

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

References

1. Bogucki, Lucasz. 2004. A Relevance Framework for Constraints on Cinema Subtitling, Lodz: University of Lodz.
2. Davlatova, Oltinoy. 2024. Technical specifications of on-screen subtitles. Tashkent, Uzbekistan.
3. Diaz Cintas, Jorge (ed.). 2008. The Didactics of Audiovisual Translation. Amsterdam & Philadelphia: John Benjamins.
4. Diaz Cintas, Jorge. 2012. Subtitling: theory, practice and research.
5. Diaz Cintas, Jorge & Remael, Aline. 2007. Audiovisual Translation: Subtitling.
6. Georgakopoulou, Panayota. 2010. Reduction Levels in Subtitling: DVD-Subtitling: A Convergence of Trends, Saarbrücken: Lambert Academic Publishing.
7. Gottlieb, Henrik. [1998] 2001. “Subtitling”. In Routledge Encyclopedia of Translation Studies, Mona Baker (ed.), London & New York: Routledge.
8. Kovacic, Irena.1994. “Relevance as a Factor in Subtitling Reductions”, in Cay Dollerup and Annette Lindegaard (eds) Teaching Translation and Interpreting 2, Amsterdam and Philadelphia: John Benjamins.
9. Marleau, Lucien. 1982. “Les sous-titres... un mal nécessaire”. Meta 27.
10. Titford, Christopher. 1982. “Sub-titling: constrained translation”. Lebende Sprachen 27.

SUBTITLES: THEIR TYPES AND THE RESEARCH WORK IN THE FIELD

Oltinoy DAVLATOVA
UZSWLU, ESL teacher

***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.*

Pop-on or pop-up subtitles, which can appear anywhere on the screen as a block and stay visible for a set amount of time before disappearing to make way for a new subtitle, are frequently used in pre-recorded television shows. In contrast, roll-up or scroll subtitling is used for live events. This technique involves having the words appear from left to right, and when a line is filled, it scrolls up to make room for another line, erasing the top line to make room for a new bottom line. While the information is presented more quickly thanks to this constant rolling up, reading becomes more challenging as a result.

From a technical point of view, subtitles are open when they are an integral part of the audiovisual program, usually burned into the images and cannot be turned off, like in the cinema. The opposite is subtitling, which is not an integral part of the program and can be added to the program at the request of the viewer, as is the case that happens with one of the traditional sources of data storing that is called DVDs.

Combining subtitles with images has evolved considerably over the years (Ivarsson and Carroll 1998: 12–19), and laser and electronics are the main methods today. The first involves burning subtitles onto celluloid, the second projects the subtitles onto a screen without damaging the original copy and is widely used at film festivals. While subtitles created (semi) live, real-time, or online are created at the same time as the program is being broadcast, pre-prepared or offline subtitles are created in advance of the program's release. Real-time subtitling has traditionally been accomplished through stenotyping or a group of subtitle developers using two keyboards. Nevertheless, current technological Recent advancements have made speech recognition-based subtitling, also referred to as respeaking, one of the industry's preferred methods for producing live subtitles. This is because it enables broadcasters to more affordably provide more subtitles for their hard-of-hearing viewers. Respeaking is a relatively new topic with significant research potential that is gaining attention in the academic and professional worlds (Eugeni 2008; Romero-Fresco 2011).

Linguistically speaking, intralingual subtitles - also referred to as captions in American English are produced in the same language as the audiovisual program's speech. Conversely, interlingual subtitles necessitate the translation of the spoken or

written translation of the original program's message into another language. The last group includes bilingual subtitles, which are often generated in regions where two or more languages are spoken, such as Belgium (Flemish and French). However, in an effort to draw in a larger audience, bilingual subtitles are also frequently used in international film festivals.

Subtitling for the Deaf and Hard of Hearing (SDH) is the most well-known form of intralingual subtitles, and it is primarily intended for audiences who have hearing impairments. Insofar as they ensure that individuals with sensory impairments have greater access to audiovisual programming, they can be considered a social integration tool. Although they use many of the same features as standard interlingual subtitling, they also use some unique characteristics, and their output is regulated by law in many countries (de Linde and Kay 1999; Neves 2005). They can, for example, alter their color in response to the speaker or the emphasis placed on particular words within the same subtitle. They can also be used to identify speakers through labels. Subtitles can be positioned left or right to make it easier to identify speakers or to show the source of a particular sound. Some subtitles support several speakers on a single line and consist of three or even four lines. Not only did they replicate the discourse of the speaker, but they also include details like sounds (such as footsteps on a stairway or knocks on a door), music (such as song titles and lyrics), and intonation (such as mouthing and yelling) that deaf individuals cannot understand from the soundtrack. SDH has had remarkable development in recent years across all media, including the online, due to increased societal awareness. Along with a greater turnover, several TV stations are subtitling all of their content, and movie theaters are hosting exclusive screenings for SDH has also transcended language borders to assist the hearing challenged, and interlingual subtitling for these audiences is now possible on certain DVDs.

The early research in the topic was few and dispersed over a variety of media, including newspapers, weekly magazines, translation journals, and cinema. Some manuscripts were also circulated among experts in the field but were never published. This material's dispersion not only facilitates bibliographical searches into the early not

only is it difficult to understand, but it also indicates that many academics completed their job without being aware of the prior research conducted in the area. Even if this particular circumstance is no longer relevant, we still don't have a good subtitling history that explores the artistic and communicative aspects of early subtitles as well as intertitles.

Subtitling was a relatively unknown field of study until the end of the twentieth century, when it experienced a remarkable boom due to the exponential proliferation and distribution of audiovisual materials in our society, despite being a professional practice that dates back to the very beginnings of cinema. The audiovisual industry has been a fertile ground for a flurry of activity in academic studies since the mid-1990s, with the core being subtitling. In addition to becoming a more popular profession, subtitling has experienced significant growth due in large part to the digital revolution. Numerous conferences and events, numerous PhD dissertation defenses, and the publication of monographs and collective volumes on the subject have all contributed to this development.

The somewhat slow start of subtitling may be attributed to a number of factors, including the practical challenge of dealing with multimedia materials and the fact that translation study has traditionally been focused on printed texts for many years. For some, subtitling is insufficient to being translation proper because to the different temporal and spatial constraints that affect the final product, and they call it adaptation—a mindset that has historically impeded scholarly collaborations. Fortunately, things have turned around in recent years as the concept of translation has become more inclusive and flexible, allowing it to accept a wider range of empirical realities instead of dismissing practices that do not fit into an archaic, corseted notion of a term that was coined many centuries ago, before the invention of the computer, television, or movie theater.

Over the past several decades, there has been a significant shift in the relevance and visibility of subtitles due to the increasing number of young and innovative researchers focusing their attention on the study of audiovisual programs. While the primary purpose of subtitling is still to facilitate the distribution of audiovisual content

across language groups, its influence on the number of spectators is getting more and larger. The fields of localization and multimedia translation - such as video games - and accessibility - such as audio description for the blind and partly sighted and subtitles for the deaf and hard of hearing - have discovered a way to work together with subtitles. This has opened up new avenues for audiences and untapped potential in the audiovisual communication space. The prospects are equally immense from the perspectives of the researcher and the trainer.

Under the influence of the so-called cultural turn, study subjects are hesitantly expanding to include the culturally embeddedness of subtitling. Cinema, although reflecting reality, also warps it through the use of particular images and cliches that shape viewers' perceptions of the outside world. Audiovisual products, including films, are one AVT allows such ideas to spread to other cultures unfamiliar with the language of the original production. Stereotypes, commonplaces, and altered opinions about social categories (blacks, women, gays, and religious minorities) are transmitted through this major medium. To completely comprehend the function that subtitling plays in our society, research on how the language used in the (translated) conversation influences or is impacted by social constructions like race, class, gender, and economic standing is required.

Both in the original language and the translated form, words have great power and may be dangerously simple to manipulate. The world's recent geopolitical events have cruelly demonstrated that information manipulation and abuse is not limited to totalitarian, anti-democratic governments or something that happened in the past. The action of Translation is never neutral, and the idealized idea of it serving as a bridge across cultures has to be drastically revised because it has repeatedly been shown to accentuate disparities and reinforce false stereotypes, demolishing the very bridges it was meant to establish.

Literacy is another of the added values of subtitling, as an ever-increasing number of migrants round the world may be learning the language of their host countries by

watching subtitled programmes on television, DVDs or the Internet. Also, subtitles make reading easier. Children will find their native tongue both enjoyable and informative.

References

1. De Linde, Zoe and Kay, Neil (1999) *The Semiotics of Subtitling*, Manchester: St Jerome.
2. Diaz Cintas, Jorge (ed.). 2008. *The Didactics of Audiovisual Translation*. Amsterdam & Philadelphia: John Benjamins.
3. Diaz Cintas, Jorge. 2012. *Subtitling: theory, practice and research*.
4. Diaz Cintas, Jorge & Remael, Aline. 2007. *Audiovisual Translation: Subtitling*.
5. Eugeni, Carlo (2008) *La sottotitolazione in diretta TV analisi strategica del rispeakeraggio verbatim di BBC News*, PhD thesis, University Federico II, Naples.
6. Georgakopoulou, Panayota. 2010. *Reduction Levels in Subtitling: DVD-Subtitling: A Convergence of Trends*, Saarbrücken: Lambert Academic Publishing.
7. Gottlieb, Henrik. [1998] 2001. "Subtitling". In *Routledge Encyclopedia of Translation Studies*, Mona Baker (ed.), London & New York: Routledge.
8. Ivarsson, Jan and Carroll, Mary (1998) *Subtitling*, Simrishamn: TransEdit.
9. Kovacic, Irena. 1994. "Relevance as a Factor in Subtitling Reductions", in Cay Dollerup and Annette Lindegaard (eds) *Teaching Translation and Interpreting 2*, Amsterdam and Philadelphia: John Benjamins.
10. Marleau, Lucien. 1982. "Les sous-titres... un mal nécessaire". *Meta* 27.
11. Neves, Josélia (2005) *Audiovisual Translation: Subtitling for the Deaf and Hard-of-Hearing*, PhD thesis, Roehampton University, London.

YURIDIK DISKURSNING LINGVOKOGNITIV TADQIQI

Umidaxon ChORShAMBIYEVA

Termiz Iqtisodiyot va Servis universiteti o'qituvchisi

Annotatsiya. Maqola yuridik diskursning lingvokognitiv tadqiqiga bag'ishlangan bo'lib, kognitiv aspektga kiritilgan usullardan foydalangan holda mazkur diskursning muammolarini hal etilishini o'z ichiga oladi. Bu esa, o'z navbatida, lingvistik hodisalarni kognitiv jihatdan o'rganish uchun asos bo'lib xizmat qiladi.

Kalit so'zlar: kognitiv jihat, kognitiv tamoyil, kognitiv yondashuv, idrok etish, diskurs, konstruktiv tanqid.