2022). *Interview with the President and the First Lady for the United News /EN subs/unofficial translation/.* URL: https://www.youtube.com/watch?v=JQnXLEos2ZI&ab_channel=%D0%97%D0%B5%21%D0%9F%D1%80%D0%B5%D0%B7%D0%B8%D0%B4%D0%B5%D0%BD%D1%82 (дата звернення: 04.07.2022)

Зе!Президент. (2022). *З Днем Конституції України, дорогі громадяни!.* URL: https://www.youtube.com/watch?v=aJ0QVNXUSYc&feature=youtu.be (дата звернення: 19.08.2022)

A Mike Smigiel Visual. (2018). *Anxiety – Short Film.* URL: https://youtu.be/mRqR4mOC4gc (дата звернення: 18.06.2022)

JinnyboyTV. (2017). *I Will Love You, Unconditionally.* URL: https://youtu.be/IfaOZ8CeKV0 (дата звернення: 21.06.2022)

JinnyboyTV. (2017). *Miss Perfect - Short Film.* URL : https://www.youtube.com/watch?v=8C1Y3NDaIak&t=34s&ab_channel=JinnyboyTV(дата звернення: 18.08.2022)

Kalush Orchestra. (2022). *Stefania (Official Video Eurovision 2022).* URL: https://www.youtube.com/watch?v=Z8Z51no1TD0&ab_channel=KalushOrchestra (дата звернення: 18.08.2022)

Northrup Studios – Graham Northrup. (2021). *The Neighbor - Award-winning Drama/Thriller Short Film. URL: https://youtu.be/3Wqng3lNTdo* (дата звернення: 21.08.2022)

Pixar. (2019). *Purl / Pixar SparkShorts* URL: https://www.youtube.com/watch?v=B6uuIHpFkuo&t=3s&ab_channel=Pixar (дата звернення: 21.08.2022)

Tatjana Anders. (2021). *Your Reality | Award-winning short film on Gaslighting.* URL:

https://www.youtube.com/watch?v=SVCqTcb4qkM&t=15s&ab_channel=TatjanaAnders (дата звернення: 06.08.2022)

Ukrinform TV. (2022). *Привітання з Днем Незалежності від Бориса Джонсона.* URL:

https://www.youtube.com/watch?v=uLhx5gIT7fI&ab_channel=UkrinformTV (дата звернення: 27.08.2022)