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AUDIOVISUL TRANSLATION AS A MEANS OF INTERCULTURAL COMMUNICATION

The purpose of the article is to examine and investigate the role of audiovisual translation in intercultural communication and consequently to determine more precisely the relative types of audiovisual translation such as: dubbing, subtitling, voice-over, closed captioning. Challenges of audiovisual translation require a deep understanding of the target language and culture (ranslators must be able to accurately convey the intended meaning and tone of the original content while adapting it for a new audience); a strong sense of timing and rhythm and finally, audiovisual translation can be challenging because of the technical requirements involved. For example, subtitling requires specialized software and knowledge of timing and formatting requirements.

Audiovisual translation is a crucial means of intercultural communication that involves the translation of audiovisual content, such as films, TV shows, and videos, from one language into another. Audiovisual translation enables people from different cultures and linguistic backgrounds to access content that they would otherwise not understand due to language barriers.

Audiovisual translation can take different forms, such as subtitling, dubbing, voice-over, and audio description. Subtitling involves displaying a translation of the audio content as text on the screen, while dubbing involves replacing the original audio with a translated version. Voice-over involves adding a translated audio track over the original audio, while audio description involves adding a spoken description of the visual content for visually impaired people.

Audiovisual translation helps to promote intercultural understanding by enabling people to access and appreciate content from other cultures. It also helps to bridge cultural and linguistic gaps by facilitating the exchange of ideas, knowledge, and perspectives across different cultures.

Furthermore, audiovisual translation plays a crucial role in the global entertainment industry. The success of many films, TV shows, and videos depends on their ability to appeal to audiences from different cultural and linguistic backgrounds. Audiovisual translation helps to expand the reach of content by making it accessible to a wider audience.

In addition, audiovisual translation can help to expand the reach of a particular piece of content. By translating a movie or TV show into multiple languages, it can reach a much larger audience and potentially generate more revenue for the producers. As an important means of intercultural communication audiovisual translation facilitates the exchange of ideas and promotes cultural understanding. As the world becomes more interconnected, audiovisual translation will continue to play a vital role in bridging cultural and linguistic barriers.

Key words: audiovisual translation, dubbing, subtitling, voice-over.

Introduction. Audiovisual translation (ATV) is a powerful means of intercultural communication that helps to bridge the gap between people who speak different languages and come from different cultural backgrounds. By translating movies, TV shows, and other forms of multimedia into multiple languages, ATV allows people from all over the world to enjoy and understand the same content.

One of the main benefits of ATV as a means of intercultural communication is that it helps to promote cultural exchange and understanding. When people are exposed to different cultures through ATV, they can learn about new customs, traditions,

and ways of life that they might not have otherwise encountered. This can help to break down cultural barriers and foster greater understanding and tolerance between people from different backgrounds.

ATV also has the potential to promote cultural diversity and preserve cultural heritage. By translating movies and other forms of media into minority languages, ATV can help to preserve endangered languages and cultures. It can also help to promote cultural diversity by showcasing the unique perspectives and traditions of different cultures.

Another important benefit of ATV as a means of intercultural communication is that it can help

to promote language learning. When people watch movies or TV shows with subtitles or dubbing in a foreign language, they can improve their language skills and develop a deeper understanding of the language and culture. This can be especially helpful for people who are learning a new language and want to improve their listening and comprehension skills.

AVT in Ukraine is still a relatively new field in translation, and over the past few decades it has managed to move from the periphery of the film industry to its very center. The expansion of audiovisual texts in the late 20th century led to the wider use of audiovisual translation tools and was subsequently influenced by the globalization of the film industry. According to J. Diaz Cintas, the creation of various international television channels and the Internet, mobile phones, and iPods around the world are among the factors contributing to the strengthening of this trend [Díaz Cintas]. Almost every family in the modern world has these technical conveniences.

Analysis of recent research and publications on the topic. While globalization transforms nations, AVT transforms the world in the form of global cooperation, interconnecting the local and the global. The problem of understanding intercultural communication as constitutive of AVT has recently gained its fair place in the works of linguists and translators (J. Diaz Cintas, D. Johnston, S. Kelly, Y. Gambier, C. Taylor).

Thus, **the aim** of this article is to highlight audiovisual translation as a means of intercultural communication and a method of translation characterized by the transmission of audiovisual texts interlinguistically or intralingually. Audiovisual texts provide (translatable) information through two channels of communication that simultaneously transmit codified meanings using different sign systems: an acoustic channel through which acoustic vibrations are transmitted and perceived as words, paralinguistic information, sound. special effects. and the visual channel through which light waves are transmitted and perceived as images, colors, motion and signs.

For a translator the difficulty of audiovisual translation is to create dialogues that imitate a premade spontaneous mode of discourse (especially in literary texts), constructed using written and spoken language, as well as other non-verbal codes of meaning, and at the same time must comply with time constraints and space that images impose on translation (synchronization or adaptation in the case of dubbing and time and space constraints in the case of subtitling and related modes) [Gambier].

Basic material presentation. When silent cinema appeared on the screen in the early 20th century, the action was conveyed exclusively by screen images; therefore, the language of the audience was not considered as an important aspect. As an early form audiovisual translation we can consider the introduction of intertitles "texts drawn or printed on paper, which was later removed and placed between sections of the film" [Floros : 67]. This was the beginning of simple language montage. With the advent of sound, this created new challenges for filmmakers how to deal with film dialogue and more importantly the need to translate from one language into. The first sound film was shown in 1927. It was an American film called "The Jazz Singer" directed by Alan Crosland.

Currently, the translation of audiovisual texts is an extremely popular type of translation activity. Today, the majority of Ukrainian films and TV series are English-language productions, and they are necessarily translated into Ukrainian, hence the urgent need for professional translation.

ATV cardinally differs from other types of translation activities. The most important differences are the presence in the audiovisual translation of non-linguistic restrictions related to the construction, structure and syntax of a visual series of works. The separation of audiovisual translation into a separate branch of research is connected with the following factors:

1) audiovisual translation is a "limited" translation due to the presence of extralinguistic features;

2) the audiovisual text is polysemantic, that is, it contains a variety of meanings;

3) audiovisual translation requires knowledge of various strategies of analysis and synthesis of text semantics [Taylor].

The translation of a video text is a specific type of translation which takes into account extralinguistic factors that affect the understanding of the film text. It is important to note that a special role in translation is played by the adaptation of the text to the foreign language culture, which has certain values. ATV can combine features of simultaneous, sequential and written translation. Audiovisual translation as a crucial part of the entertainment industry, and it plays

an important role in making movies, TV shows, and other forms of multimedia accessible to audiences around the world.

There are several types of audiovisual translation, including:

1. Dubbing: Dubbing is the process of replacing the original audio with a translated version in the target language. Dubbing is commonly used for movies, TV shows, and other forms of multimedia.

2. Subtitling: Subtitling involves adding written text in the target language that appears on screen while the original audio remains in the source language. Subtitling is commonly used for movies, TV shows, and other forms of multimedia.

3. Voice-over: Voice-over involves adding a translated voiceover narration to the original audio. Voice-over is commonly used for documentaries and educational videos.

4. Closed Captioning: Closed captioning involves adding written text in the target language that appears on screen for viewers who are deaf or hard of hearing. Closed captioning is commonly used for TV shows and movies [Díaz Cintas : 112].

Challenges of Audiovisual Translation:

Audiovisual translation can be challenging for several reasons. First, it requires a deep understanding of the target language and culture. Translators must be able to accurately convey the intended meaning and tone of the original content while adapting it for a new audience.

Second, audiovisual translation requires a strong sense of timing and rhythm. The translated text must fit within the same amount of time as the original content and be synchronized with the on-screen action.

Finally, audiovisual translation can be challenging because of the technical requirements involved. For example, subtitling requires specialized software and knowledge of timing and formatting requirements.

Benefits of Audiovisual Translation:

Despite the challenges involved, audiovisual translation is essential for making content accessible to audiences around the world. It allows people to enjoy movies, TV shows, and other forms of multimedia in their native language, which can help to promote cultural exchange and understanding.

In addition, audiovisual translation can help to expand the reach of a particular piece of content. By translating a movie or TV show into multiple languages, it can reach a much larger audience and potentially generate more revenue for the producers.

Five types of audiovisual translation are singled out:

1. Work of a translator who is present in the cinema or the place where the film is shown and through a microphone connected to the speakers, translates and voices the actors behind the scenes. The translator usually has access to the script before the film is shown and can take notes for the work. Interpretation and projection occur simultaneously, and the translator must improvise his or her translation at the same pace as he or she hears the voices of the original actors.

2. Dubbing of the film by one actor or the translator himself. Voicing is carried out by broadcasting the audio track with the recording of the original dialogue simultaneously with the track with the translated version. The sound engineer lowers the volume of the original audio track and increases the volume of the dubbed track so that the original text can be faintly heard in the background under the translated text.

3. Multi-voice off-screen translation. A type of film translation in which the original sound scale is also preserved, but dubbing is performed by two or a whole group of professional actors.

4. Full dubbing of the film. Dubbing consists of translation the script which is performed by the actors under the direction of the dubbing director with the advice of a linguistic consultant or dubbing assistant.

5. Using subtitles while fully preserving the original scale. In this case, the attention from the video sequence switches to a greater extent, to reading the subtitles located at the bottom of the screen [Gambier : 182].

We shall see below subtitling in more details as a separate type of audiovisual translation. Subtitling is one method that dominates in a number of countries: Scandinavian countries (Denmark, Norway, Sweden), the Netherlands, Belgium, Portugal, Greece, Israel. In Ukraine it is also often used for interlanguage translation, especially from russian.

Subtitling consists of adding written text to the screen. Written text with subtitles should be shorter than audio, simply because the viewer needs time to read the captions while not realizing what they are actually reading. The words contained in the original

dialogues are usually reduced by 40–75 percent to enable the audience to read the subtitles while watching the film. Especially where audiovisual products are full of dialogue, the subtitle translator is forced to reduce and compress the original so that the audience can read, watch and enjoy the film.

Traditionally, subtitles consist of one or two lines of 30–40 characters (including spaces) that appear at the bottom, center, or left of the image. However, movies for the big screen tend to have longer lines with more characters compared to TV screens because of the greater concentration of movie audiences.

In the process of placing subtitles for a movie or TV series, the following requirements for translation with the help of subtitles must be taken into account [Kuzenko : 75]:

1. Constant parameters

Position on the screen. Subtitles should be located on the screen not too high, so as not to block the image, and not too low, otherwise the viewer, shifting his gaze to the subtitles, will not see what is happening on the screen at that time (or at all risk not noticing the appearance of a new line). The ideal vertical margin is 1/12 the height of the video frame. At the same time, subtitles should be placed at the bottom of the screen. Positioning at the top of the screen is also allowed if, for example, two independent but simultaneous broadcast streams are displayed in the subtitle text. And here, the least significant in terms of content is placed on top. The indentation on the left and right should be equal to 1/12 of the width of the video frame .

Number of lines. Only subtitles in one or two lines are allowed. Subtitles of three lines or more will block the image. Also, some players do not play three-line subtitles.

Position. Subtitles must be aligned to the center of the image. When two characters are talking, their speech can be formatted as dialogue: with a "-" sign (not a hyphen, but a dash) at the beginning of each of their lines. At the same time, it is allowed to align the text along the left edge.

Number of characters. One line of the subtitle should not contain more than 40 characters. This standard is written for Western European languages, because in the Ukrainian language sentences are usually one and a half times longer, in this case it is permissible to make up to 45–50 characters in a line.

Type. Fonts should be as easy to understand as possible, which does not force the viewer to get used to them. For example, Arial, Trebuchet etc. Times font is not recommended New Roman and fonts with the same character width, such as Courier New . The font size is selected in such a way as to satisfy all the conditions described above. This is usually 1/12 the height of the screen or slightly less.

Color. Subtitles should be white, but not bright, slightly grayish, with a black border. A small translucent "shadow" from the subtitles is allowed.

2. Temporary parameters

The duration of the two-line subtitle. A two-line subtitle must appear on the screen for no less than 3.5 seconds and no more than 6 seconds. The latter – if each line has 35-45 characters. If the subtitle appears for less than 3.5 seconds, the viewer will not have time to read it to the end. If it is longer than 6 seconds, the subtitle will be too distracting, and the viewer may mistakenly start reading it again, thinking that the text has been updated.

Duration of one-line subtitle . A one-line subtitle (up to 50 characters) appears on the screen for less than 1.5 seconds, and no more than 3.5 seconds. The choice of these intervals is explained in the same way as in the previous point.

The length of the subtitle is one word. No matter how simple and short this word is, it must appear on the screen for at least 1.5 seconds, otherwise the viewer may not notice it.

Entry time. The subtitle should appear on the screen 0.25 seconds after the start of the corresponding cue. This way, the viewer will have time to understand which character started speaking, and move his gaze to the bottom of the screen, where the subtitles will appear.

Output time. Sometimes it happens that the text is quite long, and the character quickly said his line. Then you have to delay the subtitle on the screen already after the end of the speech. In this case, the subtitle should not stay on the screen longer than 2 seconds after the end of the speech.

Interval between subtitles. The interval between two subtitles should be at least 0.25 seconds. Only then does the viewer notice that the text of the subtitles has changed.

Dialogues, language overlap. When two characters speak at the same time, or their lines

follow each other in quick succession, they should be rendered as a two-line subtitle, with the speech of the first person always at the top.

Personnel change. When there is an abrupt change of frame showing a completely different place, it is not recommended to continue to display the cue that "happened" in the previous frame . If there is a smooth frame change, or after the frame change the camera shows the same place of action, such delays are quite acceptable.

3. Punctuation marks, font format, etc.

Three dots . If a sentence begins in one subtitle and ends in another, then at the end of the first subtitle you should put an ellipsis so that the viewer understands that the phrase is not fully spoken. An ellipsis is also placed at the beginning of the second subtitle , after which the sentence continues with a small letter; there is no space between the ellipsis and the word (so the viewer will understand that this is a continuation of an unfinished phrase).

Point. When any sentence ends, you should put a full stop. This is the easiest way to make it clear that the sentence is finished .

Dashes and hyphens. Dashes are used to indicate dialogue: at the beginning of each line there is a dash, followed by a sentence with a capital letter. A hyphen is used in accordance with the rules of the Ukrainian language, just as in other cases – a dash.

Question and exclamation marks. Required to indicate a question or an exclamation, respectively. Placed at the end of a sentence instead of a full stop. It is not recommended to put several exclamation marks/question marks in a row.

Commas, colons, semicolons. They are used in the same way as in ordinary writing. If an unfinished sentence ends with one of these signs, it is worth adding a colon to it, so that the viewer does not have unnecessary questions. For example, ",.." or ":.." The following subtitle according to the rules begins with three dots.

Brackets The translator's notes are in square brackets. That is, it is a text that is not pronounced from the screen and is not depicted in the frame as an inscription.

Italics. Italicized words spoken by someone who is not currently in the place where the action is taking place: character's thoughts, voiceover, voice over the phone, etc.

Quotation marks and italics. Quotation marks with italics indicate television and radio broadcasts, that is, when information is transmitted to several receivers at once (telephone communication, for example, does not fall into this category). The lyrics of the songs are also highlighted. Inscriptions are indicated in quotation marks, but without italics.

Register. Only abbreviations are shown in upper case.

Bold and underlined text. It is forbidden to use bold and underlined text [Kuzenko].

The coordinator, translators, editor(s), moderator(s) participate in the preparation of subtitles. The coordinator of all works with subtitles is the project manager. The coordinator organizes everything: offers work, sets tasks, checks what has been done and resolves possible conflicts between participants. Editors are connected at the next stage and carry out comprehensive editing and literary processing of the translation. Sometimes it is almost a complete rewriting of the text.

The translator has the right to appeal the editing, if he does not find mutual understanding with the editor himself, justifying his point of view. An editor does not justify his editing by default, but must provide an explanation when asked.

Profound analysis gives a reason to assert that subtitling is distinguished from other types of translation by the presence of both technical and contextual limitations. Technical restrictions are divided into formal and textual restrictions. Formal restrictions include spatio-temporal parameters: position on the screen, number of lines and symbols, font and its color, duration of the subtitle , opening and closing time, intervals between subtitles. As a consequence of having formal constraints, there are contextual constraints: elements that need to be translated, elements that need to be shortened, and optional elements that can be omitted. The length of the cue is affected by time and space, as well as reading speed, but timing is critical. Space and time constraints regulate the number of characters and lines of subtitles and their duration on the screen, which directly affects the translation features. There are certain rules that guarantee a quality subtitling product, including the translation of the linguistic and cultural aspect, the application of compression and compliance with the technical requirements of the translation.

Conclusions. Despite its many benefits, ATV as a means of intercultural communication also faces several challenges. One of the biggest challenges

is ensuring that translations are accurate and cul- turally appropriate. Translators must have a deep understanding of both the source and target lan- guages and cultures to ensure that the translation conveys the intended meaning and tone.

Another challenge is ensuring that translations are accessible to people with disabilities. This includes providing closed captioning and audio descriptions for people who are deaf or hard of hearing, as well as providing translations in sign language for people who are deaf.

In conclusion, ATV is a powerful means of intercultural communication that helps to promote cultural exchange and understanding. By translating movies, TV shows, and other forms of multimedia into multiple languages, ATV allows people from all over the world to enjoy and understand the same content, regardless of their language or cultural background. Despite the challenges involved, ATV has the potential to promote cultural diversity, preserve cultural heritage, and promote language learning, making it an essential part of intercultural communication.

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АУДІОВІЗУАЛЬНИЙ ПЕРЕКЛАД ЯК ЗАСІБ МІЖКУЛЬТУРНОЇ КОМУНІКАЦІЇ

Мета статті полягає у розгляді та дослідженні ролі аудіовізуального перекладу в міжкультурній комунікації, визначенні відповідних видів АВП, таких як: дубляж, субтитрування, озвучення. Проблеми аудіовізуального перекладу вимагають глибокого розуміння цільової мови та культури (перекладачі повинні точно передати закладений зміст і тон оригіналу, адаптуючи його до нової аудиторії); відчуття часу та ритму, і, нарешті, такий переклад є технічно складним і вимагає додаткових знань. Наприклад, для створення субтитрів потрібне спеціальне програмне забезпечення та знання вимог щодо часу та форматування.

Аудіовізуальний переклад може мати різні форми, як-от субтитри, дубляж, озвучка та аудіоопис. Субтитрування передбачає відображення перекладу аудіовмісту як тексту на екрані, а дубляж передбачає заміну оригінального

аудіо на перекладену версію. Закадровий голос передбачає додавання перекладеної аудіодоріжки поверх оригінального аудіо, а аудіоопис передбачає додавання усного опису візуального вмісту для людей із вадами зору.

Є всі підстави стверджувати, що аудіовізуальний переклад сприяє міжкультурній взаємодії, допомагає подолати культурні та мовні розриви, сприяючи обміну ідеями, знаннями та поглядами між різними культурами.

Крім того, аудіовізуальний переклад відіграє вирішальну роль у світовій індустрії розваг. Успіх багатьох фільмів, телевізійних шоу та відеозаписів залежить від їх здатності привернути увагу аудиторії з різним культурним і мовним походженням. Аудіовізуальний переклад розширює контент, роблячи його доступним широкій аудиторії.

Будучи важливим засобом міжкультурної комунікації, аудіовізуальний переклад полегшує обмін думками та сприяє культурному розумінню. Оскільки світ стає все більш взаємопов'язаним, аудіовізуальний переклад і надалі відіграватиме важливу роль у подоланні культурних і мовних бар'єрів.

Ключові слова: аудіовізуальний переклад, дубляж, субтитрування, озвучення.