

References

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LINGUISTIC SPECIFICATIONS OF ON-SCREEN SUBTITLES

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Annotation. Due to the increased demand for audio visual materials in foreign language as a main source of entertainment, translators had to come up with a more financially stable option to tackle the current issue, which we know as subtitles that prevent them to hire a group of specialists to do the dubbing or voice over. As subtitles have already become quite globally popular, the topic of their being accurate or not also arose. This leads to the linguistic analysis and norms of on-screen subtitles to be set and it will be discussed in this article explicitly.

Key words: *linguistic, parameter specification, on-screen subtitles, oral speech, information segmentation, audio visual, filtered, source.*

As Davlatova (2024) mentions that with the high demand for the entertainment means that do not require going out, also the growing interest towards foreign movies require an easier, cheaper option content developing and translation. Subtitles could be very handy in tackling this issue since they offer less amount of human involvement compared to dubbing. Diaz Cintas (2012) claims that “As with any other type of translation, subtitles are expected to provide a semantically adequate account of the original dialogue but with the added complication that they must at the same time respect the spatial and temporal specifications...”

Another feature of subtitles is that written subtitles of the words are usually shorter than the actual oral speech. The main reason behind the current change is the speed of the speech of the people on screen. As long as they speak at a medium speech when the audience could read and follow the meaning of the uttered words, the subtitles and the actual words match. However, once the speed increases it becomes impossible to demonstrate at the actual pace and comprehend the meaning at the same time. It makes the reduction a main topic for researchers and the one of the basic elements in subtitling practice (Georgakopoulou, 2010).

According to Kovacic and Bogucki (1994, 2010), there are partial and total reductions. Partial reduction, also called condensation, still keeps the original message with slight changes, while total reduction or deletion omits a part of the original source. The subtitle developers must follow the relevance principle, which enables them to keep the meaning of the message while reshaping the format in order not to delete any dietetically valuable data. In addition, when in one scene multiple people have to speak at the same time, the subtitlers face a dilemma of which one to keep and not. To minimize the amount of text to be portrayed while avoiding unnecessary cutting, the subtitles must be checked thoroughly and made incisively short.

The rhythm and the length of the original voice should be taken into consideration, knowing the fact that the audience in most cases have an access to the original source that gives them a chance to compare and later, possibly, criticize. In order to avoid this type of consequences, the subtitle developers should illustrate enough, or very close amount of text on the screen while the actors speak in their own language.

The simultaneous use of the original soundtrack and subtitles adds another layer of complexity to the translation process, particularly when translating from a language that is familiar to the audience, such as English, or from one that is closely related to it. This is because viewers may notice “obvious” differences between spoken and written texts. In order to reduce this impact, subtitlers typically translate words that are strikingly similar in the two languages while also adhering as closely as possible to the source text's

syntactic structure. This helps to maintain the same chronology of events and strengthen synchronization.

Two additional primary factors that influence the creation of subtitles are their fragmented nature—subtitles always appear one after the other—and the fact that viewers typically cannot go back and retrieve information. Even in situations where this is feasible, such as on DVDs or the Internet, it is not a natural way to watch television. Careful information segmentation is necessary to improve subtitling coherence and cohesiveness, aid viewers in reading, and support. Structuring subtitles such they are syntactically and semantically self-contained is one of the industry's golden guidelines for ensuring that viewers can understand them quickly when they appear on screen. When it is feasible, words that are closely related by logic, semantics, or syntax should be grouped together on the same line or subtitle for both line-breaking inside subtitles and spotting across subtitles. Each subtitle should ideally have a distinct structure, be clear of any unnecessary ambiguities, and function as a whole sentence on its own. This isn't always possible, though, and that's where spotting becomes important. Long, complicated words that are hard to follow should be broken up into smaller ones to avoid overloading viewers' memories.

The fact that subtitles coexist alongside the source text makes them distinct from other translational forms, but they also stand out for their asymmetrical attempt to translate spoken language into written target text. Speech can be either spontaneous or prepared, in general. Dialogue exchanges in fictional works, such as TV sitcoms and movies, attempt to appear real by emulating ordinary conversation, but in reality, they are scripted and planned by dialogue writers—a concept known as “prefabricated orality” as defined by Chaume (2004).

Regardless of the audio-visual program the subtitle developer is dealing with, the transition from spoken to written form means that some typical features of spoken language are not translated into subtitles and raises the question of whether the speech is atypical, such as accents and very colloquial lines can be effectively represented in writing. Mostly this kind of language variation is cleaned up in subtitles. Emotionally

charged language, such as profanity and other taboo expressions, are also particularly susceptible to this media migration because their effect is believed to be more offensive in writing than in speech, which in turn has led to systematic removing and tinting most of the “blind” subtitles.

According to Santamaria (2001) and Ramiere (2007) subtitling of culture-related terms is a particularly interesting and rich field of research. These words or vocabularies, also known as extra-linguistic cultural references as Pedersen calls (2007), refer to people, gastronomy, customs, places and organizations located in the cultural capital of the other and may be completely unknown targeted audience. The strategies available to deal with these vary widely, from literal representation to full entertainment, although the former seems to be most common for subtitles - especially when working in English - to avoid conflicts between audio tracks/images and written text. Ignoring the translational wisdom of such an approach, it certainly raises questions about the effect of subtitling in the dissemination and implementation of certain concepts and realities in other cultural communities. Commercial forces and colonial practices cannot be excluded from this discussion, and what is foreign to the host culture at a given moment can easily become ordinary after repeated exposure through translation.

This British/American spread is further accentuated in the media industry by the widespread practice of using English as a back language to translate from so-called minority languages into others. This is a fairly common way of handling with Japanese anime, for example. Subtitles offer either an English translation of dialogue or a set of primary English subtitles, instead of the original Japanese music (see O’Hagan, this volume). Errors and misunderstandings in the English translation are likely to be repeated in other languages, and nuances and interpretations will be filtered through the English language. Little research has been done on the effects of this practice. This practice seriously reduces the linguistic richness of AVT, obscures the identity and integrity of the true “source” text and its real relationship to the target text, and is seen by many ethically dubious. In the audiovisual

world, the reality is that most programs are originally English, and even programs translated into other languages are translated from English.

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SUBTITLES: THEIR TYPES AND THE RESEARCH WORK IN THE FIELD

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***Annotation.** The ability of audiovisual material to quickly spread, its attractiveness, and its potential to reach vast audiences worldwide—traditionally mostly through television and film, but increasingly through other mediums as well—make it feasible for it to do so mobile devices and the Internet. Naturally, the creation, dissemination, and consumption of information among individuals who may speak various languages in the same area or in different regions of the world are all involved in this fundamental need for communication. There are several types of subtitles based on their usage and nature which is going to be discussed in this article further.*

***Key words:** subtitles, pop-on and pop-up subtitles, pre-recorded, offline subtitles, subtitling for the deaf and hard of hearing, translation, literacy.*