

SCIENCE
PROBLEMS.UZ

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Актуальные проблемы социальных и гуманитарных наук

Ijtimoiy-gumanitar fanlarning dolzarb muammolari

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2025

SCIENCEPROBLEMS.UZ

**IJTIMOIIY-GUMANITAR FANLARNING
DOLZARB MUAMMOLARI**

№ 6 (5) – 2025

**АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО-
ГУМАНИТАРНЫХ НАУК**

ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES

TOSHKENT-2025

BOSH MUHARRIR:

Isanova Feruza Tulqinovna

TAHRIR HAY'ATI:

07.00.00- TARIX FANLARI:

Yuldashev Anvar Ergashevich – tarix fanlari doktori, siyosiy fanlar nomzodi, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Mavlanov Uktam Maxmasabirovich – tarix fanlari doktori, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Xazratkulov Abror – tarix fanlari doktori, dotsent, O'zbekiston davlat jahon tillari universiteti.

Tursunov Ravshan Normuratovich – tarix fanlari doktori, O'zbekiston Milliy Universiteti;

Xolikulov Axmadjon Boymahmatovich – tarix fanlari doktori, O'zbekiston Milliy Universiteti;

Gabrielyan Sofya Ivanovna – tarix fanlari doktori, dotsent, O'zbekiston Milliy Universiteti.

Saidov Sarvar Atabullo o'g'li – katta ilmiy xodim, Imom Termiziy xalqaro ilmiy-tadqiqot markazi, ilmiy tadqiqotlar bo'limi.

08.00.00- IQTISODIYOT FANLARI:

Karlibayeva Raya Xojabayevna – iqtisodiyot fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Nasirxodjayeva Dilafruz Sabitxanovna – iqtisodiyot fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Ostonokulov Azamat Abdukarimovich – iqtisodiyot fanlari doktori, professor, Toshkent moliya instituti;

Arabov Nurali Uralovich – iqtisodiyot fanlari doktori, professor, Samarqand davlat universiteti;

Xudoyqulov Sadirdin Karimovich – iqtisodiyot fanlari doktori, dotsent, Toshkent davlat iqtisodiyot universiteti;

Azizov Sherzod O'ktamovich – iqtisodiyot fanlari doktori, dotsent, O'zbekiston Respublikasi Bojxona instituti;

Xojayev Azizxon Saidaloxonovich – iqtisodiyot fanlari doktori, dotsent, Farg'ona politexnika instituti

Xolov Aktam Xatamovich – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Shadiyeva Dildora Xamidovna – iqtisodiyot fanlari bo'yicha falsafa doktori (PhD), dotsent v.b, Toshkent moliya instituti;

Shakarov Qulmat Ashirovich – iqtisodiyot fanlari

nomzodi, dotsent, Toshkent axborot texnologiyalari universiteti

09.00.00- FALSAFA FANLARI:

Hakimov Nazar Hakimovich – falsafa fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Yaxshilikov Jo'raboy – falsafa fanlari doktori, professor, Samarqand davlat universiteti;

G'aybullayev Otabek Muhammadiyevich – falsafa fanlari doktori, professor, Samarqand davlat chet tillar instituti;

Saidova Kamola Uskanbayevna – falsafa fanlari doktori, "Tashkent International University of Education" xalqaro universiteti;

Hoshimxonov Mo'min – falsafa fanlari doktori, dotsent, Jizzax pedagogika instituti;

O'roqova Oysuluv Jamoliddinovna – falsafa fanlari doktori, dotsent, Andijon davlat tibbiyot instituti, Ijtimoiy-gumanitar fanlar kafedrasini mudiri;

Nosirxodjayeva Gulnora Abdukaxxarovna – falsafa fanlari nomzodi, dotsent, Toshkent davlat yuridik universiteti;

Turdiyev Bexruz Sobirovich – falsafa fanlari bo'yicha falsafa doktori (PhD), dotsent, Buxoro davlat universiteti.

10.00.00- FILOLOGIYA FANLARI:

Axmedov Oybek Saporbayevich – filologiya fanlari doktori, professor, O'zbekiston davlat jahon tillari universiteti;

Ko'chimov Shuxrat Norqizilovich – filologiya fanlari doktori, dotsent, Toshkent davlat yuridik universiteti;

Hasanov Shavkat Ahadovich – filologiya fanlari doktori, professor, Samarqand davlat universiteti;

Baxronova Dilrabo Keldiyorovna – filologiya fanlari doktori, professor, O'zbekiston davlat jahon tillari universiteti;

Mirsanov G'aybullo Qulmurodovich – filologiya fanlari doktori, professor, Samarqand davlat chet tillar instituti;

Salaxutdinova Musharraf Isamutdinovna – filologiya fanlari nomzodi, dotsent, Samarqand davlat universiteti;

Kuchkarov Raxman Urmanovich – filologiya fanlari nomzodi, dotsent v/b, Toshkent davlat yuridik universiteti;

Yunusov Mansur Abdullayevich – filologiya fanlari nomzodi, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Saidov Ulugbek Aripovich – filologiya fanlari nomzodi, dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi.

12.00.00- YURIDIK FANLAR:

Axmedshayeva Mavlyuda Axatovna – yuridik fanlar doktori, professor, Toshkent davlat yuridik universiteti;

Muxitdinova Firyuza Abdurashidovna – yuridik fanlar doktori, professor, Toshkent davlat yuridik universiteti;

Esanova Zamira Normurotovna – yuridik fanlar doktori, professor, O'zbekiston Respublikasida xizmat ko'rsatgan yurist, Toshkent davlat yuridik universiteti;

Hamroqulov Bahodir Mamasharifovich – yuridik fanlar doktori, professor v.b., Jahon iqtisodiyoti va diplomatiya universiteti;

Zulfiqorov Sherzod Xurramovich – yuridik fanlar doktori, professor, O'zbekiston Respublikasi Jamoat xavfsizligi universiteti;

Xayitov Xushvaqt Saparbayevich – yuridik fanlar doktori, professor, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Asadov Shavkat G'aybullayevich – yuridik fanlar doktori, dotsent, O'zbekiston Respublikasi Prezidenti huzuridagi Davlat siyosati va boshqaruvi akademiyasi;

Ergashev Ikrom Abdurasulovich – yuridik fanlari doktori, professor, Toshkent davlat yuridik universiteti;

Utemuratov Maxmut Ajimuratovich – yuridik fanlar nomzodi, professor, Toshkent davlat yuridik universiteti;

Saydullayev Shaxzod Alixanovich – yuridik fanlar nomzodi, professor, Toshkent davlat yuridik universiteti;

Hakimov Komil Baxtiyarovich – yuridik fanlar doktori, dotsent, Toshkent davlat yuridik universiteti;

Yusupov Sardorbek Baxodirovich – yuridik fanlar doktori, professor, Toshkent davlat yuridik universiteti;

Amirov Zafar Aktamovich – yuridik fanlar doktori (PhD), O'zbekiston Respublikasi Sudyalari oliy

kengashi huzuridagi Sudyalari oliy maktabi;

Jo'rayev Sherzod Yuldashevich – yuridik fanlar nomzodi, dotsent, Toshkent davlat yuridik universiteti;

Babadjanov Atabek Davronbekovich – yuridik fanlar nomzodi, professor, Toshkent davlat yuridik universiteti;

Normatov Bekzod Akrom o'g'li — yuridik fanlar bo'yicha falsafa doktori, Toshkent davlat yuridik universiteti;

Rahmatov Elyor Jumaboyevich — yuridik fanlar nomzodi, Toshkent davlat yuridik universiteti;

13.00.00- PEDAGOGIKA FANLARI:

Xashimova Dildarxon Urinboyevna – pedagogika fanlari doktori, professor, Toshkent davlat yuridik universiteti;

Ibragimova Gulnora Xavazmatovna – pedagogika fanlari doktori, professor, Toshkent davlat iqtisodiyot universiteti;

Zakirova Feruza Maxmudovna – pedagogika fanlari doktori, Toshkent axborot texnologiyalari universiteti huzuridagi pedagogik kadrlarni qayta tayyorlash va ularning malakasini oshirish tarmoq markazi;

Kayumova Nasiba Ashurovna – pedagogika fanlari doktori, professor, Qarshi davlat universiteti;

Taylanova Shoxida Zayniyevna – pedagogika fanlari doktori, dotsent;

Jumaniyozova Muhayyo Tojiyevna – pedagogika fanlari doktori, dotsent, O'zbekiston davlat jahon tillari universiteti;

Ibraximov Sanjar Urunbayevich – pedagogika fanlari doktori, Iqtisodiyot va pedagogika universiteti;

Javliyeva Shaxnoza Baxodirovna – pedagogika fanlari bo'yicha falsafa doktori (PhD), Samarqand davlat universiteti;

Bobomurotova Latofat Elmurodovna — pedagogika fanlari bo'yicha falsafa doktori (PhD), Samarqand davlat universiteti.

19.00.00- PSIXOLOGIYA FANLARI:

Karimova Vasila Mamanosirovna – psixologiya fanlari doktori, professor, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Hayitov Oybek Eshboyevich – Jismoniy tarbiya va sport bo'yicha mutaxassislarni qayta tayyorlash va malakasini oshirish instituti, psixologiya fanlari doktori, professor

Umarova Navbahor Shokirovna– psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti, Amaliy psixologiyasi kafedrasini mudiri;

Atabayeva Nargis Batirovna – psixologiya fanlari doktori, dotsent, Nizomiy nomidagi Toshkent davlat pedagogika universiteti;

Shamshetova Anjim Karamaddinovna – psixologiya fanlari doktori, dotsent, O'zbekiston davlat jahon tillari universiteti;

Qodirov Obid Safarovich – psixologiya fanlari doktori (PhD), Samarkand viloyat IIB Tibbiyot bo'limi psixologik xizmat boshlig'i.

22.00.00- SOTSILOGIYA FANLARI:

Latipova Nodira Muxtarjanovna – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti kafedra mudiri;

Seitov Azamat Po'latovich – sotsiologiya fanlari doktori, professor, O'zbekiston milliy universiteti;

Sodiqova Shohida Marxaboyevna – sotsiologiya fanlari doktori, professor, O'zbekiston xalqaro islom akademiyasi.

23.00.00- SIYOSIY FANLAR

Nazarov Nasriddin Ataqulovich –siyosiy fanlar doktori, falsafa fanlari doktori, professor, Toshkent arxitektura qurilish instituti;

Bo'tayev Usmonjon Xayrullayevich –siyosiy fanlar doktori, dotsent, O'zbekiston milliy universiteti kafedra mudiri.

OAK Ro'yxati

Mazkur jurnal Vazirlar Mahkamasi huzuridagi Oliy attestatsiya komissiyasi Rayosatining 2022-yil 30-noyabrda 327/5-son qarori bilan tarix, iqtisodiyot, falsafa, filologiya, yuridik va pedagogika fanlari bo'yicha ilmiy darajalar yuzasidan dissertatsiyalar asosiy natijalarini chop etish tavsiya etilgan ilmiy nashrlar ro'yxatiga kiritilgan.

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Muassis: “SCIENCEPROBLEMS TEAM”
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MUNDARIJA

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AUDIOVISUAL TRANSLATION: SUBTITLING AND DUBBING CHALLENGES

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Abstract. This article examines the field of Audiovisual Translation (AVT), focusing on its two primary modes: subtitling and dubbing as essential tools for cross-cultural communication in the age of global media. AVT tackles the problem of translating content intended to be both seen and heard, in contrast to traditional translation, which focuses mostly on written texts. Dubbing and subtitling are the two main AVT modalities, and each provides a unique method for overcoming language obstacles in visual media. The goal of dubbing is to substitute translated speech for the original dialogue while making sure the performers' tone and lip movements are reflected in the new discourse. On the other hand, subtitling, which appears at the bottom of the screen and provides a condensed textual translation of the spoken words, frequently necessitates extensive compression because of time and space constraints. The article examines the particular difficulties, technological limitations, and cultural factors associated with each approach, emphasizing how each contributes to the accessibility of audiovisual content for a range of international audiences. By looking at several translation methods, the study highlights how AVT is changing in reaction to new technology and how important it is becoming for cross-cultural communication in an increasingly globalized media environment.

Keywords: interpretation, technological progress, sign language translation, audiovisual translation, translator, polysemantic unity, subtitles, dubbing, adaption.

AUDIOVIZUAL TARJIMA: SUBTITRLASH VA DUBLYAJ QIYINCHILIKLARI

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Annotatsiya. Ushbu maqola audiovizual tarjima (AVT) sohasini o'rganadi va uning asosiy ikki turi subtitrlash va dublyajni global media davrida madaniyatlararo muloqotni ta'minlovchi muhim vositalar sifatida tahlil qiladi. AVT bir vaqtning o'zida ko'rish va eshitish uchun mo'ljallangan kontentni tarjima qilish muammosini hal qiladi; bu jihati bilan u an'anaviy, asosan yozma matnlarni qamrab oluvchi tarjimadan farq qiladi. Dublyaj va subtitrlash AVTning asosiy shakllari bo'lib, har biri vizual mediada til to'siqlarini yengib o'tishning o'ziga xos usullarini taqdim etadi. Dublyaj bu asl ovoyni tarjima qilingan nutq bilan almashtirish bo'lib, bunda aktyorlarning lab harakatlari va

ohangiga moslikka alohida e'tibor qaratiladi. Subtitrlash esa, ekran pastki qismida paydo bo'ladigan va so'zlangan matnning qisqartirilgan yozma tarjimasini ifodalaydi; bu tur, vaqt va makon cheklovlari tufayli ko'pincha kuchli qisqartirishlarni talab qiladi. Maqolada har ikki uslub bilan bog'liq texnik, madaniy va tarjimaviy qiyinchiliklar ko'rib chiqiladi hamda ularning xalqaro auditoriyalar uchun audiovizual kontentni ommalashtirishdagi o'rni ta'kidlanadi. Shuningdek, maqola zamonaviy texnologiyalarning ta'sirida AVT qanday rivojlanib borayotgani va u global axborot makonida madaniyatlararo aloqaning ajralmas qismiga aylanganini yoritib beradi.

Kalit so'zlar: tarjima, texnologik taraqqiyot, imo-ishora tili tarjimasini, audiovizual tarjima, tarjimon, ko'p ma'nolilik, subtitrlar, dublyaj, moslashtirish.

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Introduction. Audiovisual translation as a popular direction of modern translation practice. In the conditions of modern scientific and technological progress, almost every area of life is constantly being transformed, and translation activity is also in constant dynamics. One of the most well-liked and rapidly expanding areas of translation activity today is audiovisual translation, which has been made feasible by the advancement of information technology.

It is necessary for the interpreter to be capable of both simultaneous and consecutive interpretation. In the first of these, the interpreter listens to the entire speaker's remarks, or at least a key portion of them, and then uses the notes they took while listening to reconstruct the speech; in this way, the interpreter is speaking to the original speaker in succession. Some speakers would rather speak for a few lines and then ask someone to translate. The interpreter may be able to recreate the entire speech using their recollection alone and without the need of notes [11]. The translation of different kinds of movies (documentaries, animated series, TV shows, etc.), television newscasts with sign language interpretation, theatrical productions, and online videos is known as audiovisual translation. Audiovisual translation focuses on the practices, processes and products that are involved in or result from the transfer of multimodal and multi-medial content across languages and cultures. Audiovisual texts are multimodal inasmuch as their production and interpretation relies on the combined deployment of a wide range of semiotic resources or modes [2; 118 p], including language, image, music, colour and perspective

Literature review and methodology. Audiovisual translation is frequently equated with standard film translation, which is incorrect because film translation primarily entails translating feature and animated films and television shows. A greater proportion of translations of works from the creative television and cinema industries are included in audiovisual translation [7; 289 p].

Since audiovisual translation was regarded as a form of literary, oral, or simultaneous translation, it was occasionally only taken into consideration as a component of written speech. The idea that audiovisual translation is only a form of adapted translation rather than a distinct translation style may also be found in certain publications.

Audiovisual translation also implies adherence to the principle of dynamic equivalence. This principle's main idea is that dynamic factors must be considered while translating audiovisual content, and the translation itself must match the different components of the original language. The notion of skopos, which emphasizes not just text translation but also the accomplishment of a certain objective that the translator faces from the outset of his labor, must also be considered when performing the audiovisual translation process. For instance, the translator must not only translate the content but also synchronize it while interpreting TV shows and movies. Given that words in a foreign language and the target language might have

entirely different structures, this can occasionally seem like a very challenging undertaking [14; 92 p].

Additionally, audiovisual translation entails utilizing four distinct information streams: nonverbal audio, nonverbal images, spoken audio (e.g., character conversation); spoken video sequence (e.g., captions, subtitles). For instance, the translator must not only translate the content but also synchronize it while interpreting TV shows and movies. Given that words in a foreign language and the target language can have entirely different structures, this can occasionally seem like a very challenging undertaking. Moreover, audiovisual translation entails utilizing four distinct information streams: nonverbal audio, nonverbal images, spoken audio (e.g., character dialogue); spoken video sequence (e.g., captions, subtitles).

As a result, when translating the text, the translator must consider all information flows and, if required, modify them to fit the circumstances of each series. Because each row's translation has specific operational circumstances, the task proves to be rather complicated. The person who receives the audiovisual piece simultaneously functions as a reader, listener, and viewer. This is how information is received from multiple sources and processed at different levels to get the end result.

It is also possible to render sight translation with varying degrees of care. Giving pupils 10 minutes or so to go over a chapter and get the vocabulary ready would be an example of an unstressful sight translation. Eliminating the preparatory time and asking the learner to start translating right away without even reading the material would be a more taxing exercise. When documents are sent to the court interpreter for instant translation in front of the judge, this is frequently done [12]. Thus, audiovisual translation can be defined as the process of creating polysemantic unity in the target language, based on polysemantic unity in the original language, but in such a way that these unities are equivalent.

Audiovisual translation (AVT) is the adaptation of multimedia and audiovisual content from one language to another. It covers a range of media types including films, television programs, video games, and digital content. The six primary features of audiovisual translation are as follows:

- a) **Speech:** The foundation of audiovisual material is speech. The content, however, is more than just the words. An immersive experience is produced by the dialogue's tone, emotion, and details. For example, while translating from Korean to English, complicated honorifics may be lost.
- b) **Changing source materials:** AVT entails translating a variety of genres, each with its own language, style, and conventions, such as horror films, children's programs, or commercials. Translators must accurately interpret cultural references, maintain the proper tone and mood, accommodate a variety of audiences, and follow rules and regulations related to the subject.
- c) **Multimedial nature:** Because audiovisual texts incorporate a variety of semiotic modes, such as voice, writing, sound effects, music, and images, they are multimodal. As a result, the translator must take into account each of these modes when translating.
- d) **Multilingual elements:** AVT entails translating conversation, songs, on-screen text, and occasionally even ambient or background noise in the source language.

- e) **Synchronization:** The translated text needs to adhere to the original video's timing and space restrictions. In subtitling, for instance, the text must appear and fade in time with the audio.
- f) **Variety of AVT modes:** AVT comes in a number of forms, each with unique traits and difficulties. Subtitling, dubbing, voice-over, and audio description are some of the more popular kinds.
- g) **Adaption:** Compared to other translation methods, AVT frequently necessitates greater adaption. To make the content interesting and comprehensible for a different cultural audience, the translator might need to make some adjustments. This may entail modifying humor, cultural references, and other context-specific elements [1; 11 p].

As you can see, an audiovisual translator's responsibilities extend beyond simply knowing a language's fundamental vocabulary and syntax. They must also be familiar with the specialist terminology and colloquial idioms of the language. This is particularly critical when translating media such as TV shows or movies, when the audiovisual translator must expertly convey humor, sarcasm, and even potentially unpleasant language.

Results and discussions: AVT has several subfields each with its own methods and considerations. Here are some of the most common AVT types:

Subtitling is the most common and well-studied type of audiovisual translation. Subtitles are text accompaniment of a video sequence that duplicates or complements the audio track. When working with this type of translation, the translator's main problem is external limitations. External limitation lies in the allocation of a certain number of lines and characters for translation. Subtitling began in 1903 when Uncle Tom's Cabin, the first motion picture to use subtitles, introduced the idea of written translations showing on screen. Subtitles were referred to as intertitles back then. However, The Jazz Singer (1929), which had French subtitles, was the first movie to use sound in motion pictures. Since then, developments in technology have fundamentally altered the production and presentation of subtitles, improving efficiency and adaptability to contemporary viewing platforms. A professional linguist known as a **subtiter** is in charge of translating spoken dialogue into a target language while maintaining the original speech's context, meaning, and tone. "The eye reads slower than the ear hears" as Montreal translator Robert Grey effectively puts it. This implies that the spoken words must be condensed by the subtiter without losing their significance. Their task is to strike a balance between accuracy and brevity, making sure that the subtitle matches the spoken dialogue's speed while appearing on screen at the appropriate moment and remaining visible long enough for viewers to read. The text at the bottom of the screen that has been translated into the target language is called a **subtitles**. Subtitles are supposed to appear and disappear in time with the conversation; if they don't, or stay on screen after the shot has changed, that is bad practice.

According to **Pavesi**, the definition of subtitles remains a subject of academic debate, primarily because subtitling embodies a target-oriented approach its core function being to ensure that the target audience fully comprehends the audiovisual content, even if that comes at the expense of source-text fidelity or cultural nuance.

One of the reasons behind the difficulty in clearly defining subtitles from a translational standpoint is their high technical specificity. As noted by **Paolinelli** and **Di Fortunato** [13; 123 p], subtitling involves strict conventions related to timing, line length, and screen space. Each

subtitle must typically consist of no more than two lines, with a maximum of 35–40 characters per line, including spaces and punctuation. Moreover, a subtitle should not remain visible on screen for more than four seconds, depending on the scene's duration. These constraints are designed to maintain readability, yet they often force the subtitler to drastically condense dialogue, which may result in the loss of dramatic nuance particularly in scenes with fast-paced or overlapping speech. According to Paolinelli and Di Fortunato [13], reading subtitles inevitably means that viewers may miss part of the on-screen action, which can reduce the immersive quality of the viewing experience. Despite these limitations, subtitling has clear practical advantages. It is more cost-effective and time-efficient compared to dubbing. According to industry observations, subtitling requires less equipment, fewer professionals, and significantly less post-production time. Unlike dubbing which involves script adaptation, voice actor performance, lip-syncing, and studio recording subtitling bypasses several stages, thus accelerating the delivery of translated media content. Furthermore, subtitles serve an important role in preserving elements of spoken language.

As **Perego** [17] explains, subtitling attempts to reproduce the colloquial or dialectal features of oral language in written form, while still adhering to formal conventions. This balance between orality and textual discipline is a defining feature of subtitles. Beyond its communicative function, subtitling is increasingly recognized as a pedagogical tool. It can support second language acquisition by providing simultaneous access to both the source and target languages. Learners are able to observe language use in context, verify meanings immediately, and expand their lexical knowledge more efficiently. This makes subtitling not only a mode of translation but also a valuable linguistic and educational resource.

According to **Nikolic** [12], subtitling has contributed significantly to fostering linguistic openness and improving foreign language proficiency in regions where this translation mode is traditionally practiced. This is largely due to the fact that viewers are exposed simultaneously to both the original audio and the written translation, which not only aids comprehension but also facilitates incidental language learning. Subtitling enables audiences to listen to the authentic dialogue while reading its equivalent in the target language, typically positioned at the bottom of the screen. Furthermore, it serves a broader function by also translating written elements within the visual frame such as signs, letters, or written dialogue which is particularly useful in dubbing-dominant countries like Spain, where such translations do not interfere with dubbed speech.

Henrik Gottlieb [8], a prominent subtitling scholar from the University of Copenhagen, has defined subtitling as a form of “diagonal translation”, as it navigates between spoken and written modes, maintaining both temporal synchronization and textual economy. In one of the earliest scholarly treatments of the subject, Gottlieb described subtitling as an “amphibian practice” that both flows with the speech and intermittently “jumps” onto the screen, giving viewers a “bird’s-eye view” of the action. From his perspective, subtitling is a more transparent and honest method of translation than dubbing, though also more visually intrusive, as the text coexists with the imagery.

Building on Juliane House’s translation typology, **Gottlieb** [8] classifies subtitling as an overt translation, wherein the translation process is visible and acknowledged by the audience. In contrast to dubbing, which often seeks to mask the fact that the dialogue has been translated, subtitling preserves the authenticity of the original voice and context. However, as **Chaume** [3]

observes, despite its widespread practical application, subtitling has historically received less scholarly attention than dubbing within the field of audiovisual translation (AVT). Nonetheless, growing interest in this area is evident in recent academic contributions that examine subtitling from diverse perspectives, across different regions, and for varied purposes. For example, **Nazaret Fresno** and **Kataryna Sepielak** have investigated the influence of subtitle speed on audience comprehension. Their research compares industry guidelines with academic recommendations, revealing that the latter often propose at least three differing approaches to subtitle timing and pacing. Their findings emphasize the need to reconcile practical constraints with viewer cognition and comfort. Based in the United States – a country where both translation studies and AVT have traditionally held a marginal academic position **Fresno** and **Sepielak** highlight that, in addition to internal standards used by media giants like Netflix and BBC, many countries have established national subtitling regulations. For instance, Spain, France, the UK, Australia, Canada, and the US all maintain their own standards, although they vary in terms of technical parameters, accessibility requirements, and cultural sensitivity. These insights, supported by multiple researchers, underscore the complexity and evolving nature of subtitling not only as a technical task, but also as a socio-cultural and pedagogical tool in today's globalized media landscape. According to **Díaz-Cintas** and **Remael**, subtitling often requires textual reduction to meet space and time constraints. The subtitler may apply partial or total omission, removing content that is not essential to understanding the message or reformulating it in a shorter form [4].

Dubbing is also a fairly popular type of audiovisual translation, during which foreign speech is completely replaced with the target language. The audio track is translated right at the start of the dubbing process. Actors are chosen and the actual dubbing begins after the audio has been translated. The process of casting is also very complicated because it involves choosing not just an actor but also his voice, conduct, and age. After then, the translation is adjusted to match the actors' articulations and facial emotions, and the translator must once again revise the original translation to improve its sound quality. Thus, duplication is the most expensive type of audiovisual translation. Voice-over is the simplest and least expensive type of translation. In the process of voice-over, the voice of the translation actor is simply superimposed over the original audio track. As a result, when voice-over is used, the audience may hear people's original voices in the movie or video. Additionally, voice-over translation falls within the category of simultaneous translation [3; 320 p].

As **Forbes & Street** and **Mere Keating** remind us, dubbing historically was an instrument of nationalist governments, at times used as a secret means of censorship [10; 150 p]. **Sisto** subscribes to this perspective, and claims that in dubbing, the verbal content can be modified or deleted in a way that subtitling cannot, turning it into a perfect weapon for controlling the message [18].

Yet, **Gambier & Jin** also insist that we must consider that the reason for the dubbings vs. subtitles split in Europe can't be just political, political, but. They argue that dubbing in big countries with international languages like Germany, Italy, and France is more popular, due to larger audiences and funding. Rather, smaller countries with low budgets cannot afford the cost of dubbing and so they use subtitling [7]. For instance, **Pedersen** points out that Portugal, as a subtitling country even though under Salazar's authoritarian regime, contradicts the purely nationalist explanation [15].

A clear example of dubbing used as ideological manipulation is situated in Iran. **Pakar** and **Khoshsaligheh** studied Persian dubbing of the American television series House of Cards and discovered that state-sanctioned translators omitted and substituted sensitive references such as terrorism, freedom, and vulgarities. Moreover, positive appraisals of the United States were expunged alongside derogatory references to allied nations such as Russia, which were also removed. Consequently, the political ideals of the intended audience culture are incorporated into the version that is juxtaposed with the original [19].

Conclusion. In conclusion, both subtitling and dubbing encounter specific challenges and necessitate particular technical, cultural and audience factors to be taken into account. Captioning is restricted in space and time and the translator must heavily compress dialogue whilst also timing it to coincide with the action on screen. This maintains readability and brevity of the translation, but loses the finer nuances in emotion. Moreover, the text is rendered quickly and there are issues regarding perceived completeness of the content due to the eye developing a trail of the white markers; the speed that a reader reads versus the speed of the text being placed and perceived may cause the viewer to be unable to take in and comprehend an entire statement. On the other hand, dubbing has its own challenges, especially in voice alignment, lip-syncing, and cultural transposition. Dubbing is a highly detailed process to guarantee that the transposed dialogue not only synchronizes with the actors' lips but also with the target audience's culture. While this method offers greater accessibility, it can introduce profound alterations of the initial material, sometimes at the cost of ideological purity or integrity. Moreover, dubbing is a more time-consuming method that demands greater time, cost, and planning.

Lastly, both processes attempt cross-cultural communication but in different ways. Whether one subtitles or dubs depends on several factors, varying from the intended audience to the content itself and the goals of the translation process. Both processes have both pros and cons, and it is necessary to know about these challenges for successful communication of audiovisual content across cultures and languages.

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