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Peculiarities of Translating English Audiovisual Text: A Didactic Aspect

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Abstract: *The study aimed to explore the peculiarities of audiovisual text translation into Ukrainian, with a focus on dubbing, and to determine the role of cross-linguistic and cross-cultural differences in audiovisual translation (herein – AVT) didactics. The research used a comparative analysis of the biographical drama "The Queen" (2006) and its dubbed version in Ukrainian to identify essential translation features. The study found that AVT involves the translator's cognitive processing of textual matter, requiring linguistic competence in two languages and acquiring strategies linked to semantic analysis and synthesis. The study demonstrated that structural, semantic, and stylistic features are specific to the film genre and dictate the choice of translation transformations, which include contextual and synonymic substitutions, omission, amplification, permutation, antonymous, and descriptive translation. The comparative analysis of dubbed dialogues in "The Queen" (2006) can help students learn different translation techniques, improve their language skills, understand cultural differences, and identify improvement areas. The research emphasizes the need for additional investigation to provide better-quality Ukrainian subtitles and dubbed film versions.*

Keywords: *Audiovisual translation; dubbing; cross-linguistic and cross-cultural differences; AVT didactics; translation transformations; linguistic competence.*

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Introduction

AVT has become an increasingly important field of study and practice in recent years, as globalization and digitalization have led to a growing demand for multilingual audiovisual content. The former encompasses a range of modes and genres, including subtitling, dubbing, voice-over, and audio description, and involves a complex interplay of linguistic, cultural, technical, and aesthetic factors. In this context, the didactics of AVT has emerged as a key area of research and innovation as educators and trainers seek to equip students and professionals with the knowledge, skills, and attitudes required to produce high-quality AVT products that meet the diverse audiences' and stakeholders' needs and expectations.

The dissemination of digital technology "has virtually empowered fans, turning formerly passive media consumers into the leading actors in a major revolution" (Massidda, 2015, p. 37). With the emergence of new platforms for mass media consumption, the demand for translated audiovisual matter has dramatically soared. The creation of the international consumption community raised the issue of language differences affecting film perception by non-native viewers. Language is believed to be "a key element in transferring information" (Onyshchak et al., 2021, p. 225) and the central instrument for film promotion and the framing of its cultural distinctiveness (Cronin, 2009, p. 17). The distance between countries creates additional stumbling blocks due to linguistic, historical, cultural, geographical, and mental differences. Peoples forge their national identity via original styles, forms, and norms. Ignoring the latter, a translator risks distorting the original production's meaning or giving rise to certain misconceptions.

The interest in audiovisual translation rises concerning an increase in cinematic productions in the global entertainment market. Lately, attempts have been made to classify the types of audiovisual translation and disclose the advantages and disadvantages of subtitling and dubbing techniques (Borghetti & Lertola, 2014; Iaia, 2015; Chen, 2019; Minutella, 2020; Raffa, 2022). Over the past decade, most research in the field has emphasized that audiovisual translation is "quintessentially interdisciplinary" (Zanotti & Ranzato, 2019, p. 173). An adequate and faithful translation requires acquiring subtitling and dubbing techniques, pragmatic adaptation, domestication, foreignization, neutralization, localization, and rational decision-making.

Teaching AVT requires the integration of various disciplines, such as translation studies, linguistics, cultural studies, and media studies. Students must also develop skills such as audiovisual analysis, time coding, and specialized software tools. AVT is a rapidly evolving field, and didactics helps to keep up with the latest developments and trends. This includes using new technologies, such as machine translation and artificial intelligence, and the growing demand for accessibility in audiovisual content. Overall, the didactics of AVT acknowledges the importance of the source text analysis and determining the target language transformations in producing a successful translation. This analysis is essential for adapting the translation to the target audience and ensuring that it is accessible and meaningful to them. The didactics of AVT emphasizes the importance of these analyses for producing a high-quality translation that meets the target audience's needs.

The current study **aims** to determine the main peculiarities of audiovisual text translation into Ukrainian and define the role of the cross-linguistic and cross-cultural differences in AVT didactics.

The analyzed translation transformations in the dubbed dialogues can be useful for AVT didactics in several ways. Firstly, they can serve as examples of effective techniques to produce high-quality translations that accurately convey the intended meaning of the source content to the target audience. By studying these examples, AVT students and practitioners can learn how to apply similar techniques in their translations.

Secondly, analyzing translation strategies and decisions can help AVT students and practitioners develop a deeper understanding of the linguistic and cultural differences between the source and target languages. By analyzing how the translations were adapted to fit the target language's cultural and linguistic norms, students can learn to identify similar patterns in their own translations and adapt them accordingly.

Thirdly, the translation strategies falling under analysis can help AVT students and practitioners improve their technical and linguistic skills. By studying how the translations were adapted to fit the constraints of the target format, such as the lip movements of the on-screen actors in dubbing or the timing and length of the subtitles in subtitling, students can learn to produce translations that are accurate, natural-sounding, and well-suited to the target audience.

The film "The Queen" has been chosen as the research material. The former is a biographical drama depicting British cultural realia following the death of Princess Diana in 1997. It was written by Peter Morgan and directed by Stephen Frears. The name of the translator is not exposed to the

public. The film's plot revolves around the opposition between the Royal Family and Prime Minister Tony Blair regarding the public exposure of Princess Diana's death. The latest news on the death of the British monarch triggered the interest in the life of the Royal Family and determined the choice of the research matter. First, the drama stipulates the research interest since it helps reconstruct the image of the Royal Family and English society at the turn of the century. Secondly, it merges political rhetoric and everyday communication into a unique communicative situation that needs to be further deciphered. Finally, decoding the semantic, grammatical, and pragmatic peculiarities of "The Queen" may shed light on the functioning of semiotic systems in the audiovisual matter and their replication in non-native cinematic products.

A corpus from original and dubbed films was compiled for the present research. Overall, it consists of approximately 350 source and target language sentences presented in the dubbed dialogues and subjected to a thorough comparative analysis. The latter was made with the help of observation, contextual analysis, descriptive and comparative methods. Using audiovisual dubbing in language learning and translators' training "enables learners to acquire a range of language and transferable skills, in particular creativity and critical thinking" (Lertola, 2019, p. 50). This is because dubbing requires learners to engage with the source material and make decisions about how to translate and adapt it for a new audience. In addition, this process can encourage learners to think critically about language use, cultural differences, and audience expectations.

Exploring the Components of AVT Didactics: Aspects Enhancing Translation Competence and Intercultural Communication

AVT can be used as a valuable tool to teach translation skills as "it provides trainees with exposure to authentic language use in context, as well as the opportunity to develop a range of language skills and cultural competencies" (Gambier, 2017, p. 242). In addition, the didactics of AVT aims to prepare students to become competent and creative professionals who can provide high-quality AVT services that meet the needs and expectations of diverse audiences. The former covers a wide range of topics, including translation theory and principles, the role of cross-cultural differences in AVT, subtitling and dubbing techniques, quality control and revision, AVT, and technology, including translation software and tools, ethics, and professional standards in AVT.

The didactics of AVT involves a comprehensive approach to training translators in the specialized skills and knowledge needed to

translate audiovisual content in different languages and formats. González-Díaz & Tuset Peiró (2017, p. 90) claim that AVT "can provide a bridge between theory and practice in translator training, as it allows trainees to apply their knowledge of translation strategies and techniques to real-world texts and situations." Thus, the didactics of AVT typically includes theoretical and practical components.

The theoretical component focuses on the study of AVT concepts, such as the semiotics of audiovisual communication, translation strategies and techniques, and quality criteria for AVT products. Theoretical knowledge is a crucial component of AVT didactics, as "it enables learners to understand the underlying principles and mechanisms of AVT, and to apply this knowledge to their translation practice" (D'Amico, 2017, p. 237). This component may also include the study of the different AVT modes and their specificities.

The practical component of AVT didactics involves the development of practical skills through exercises and assignments. Practical training in AVT should be based on "a progressive learning approach, where learners gradually acquire more complex skills and tasks, and receive feedback and guidance from experienced trainers" (Orero, 2018, p. 12). For example, students may work on creating subtitles, dubbing scripts, or voice-over scripts for audiovisual content in different languages. They may also practice audio description techniques for the visually impaired. Practical training can also involve using specialized software and equipment for AVT.

García Izquierdo (2019, p. 120) suggests that "incorporating AVT into translation education can help trainees to develop their translation skills in a more engaging and dynamic way and can also provide them with exposure to authentic language use in context". By working with various AVT materials, trainees can develop a range of language skills, including listening, speaking, reading, and writing, as well as non-verbal communication skills, such as interpreting visual cues and body language.

Training in AVT didactics can be obtained through courses offered by universities, language schools, or specialized training centers. Toda (2008) discusses the status of AVT in European universities and offers some suggestions for how AVT could be better integrated into language education. The scholar claims that AVT can be a valuable tool for language learning, as it provides learners with exposure to authentic language in context and can help to develop comprehension and communication skills. Furthermore, there is a need for greater collaboration between AVT specialists and language educators and for greater recognition of the importance of AVT in language education. By doing so, students can be

better equipped to navigate the increasingly multilingual and multimodal media landscape and to develop the language skills and cultural competence necessary for success in a globalized world.

AVT didactics should focus not only on linguistic and technical aspects of translation but also on cultural awareness and competence. Translators need to be able to adapt the source text to the target culture and audience while preserving its meaning and intent. Pérez-González (2018, p. 404) claims that AVT didactics "should take into account cross-cultural differences and the need for translation transformations, as what works in one culture may not work in another". Likewise, Remael & Vercauteren (2016, p. 211) state that its aim is "to promote intercultural communication and understanding, by highlighting the cultural specificities and differences that may arise in the translation process." Therefore, AVT didactics should provide training and resources that promote intercultural communication and understanding, highlighting the cultural specificities and differences that may arise in the translation process.

Cross-cultural differences in translation

Cognitive science focuses on the inner mechanisms in humans and their communicative activities. From such a perspective, a human being is a "living" system receiving information on the world and actively processing it. Moreover, he/she conducts cognitive and emotional evaluations of a communicative situation, making conscious decisions and choosing the type of interaction with the environment. The world is thus perceived via sensory systems and reflected in language. The latter is viewed as "complex in its own way as any of the biochemical and anatomical functions of the human body" (Ballard, 2013, p. 3), the uniquely human attribute "exclusive to Homo sapiens" (Ardila, 2011, p. 32). Therefore, from the viewpoint of neurolinguistics, the proper understanding of the ambient world revolves around integrating scientific fields dealing with structural and functional characteristics of the human mind and language.

The issue of language production and retrieval in the brain has been subject to reasonable controversy in the field. In his seminal work, Jackendoff (2002) states that the human brain is self-efficient. It has no "executive central processor" (Jackendoff, 2002, p. 22) taking control over all its actions. On the contrary, the brain incorporates various systems involved in building the picture of the world, affecting our orientation in it. For instance, vision is supervised by merged systems that detect depth, movement and motion, and face recognition.

The problem of language as an innate, coded in our genes, and acquired capacity is still striking considerable scientific interest. The first systematic study on the subject was undertaken by Hauser et al. (2002). The researcher pointed out that the human brain contains an inborn cognitive "faculty" responsible for language acquisition. Furthermore, the knowledge of the outer world is primary to language production and its use. However, unlike Hauser et al. (2002), Pinker & Jackendoff (2005, p. 201) claim that the previous research overlooks many grammar aspects and does not regard many essential properties of words.

Language does not exist in isolation but has a social background. The mastery of the language involves "processes of cognitive alignment in which an individual's experience of reality is constantly modulated by language use and adapted to the way members of the language community perceive and construe reality" (Jakobsen & Alves, 2021, p. 3). To our way of thinking, language is a sociocultural phenomenon developing and constantly enriched in time and cognitive one being governed by brain structure.

With regard to language as a social and cognitive entity, Ingram (2007, p. 6) asserts that it involves "a kind of doubling of our perceptual universe". The latter is possible due to the words which are viewed within the matrix of the whole vocabulary. Words facilitating the cross-cultural transfer of information are "multidimentional objects, emerging from interrelated patterns of experience, social interaction and psychological and neurobiological mechanisms" (Pirelli et al., 2020, p. 2). In this regard, translation is not merely replacing the existing information in the source language with the corresponding matter in the target one. It is the process of erasing cultural borders and creating cognitive space resembling the source language culture. However, structural and conceptual differences make it very difficult to reconcile cultures without distorting the authentic situation.

Huang & Agbanyo (2022, p. 5) view culture as "a sub-set of language" directly affecting comprehension. Cross-cultural communication is impossible without a translator capable of deciphering cross-linguistic complexities in conceptualizing the world. In their seminal article, Ellis et al. (2015) maintain that linguistic competence in two languages is barely enough to cope with such an undertaking task. The scholars (2015, p. 1395) claim that "the languages spoken by a bilingual do not equally convey cultural mores, such that a statement may not be understood in the same way at all depending on its reference to the speaker's native culture". In other words, categories employed in the language are culture-bound and may not be entirely understandable to foreign language speakers.

In his doctoral thesis, Zasiekin (2020) defined a translator as a creative personality. The researcher concludes that brain areas function as a mechanism typical of natural bilingualism. The latter contributes to localization patterns of neural functions responsible for the interpreter's speech and cognitive activity. According to Ardila (2011, p. 28), brain organization of the lexical system is "related to the type of association between words and perceptions". In this respect, the translator's cognitive activity is realized within two languages and different nodes of the neural system accounting for sensory and abstract cognition.

The cognitive translation process revolves around the adequate choice of translation strategies and decision-making. Thagard (2010, p. 125) suggests that it is not "the kind of serial inference suggested by verbal arguments, nor the kind of mathematical calculation required by decision theory, but rather a process of parallel constraint satisfaction performed through the coordination of multiple brain areas". The translator must consciously select the best techniques to communicate the message, judging by the degree of the source and target text similarity. These decisions rely on the translator's evaluation of the recipient's cognitive environment (Munday, 2016, p. 102). To fulfill the communicative intent, the translator must realize the recipient's expectations and share at least universal values and beliefs.

AVT presents a special type of language transfer since it converts signs and acoustics into digital codes at the level of phonemes, syllables, and lexis. Its adequate perception is possible via the assimilation and coherence of verbal, non-verbal, and graphical representations. The preliminary study of cross-linguistic differences in the translation of "The Queen" (2006) is urgent and promising since its linguistic plane of content fosters an individual's sensory experience and synthesizes relevant information in the recipient audience's minds.

An audiovisual text as an object of translation

Cinema is a cultural phenomenon determining and altering viewers' outlook. The film is the sociolingual creation encompassing various semiotic systems. The former presents a communicative act focused on a series of events representing the national character, stereotypes, and cultural awareness. Any film scene is crucial since it imparts information on cultural values ingrained in the human mind and may bring the burning issues into focus.

In broad linguistic terms, the audiovisual text can be defined as the message of any cinematic genre (animated, documentary, science fiction, didactic) comprising factual information to be comprehended by viewers.

Recent studies have reported that audiovisual text integrates two sign systems – linguistic and extralinguistic (Matkivska, 2014; Sanders, 2022). In their seminal article, Ulvydienė Huber and Lideikytė (2021, p. 140) state that "the production and interpretation of a complex of semiotic modalities that are made available via the synchronized use of multiple media create the audiovisual communication". Consequently, the audiovisual text is a multimodal entity capable of conveying images via graphical pictures, speech, and music. Hence, it presents a more significant challenge for a translator than any other oral or written matter. Specifically, the correlation between video and audio is very significant. According to Zabalbeascoa (2008, p. 29), audiovisual text is mapped based on the following differences: "a cline that indicates the presence (amount and importance) of verbal communication in proportion to other semiotic forms of expression; another cline for measuring the relative importance of sound in the audio channel weighed against visual signs".

The quality of translation output is considerably affected by linguistic and extralinguistic factors. Linguistic factors encompass polysemy and homonymy, theme-rheme patterns, wordplay, discrepancies in the syntactic structures, and words' grammatical categories in the source and target texts. Extralinguistic factors determine the role of culture and historical realms in translation. Any cinematic production possesses a cultural component susceptible to change and appears nationally specific. It allows getting knowledge of the characters' cultural and social environment. The audiovisual text is designed for viewers' instant perception. Consequently, word-to-word translation of foreign cultural elements without adding additional comments will not contribute to its clear perception and viewers' immersion into the atmosphere of the film. Furthermore, it may create an extra cultural barrier.

A pragmatic and semiotic perspective on audiovisual text analysis seems promising. It entails an interdisciplinary approach since it acknowledges the necessity to consider a language regarding cultural, social, and psychological constraints. Firstly, an individual watching a film explores a new culture and mirrors peculiar codes of conduct and values. Secondly, plot twists and characters' actions foster the recipient's decision-making and trigger his/her emotional reactions. Essentially, the viewer can directly access the mechanisms of world construction in the human mind.

Furthermore, a film has "a suggestive power as it can alter the recipient audience, imposing particular views, beliefs, and behavioural models" (Presner et al., 2021, p. 127). In other words, it can remodel the recipient's language and conceptual world pictures. Preliminary work on

intercultural aspects of film translation and its effect on the recipient's perception was undertaken by Jacobsson (2017). The scholar examines the issues of intercultural dialogue and highlights the crucial role of culture in facilitating further cross-language communication.

AVT is a relatively new area of academic research. The term "audiovisual translation" first came into use in the late 1990s to substitute media, film, and screen translation. Nowadays, AVT presents an academic term embodying "both well-established and new ground-breaking linguistic and semiotic transfers" (Chaume, 2013, p. 105). Unfortunately, there is no all-encompassing definition of the term, as it "still appears to be in a state of flux" (Bogucki, 2013, p. 17). Admittedly, the AVT should be treated as a special kind of translation since it is a polysemiotic medium transferring meaning through several channels (Szarkowska, 2005). Recipients of the audiovisual material instantly act as viewers, listeners, and readers. The perceived information is processed on several levels of decoding. Recipients obtain a set of decoded signs which are represented verbally and non-verbally.

The translator's primary task is thus to disclose the subtlety of relations between the presentation modes. Regarding the latter, Szarkowska (2005) recognizes two types of AVT: subtitling and dubbing. However, Mattsson (2021) states that voice-over is the third most typical form of AVT. The scholar defines it as "the technique of superimposing a spoken translation (delivered by speakers/actors) on the original soundtrack" (Mattsson, 2021, p. 40). The original speech is perceptible but reduced in volume, so the read-out translation is palpable. Overall, the original soundtrack is detectable for several seconds before and after the voice-over.

Dubbing is a powerful didactic tool since it presupposes comprehending the parallel texts and the acquisition of complex concepts enriched by extralingual elements laden with social practices and national traditions. According to Chaume (2013, p. 105), "the complexity of audiovisual translation resides in creating dialogues that emulate a prefabricated spontaneous mode of discourse". Viewed in this way, dubbing aims to substitute the source language soundtrack for the target one synchronizing the dialogues in them. In his study, Guillot (2016, p. 619) points out that "source dialogues are themselves stylized by comparison" as they represent a naturally occurring speech intralingually.

Regardless of its advantages, dubbing has a range of disadvantages. Firstly, the audience gets accustomed to the voices in the dubbed version. As a result, they overlook the original accent and phonics in the source language. Secondly, the translator is induced to pick up the words which

often match in length with the original text yet do not faithfully convey the original message and can bring about serious misconceptions. In brief, dubbing is concerned with sound multimodal material representation. The translator faces the challenge of transmitting verbal ingenuity often combined with aspects of visual semiotics and cultural-specific references (Pavesi, 2020, p. 159).

On the contrary, subtitles are "snippets of written text superimposed on visual footage that convey a target language version of the source speech" (Pérez-González, 2014, p. 15). Subsequently, subtitling entails creating verbal messages in the target language, put into one or two written lines on the screen, and synchronizing them with the original verbal message. Eventually, the written text splits into segments occurring on the screen during definite time intervals. The linguistic parameter makes it possible to disclose the correlation between the source and target language messages regarding equivalence or its complete absence. Gottlieb (2018) differentiates two types of translation that can be applied to subtitling – intersemiotic and intrasemiotic. The former presupposes the translation of subtitles from the source language to the target one, which is semiotically non-equivalent. In contrast, the latter is constructing semiotically equivalent oral and written utterances within one language (Gottlieb, 2018, pp. 50–51).

Translation of subtitles poses a serious challenge before the translator since his/her primary task is to reproduce the implicit information for it to be explicit in the minds of the target audience. In his remarkable work on the politics of AVT, Gottlieb (2018a, p. 328) emphasizes the "additive" character of subtitled material, stating that it "may include sequences in which the 'foreign' audience receive more verbal information that did the original viewers". On the contrary, the text may be partially or totally shortened. When the message transmitted in subtitles is partially condensed, the strategy of compression or paraphrasing is widely applied. In contrast, omission presupposes a complete exclusion of some text fragments. The strategy is selected depending on each scene that undergoes translation. For instance, omissions are rarely exploited in documentaries where the inner voice explains the screen image. Nevertheless, if the character speaks disparagingly and brusquely, the part of the dialogue is likely to be omitted in the subtitles.

Similar to dubbing, subtitling is limited in some respects. Firstly, there might be certain discrepancies between the visual and textual content. Subtitles cover the lower part of the screen, often hiding the essential visual elements (actors' gestures, mimicry, or pantomime), which foster a better perception of fiction film or documentary. Secondly, the viewer is focused

on reading the lines on the screen and, hence, is likely to miss the essential oral information.

Meanwhile, AVT has become an indispensable instrument for comprehending audiovisual texts by impaired users. Kruger (2016, pp. 276–277) believes it includes film representation via multiple verbal and non-verbal channels. Recipients unable to comprehend the original language can perceive information visually (subtitling) and aurally (dubbing or voice-over). In addition, viewers with hearing loss can encode messages visually through captioning. Finally, the audiences who are visually impaired can aurally accumulate information (audio description or audio narration).

To summarise, AVT presents the translation activity aimed at transmitting the text in its intricate connection with sound and graphic imagery. The former revolves at the crossroads between language, culture, and multimedia, encompassing various verbal and non-verbal signs and codes. What is urgently needed is to engage in the comparison of vast audiovisual matter, constraining the perception of social realities.

The strategies and issues of AVT: A case study of dubbing in "The Queen" (2006)

An audiovisual text is multimodal and thus possesses various semiotic dimensions. In our comprehensive analysis of dubbing in "The Queen" (2006), we will focus on the verbal signs inherent in characters' speeches since they "carry an ever-present ideologised semantic value" (Yahiaoui et al., 2021, p. 6). Any manipulation in AVT changes the original text. Conceivably, the process of dubbing the source language text undergoes considerable changes. This type of translation is focused on the domestication of cinematic production. Thus, preserving the communicative and pragmatic potential of the source language speech acts is an inseparable step in the translator's activity. To fulfill the stated goal, he/she needs to apply various translation transformations which foster adequate and faithful translation output. The latter are an essential aspect of AVT didactics as "they involve adapting the source text to the target culture and audience, while preserving its meaning and intent" (Chaume, 2012, p. 34).

The comprehensive analysis of the collected corpus showed that the translator turned to a whole range of lexical and semantic, grammatical, and stylistic translation transformations. Therefore, studying the linguistic matter under review concerning its semantic, structural, and pragmatic characteristics may shed light on the issues of its semiotic representation and reveal the essential coding mechanisms involved in transferring thoughts from the source language to the target one.

A possible semantic similarity between the input and output can be found on the level of semantic equivalents. The words are powerful tools for retaining similar meanings and reproducing the same communicative act. Confer the following utterances: *You're not a* ***modernizer*** *then?* (Frears, 2006); *To Vy ne* ***modernizator****?* (Frears, 2006a). The words "*modernizer*" and "*modernizat*ion" have approximately identical meanings. Despite their semantic similarity, the sentence underwent structural changes in the target language. The translator exploits compensation for the output text to have the same length in dubbing, substituting "*then*" at the end of the original sentence for "*to*" at the beginning of the target utterance.

In AVT didactics, achieving semantic similarity is essential for ensuring that the translated or interpreted version accurately reflects the source content's intended meaning, tone, and style. This is particularly important in AVT, where the visual and audio elements are often closely intertwined, and any deviations from the source content can result in a loss of meaning or misinterpretation.

Contextual substitution is one of the most frequently used translation techniques in the dubbed film "The Queen" (2006). The former is helpful while dealing with language asymmetry or when the word-for-word translation causes misinterpretation of the authentic text. For instance, the Queen mentions ticking the right candidate on the ballot paper, talking about her desire to vote: *Not the actually* ***ticking of the box****, although it would be nice to experience that once* (Frears, 2006). The collocation in the source language requires adaptation in the target text for the meaning to be explicit for the recipient. Thus, the translator chooses the word "*ptashka*" that stands for a sign used to indicate your choice or confirm the idea: *Ne v tomu sensi, shchob* ***postavyty ptashku****, khocha bulo b pryiemno vyprobuvaty the khoch Raz* (Frears, 2006a). The equivalent choice is justifiable since both source, and target language texts are semantically identical, implying the same communicative situation.

The strategy of contextual substitution is often proper when there is a need to change the structure of the original communicative act to that typical of the target language: *To advise, guide, and warn* ***the government of the day*** (Frears, 2006). *Shchob nadaty porady i napravliaty* ***cherhovyi uriad*** (Frears, 2006a). For example, in English, it is typical to use the idiomatic phrase "*the government of the day*" to refer to current politicians in power. However, in Ukrainian, the corresponding equivalent is deprived of stylistic expressiveness, and its grammatical structure is simplified ("*cherhovyi uriad*"). As the phraseological unit in question has no total equivalent in the target language that might have preserved the communicative and pragmatic

potential of the original utterance, the given example in Ukrainian demonstrates the signs of pragmatic adaptation.

Moreover, there are cases when contextual substitution is coupled with other translation techniques to reach a pragmatic effect: *He is* ***a hard one to read****, isn't he?* (Frears, 2006); *Zdaietsia, vin* ***neprosta liudyna*** (Frears, 2006a). In the sentences above, the negative connotation, which is implicit in the source language message, is expressed in the negative prefix *-ne* in the target text. Antonymic translation is used for the sake of achieving faithfulness in conveying the expressiveness of the phrase.

Overall, contextual substitution is a valuable technique in AVT didactics. It helps maintain the coherence and consistency of the translation while ensuring that the intended message is conveyed accurately to the target audience. By substituting the original term with a similar term that conveys the same meaning in the target language, AVT practitioners and educators can ensure that the translation is accurate and understandable to the target audience.

Another essential point is the neutralization of the explicitly expressed negation. For instance, the sentence *It is* ***no*** *good news* (Frears, 2006) contains the element "*no*" which is irreversibly lost in translation output: *Na zhal, novyny trahichni* (Frears, 2006a). Even though the semantic content of the utterances coincides, the target language text is expanded by a detached construction "*na zhal*" for the preservation of sentence length in the dubbed version.

It is common knowledge that English is rich in polysemous lexical units and word combinations. A word may have a range of meaning shades realized in different contexts. Hence, the translator has to pick up the equivalent closest to the recipient's culture, matching the pragmatic situation. Synonymous substitution is the translation technique that presupposes the choice of an invariant substitute: *If there's nothing else, I believe we have some* ***business*** *to attend to* (Frears, 2006) – *Yakshcho u Vas NEMA pytan, to na nas chekaie odna* ***sprava*** (Frears, 2006a); *It's Diana, she'****s been*** *in a car accident in Paris* (Frears, 2006) – *Diana* ***potrapyla*** *v avtokatastrofu v Paryzhi* (Frears, 2006a). In the described case, the communicative act intertwines into the verbally implicit scene and is not accompanied by the follow-up characters' cues. Consequently, the events portrayed on the screen while it is reproduced make the word meanings explicit to the recipient audience.

For the most part, the communicative situation helps actualize the meaning of the polysemous word: *A single black hoarse crossed* ***tarmac*** (Frears, 2006). The lexical unit "*tarmac*" in English denotes a mixture of tar and tiny stones used for making the surface of roads and an area covered with tarmac

outside airport buildings. The latter is realized in the target language context with the additional expressive shade: *Odyn chornyi katafalk peretnuv* ***letovyshche*** (Frears, 2006a). Nowadays, the word is frequently used due to the tendency of ukrainization.

Compressed structures in the source language may be challenging for a translator to render into the target language. The retention of the utterance function is possible utilizing amplification: *Then we take away your passport, and spend the rest of the time sending you around the world* (Frears, 2006) – *A potim zabyraiemo Vash passport i vidpravliaiemo* ***z doruchenniamy*** *PO svitu* (Frears, 2006a). In the source language text, the purpose of the Prime Minister's business trips is not verbally outlined. In the target language, the importance of compliance with social norms and duties is highlighted by the word "*doruchennya*". Compare the following utterances: *I was there when they opened, first in line, at* ***7 o'clock*** (Frears, 2006) – *Ya but tam do vidkryttia, naipershym, o somii* ***ranku*** (Frears, 2006a). The discrepancies in the English and Ukrainian way of time expression may also require the use of additional words to specify the exact part of the day.

Compression is quite a frequent translation transformation in AVT from English into Ukrainian. Its use is dictated by the need to synchronize audio and video matter. The following example illustrates the point when the source language text is semantically extended: ***No member of the Royal Family*** *will speak publicly about this* (Frear, 2006). The translator of "The Queen" (2006) used compression to do without excessive information and omit the lexical elements that repeat themselves in a certain way: ***Korolivska rodyna*** *ne hovorytyme pro the publichno* (Frears, 2006a). It may help avoid redundancy in the output message.

This technique is often used in AVT when the source content is longer than the available time or space in the target format. While compression can be a valuable technique in AVT, it can also be challenging, as it requires balancing accuracy and completeness with brevity and conciseness. To be effective in AVT didactics, practitioners and educators must have a high level of linguistic and technical competence and be able to make appropriate decisions about when and how to use compression in their translations.

Sometimes the translation technique is conditioned by the need to adjust the source language message to the recipient's linguocultural world picture or preserve its potential. The descriptive translation is an indispensable tool to explicate the input message: *You're writing your* ***maiden conference speeches****, Prime Minister* (Frears, 2006) – *Ty hotuiesh* ***promovu na partkonferentsiiu vpershe*** *yak Premier Minister* (Frears, 2006a). The

examples demonstrate that the description of the original word or phrase implies structural rearrangement of the sentence parts.

In AVT didactics, descriptive translation is often used to provide context, background information, or clarification that is not present in the source content. This approach can enhance the audience's understanding and appreciation of the content and help them to engage more fully with the translation.

Permutation exploited by the translator in the following example presents a communicative inversion: *That's what it is called, when you're in* ***Her Majesty's company*** (Frears, 2006). *Tse znachyt buty v* ***tovarystvi yii velychnosti*** (Frears, 2006a). The latter is the phenomenon when the words change their places in the phrase. However, despite the modification of the phrase, the communicative intent of the source language message is preserved in the target one.

The transformation is often used in AVT when the source language structure significantly differs from the target language structure, especially in dubbing. Permutation may involve reordering words or phrases in the subtitle to ensure that it appears on-screen for the appropriate amount of time and in a logical order. In dubbing, permutation may involve rearranging the timing and delivery of lines better to match the lip movements of the on-screen actors.

The use of grammatical translation transformations in AVT from English to Ukrainian to achieve pragmatic adaptation is caused by the discrepancies in the syntactic structure of the sentences. For example, the translator chooses the strategy of outer partitioning to explicate the compact structure of the English sentence in the output message and not to mislead the recipients: *Their story brought crowds into the streets* (Frears, 2006) *Tse bula dyvovyzhna istoriia kokhannia. Natovpy liudei na vulytsiakh mist* (Frears, 2006a). Looking more closely, there is no doubt that the chosen translation strategy is a justified option. However, it is only possible to adhere to the source language structure and transmit the same semantic content.

Sometimes adapting the grammatical structure in the communicative source language act is impossible without transposition. The latter is the conscious change of the word class: *I was there when they* ***opened****, first in line, at 7 o'clock* (Frears, 2006) – *Ya but tam do* ***vidkryttia****, naipershym, o somii ranku* (Frears, 2006a); ***To be****, the Prime Minister* ***to be****, Robin* (Frears, 2006) – ***Maibutnii****, Robine,* ***maibutnii*** *Premier* (Frears, 2006a); *Remember, you're a man that****'s*** *just* ***been elected*** *by the whole nation* (Frears, 2006) – *Pamiatai, ty* ***obranets*** *usiiei krainy* (Frears, 2006a). It is worth noting that the words falling under transposition are largely verbs.

The theme and rheme relations are traced based on the word order and intonation. However, the theme of the sentence is not bound to syntactic structures. Confer the following source and target language utterances: *I envy being able to vote* (Frears, 2006); *Zazdriu Vam, such Vy mozhete holosuvaty* (Frears, 2006a). To our way of thinking, the word-to-word translation would be equivalent but not adequate for Ukrainian viewers. Therefore, the emphasis is laid on the word "*zazdriu*" in the target text to highlight that the Queen was willing to vote but had no rights.

Grammatical transformations require a high level of linguistic and technical competence and the ability to understand the nuances of both the source and target languages. They are essential in AVT didactics because they help ensure the target language translation is accurate, grammatically correct, and sounds natural to the target audience. Overall, using grammatical translation transformations in AVT didactics is crucial for producing high-quality translations and effectively deciphering the encoded meaning to the target audience.

Stylistic devices are crucial in creating a pragmatic effect. Pragmatic adaptation was unavoidable in a pair of sentences below: *Remember, you're a man that's just been elected by the* ***whole nation*** (Frears, 2006). – *Pamiatai, ty obranets* ***usiiei krainy*** (Frears, 2006a). Hyperbole is deliberately used in the source language message to instill confidence in the Prime Minister. The translator's major goal here is to ensure that the communicative function of both utterances is the same. Thus, the stylistically motivated equivalent in the target language ("*usia kraina*") fosters underlining the most important information. However, the stylistic figure in the source language strikes a non-native viewer more forcibly.

In the example presented below, the synecdoche is exploited to build up the imagery: *This is not the time for incriminations, but for sadness… however, I would say that I always believed* ***the press*** *would kill her in the end* (Frear, 2006). However, in the target language the expressive loading is irreversibly lost due to synecdoche shift: *Zaraz has dlia skorboty, a new dlia zvynuvachen. Ya znav, such* ***zhurnalisty*** *zreshtoiu about Yii* (Frears, 2006a).

Pragmatic adaptation and stylistic devices are important techniques in AVT Didactics, used to convey the intended meaning of the source content while considering the target language's culture, social norms, and stylistic preferences. These techniques are fundamental when translating audiovisual content that contains cultural references that may not be familiar to the target audience.

Regarding multiple translation transformations applied while rendering the audiovisual text under consideration into Ukrainian, it can be

assumed that the proper translation means helped retain some pathos of the source language message and the sender's communicative intent. The analyzed translation transformations in the dubbed dialogues can be a valuable resource for AVT didactics, providing students and practitioners with practical examples of effective techniques used in real-world translation situations. By studying these examples, students can improve their translation skills and develop a deeper understanding of the complexities of audiovisual translation.

Conclusion

The current study aimed to determine the main peculiarities of audiovisual text translation into Ukrainian and define the role of the cross-linguistic and cross-cultural differences in AVT didactics. Regarding the fact that there is no universal mode of film translation, the focus of our research was narrowed to dubbing. The choice of the matter for a cross-linguistic analysis was triggered by the latest news on the British monarch's death which heartened the interest in the life of the Royal Family. The biographical drama "The Queen", directed by Frears (2006), and its dubbed version in Ukrainian have been compared, and essential translation features were singled out. The study findings may foster a better understanding of audiovisual text specifics and translator's decision making.

Translation cannot be merely regarded as a linguistic transfer of information but rather neurocognitive processing of the textual matter by the translator. Hence, his/her capabilities integrate executive control, perceptual representation (perception of the world and its reflection), memory, and linguistic competence. In addition, neurocognitive operations are involved in choosing the proper translation strategies for cross-language tasks.

The types of an AVT vary considerably despite their shared features. The basic criteria for their differentiation are duration, precision, and localization. Opposite to subtitling, dubbing has the following characteristics: 1) the time on the screen is limited; 2) the characters' cues are compressed and laconic; 4) complex grammatical constructions are omitted for the words to match lip movements, facial expressions, and gestures. Thus, the translation of the dubbed film requires the translator's linguistic competence in two languages and the acquisition of strategies linked to semantic analysis and synthesis. Furthermore, he/she has to operate the localization skills of the foreign audiovisual matter regarding its linguocultural, emotional, and rhythmic peculiarities.

The study has demonstrated that structural, semantic, and stylistic features are specific to the film genre. They dictate the choice of translation strategies and serve as the objective criteria for assessing the adequacy and faithfulness of the translation. The translator uses contextual and synonymic substitutions, omission, amplification, permutation, antonymous and descriptive translation to preserve the semantic content of the source language text and visualize the same communicative situation. The most frequently employed grammatical translation techniques are replacement, transposition, and outer partitioning. The latter help translator to recast the signs occurring in the original message for the recipient viewer's instant perception of relevant information. The most vivid examples of stylistic devices are hyperbole and synecdoche, which have undergone pragmatic adaptation in the target language messages.

Analyzing dubbed dialogues of "The Queen" (2006) can help students learn different translation techniques such as modulation, adaptation, and transposition. In addition, they can improve their language skills by being exposed to different language styles and being provided with opportunities to practice translating content into the target language. Moreover, dubbed dialogues in "The Queen" (2006) involve cultural references and idiomatic expressions that may not be familiar to the target audience. Therefore, analyzing these differences can help students understand cultural differences and adapt the translation to suit the target audience better. Finally, the comparative analysis helps identify areas for improvement in the translation, such as where the translation may be inaccurate or awkward or where the meaning may not be clear to the target audience.

The issue of translation transformations applied in AVT into Ukrainian is not entirely resolved. It urges further research on providing better quality of Ukrainian subtitles and dubbed film versions.

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