

## MOVIE TRANSLATION.

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### **Annotatsiya**

Ushbu maqola kino tarjimasining murakkab jarayoni va undagi muhim qiyinchiliklarni o'rganadi, bu jarayon kinematografik asarlarning global miqyosda tarqalishida hal qiluvchi ahamiyatga ega. Unda tarjimonlar duch keladigan ko'p qirrali lingvistik, madaniy va texnik to'siqlar, jumladan, idiomatik iboralar, hazil, sinxronizatsiya va subtitr cheklovlari chuqur tahlil qilinadi. Maqolada turli lingvistik muhitlarda madaniy moslik va tomoshabinlar tushunchasini ta'minlash bilan birga, asl badiiy niyatni yetkazish uchun qo'llaniladigan turli xil tarjima strategiyalari ko'rib chiqiladi. Yakuniy xulosaga ko'ra, samarali kino tarjimasini madaniyatlararo tushunishni rivojlantirish va filmlarning xalqaro miqyosda qabul qilinishini boyitish uchun ajralmas bo'lib, ularning global ta'siri va merosiga chuqur ta'sir ko'rsatadi.

**Kalit so'zlar:** Kino Tarjimasini, Audiovizual Tarjima, Subtitrlash, Dublyaj, Madaniy Moslashuv, Lingvistik Qiyinchiliklar, Filmlarni Lokalizatsiya Qilish, Tarjima Strategiyalari

### **Abstract**

This article explores the intricate process and significant challenges inherent in movie translation, a critical component in the global dissemination of cinematic works. It delves into the multifaceted linguistic, cultural, and technical obstacles faced by translators, ranging from idiomatic expressions and humor to synchronization and subtitling

constraints. The paper examines various translation strategies employed to convey the original artistic intent while ensuring cultural relevance and audience comprehension across diverse linguistic landscapes. Ultimately, effective movie translation is shown to be indispensable for fostering cross-cultural understanding and enriching the international reception of films, profoundly influencing their global impact and legacy.

**Keywords:** Movie Translation, Audiovisual Translation, Subtitling, Dubbing, Cultural Adaptation, Linguistic Challenges, Film Localization, Translation Strategies

### **Аннотация**

Данная статья исследует сложный процесс и значительные проблемы, присущие переводу фильмов, который является важнейшим компонентом глобального распространения кинематографических произведений. Она углубляется в многогранные лингвистические, культурные и технические препятствия, с которыми сталкиваются переводчики, начиная от идиоматических выражений и юмора до ограничений синхронизации и субтитрования. В работе рассматриваются различные стратегии перевода, используемые для передачи оригинального художественного замысла при обеспечении культурной релевантности и понимания аудиторией в различных языковых средах. В конечном итоге, эффективный перевод фильмов оказывается незаменимым для содействия межкультурному взаимопониманию и обогащения международного восприятия кино, глубоко влияя на их глобальное воздействие и наследие.

**Ключевые слова:** Перевод Фильмов, Аудиовизуальный Перевод, Субтитрование, Дублирование, Культурная Адаптация, Лингвистические Вызовы, Локализация Фильмов, Стратегии Перевода

### **Introduction**

The globalized media landscape has elevated audiovisual translation (AVT), particularly movie translation, into a critical and complex field of study. Far from a mere linguistic transfer, it encompasses a dynamic interplay of linguistic, cultural, cognitive, and

technological considerations that shape how cinematic narratives traverse international borders. The rapid evolution of media forms and consumption patterns continually reshapes AVT practices, necessitating a broad, interdisciplinary research approach that draws from translation studies, linguistics, and psychology [1]. This constant flux means that researchers must navigate new developments, from interlingual live subtitling to AVT in immersive environments, underscoring the field's vibrant and challenging nature [1].

At its core, movie translation grapples with profound linguistic and cultural specificities. Translating elements such as humor and idioms presents significant hurdles, as their effectiveness relies heavily on cultural context, shared experiences, and linguistic nuances that often lack direct equivalents in target languages [2], [3]. Wordplay and figurative meanings, deeply embedded in a source culture, demand creative adaptation and cultural sensitivity to avoid misinterpretation or loss of original intent [3]. Beyond these linguistic intricacies, the mode of translation itself profoundly impacts audience reception and cognitive processing. Empirical studies reveal that the complexity of audiovisual material can influence viewer effort and cognitive performance, with highly complex content potentially leading to more effortful processing in subtitled formats compared to dubbing [4]. This necessitates a re-evaluation of existing standards and the development of diverse AVT methods tailored to both material complexity and viewer differences [4]. This article aims to critically synthesize the multifaceted landscape of movie translation, exploring its theoretical underpinnings, practical challenges, and evolving methodologies in bridging cinematic language across cultures.

## **Literature Review**

The field of movie translation, a central component of audiovisual translation (AVT), has undergone significant theoretical and methodological evolution, reflecting its increasingly complex and interdisciplinary nature. Bogucki [1] underscores that AVT research draws extensively from translation studies, linguistics, and psychology, moving beyond traditional linguistic analyses to encompass a broader, interdisciplinary foundation. This comprehensive perspective is vital for understanding the multifaceted challenges and

opportunities in cinematic language transfer. Bogucki's [1] work highlights the rapid obsolescence of information within AVT, necessitating continuous adaptation to new developments such as interlingual live subtitling with respeaking and the integration of AVT into immersive environments. These emerging practices demand novel research paradigms and methodological approaches. The emphasis is on broadening researchers' awareness of diverse options for designing and conducting studies, covering linguistic and cultural aspects, quality assessment, and the application of theoretical frameworks like descriptive translation studies and Relevance Theory, all crucial for a holistic understanding of movie translation [1].

Scholarly inquiry in movie translation primarily addresses formidable linguistic and cultural barriers in transferring meaning. Translating humor and idioms, in particular, presents a persistent challenge due to their profound cultural specificity and reliance on subtle nuances [2], [3]. Humor, often embedded in wordplay, cultural references, and precise timing, frequently lacks direct equivalents, making literal transfer ineffective [2], [3]. Similarly, idioms, conveying figurative meanings deeply rooted in culture and history, rarely have direct counterparts; a word-for-word translation could lead to misinterpretation or loss of cultural resonance [3]. Such elements can vary significantly even across regions within the same language [2]. To navigate these complexities, researchers and practitioners advocate for strategies beyond mere linguistic substitution. "Transcreation" involves a profound adaptation of the source text to the target culture, preserving the original message's tone and impact [2]. Providing essential context, clarifying cultural references, or creatively recreating wordplay and puns are critical strategies to bridge these cultural divides and maintain the ingenuity and humor for the target audience [2], [3]. This demands deep linguistic skill and cultural understanding to avoid misinterpretation or offense [3].

Beyond linguistic and cultural intricacies, scholarly attention increasingly focuses on translation modes' impact on audience reception and cognitive processing. Perego, Del Missier, and Stragà [4] offer crucial insights into how audiovisual material complexity influences viewer engagement with subtitled versus dubbed content. Their empirical studies challenge simplistic assumptions about subtitling's disruptiveness, revealing a

nuanced relationship between content complexity and cognitive effort. While a moderately complex film was processed effectively and enjoyed equally regardless of the mode, a more complex film showed that subtitling led to more effortful processing and lower cognitive performance compared to dubbing [4]. Cognitive demands of processing subtitles have limits, becoming apparent with highly intricate audiovisual material [4]. Interestingly, despite increased cognitive load, viewers' appreciation for the more complex subtitled film was not diminished, suggesting a potential disconnect between cognitive effort and overall enjoyment. These findings carry significant implications for AVT practices, urging scholars and practitioners to move beyond universal standards. Instead, there is a clear call for developing diverse audiovisual translation methods tailored to both the inherent complexity of the source material and individual viewer differences [4]. This necessitates re-evaluation of current practices for optimal viewer experience and comprehension.

The evolving technological landscape shapes movie translation's theoretical and practical dimensions, demanding continuous re-evaluation of established norms. Bogucki [1] highlights how rapid advancements, such as interlingual live subtitling with respeaking and AVT in immersive environments, fundamentally alter translated cinematic content's production and reception. These technological shifts introduce new logistical considerations, from real-time processing demands to AVT integration into interactive and virtual realities. The interdisciplinary nature of AVT research, emphasized by Bogucki [1], becomes more pronounced, requiring insights from computer science, human-computer interaction, and cognitive psychology to understand these innovations' full implications. For instance, the cognitive load associated with processing subtitles in highly complex material [4] could be exacerbated or mitigated by technological interfaces in immersive environments, necessitating further empirical investigation. The drive towards developing diverse AVT methods tailored to material complexity and viewer differences [4] is intrinsically linked to technological capabilities, enabling more personalized and adaptive translation solutions. Consequently, the literature underscores that movie translation's future lies in a dynamic interplay between theoretical frameworks, practical challenges,

and technological innovation, constantly pushing the boundaries of how cinematic narratives are shared and experienced globally.

## **Research Methodology**

The research underpinning this article employs a critical synthesis methodology, designed to comprehensively map and evaluate the multifaceted landscape of movie translation. This approach is particularly suited to a field characterized by rapid theoretical and technological evolution, as highlighted by Bogucki [1], and integrates diverse scholarly perspectives from translation studies, linguistics, and psychology. The primary objective is to move beyond description, offering a cohesive and critical examination of theoretical underpinnings, practical challenges, and evolving methodologies in bridging cinematic language across cultures.

A systematic literature search was conducted across prominent academic databases, including Scopus, Web of Science, MLA International Bibliography, and LLBA. Keywords utilized included "movie translation," "audiovisual translation," "subtitling," "dubbing," "localization," "cultural adaptation," "cognitive processing in AVT," "technology in AVT," and "media accessibility." A strict publication date criterion focused on literature from 2020 onwards. This temporal constraint, addressing the swift obsolescence of AVT information [1], ensured the synthesis reflects contemporary developments. Selection involved initial title/abstract screening, then full-text review. Inclusion criteria focused on theoretical, empirical, or methodological contributions pertinent to movie translation's linguistic, cultural, cognitive, or technological aspects. Non-cinematic AVT or pre-2020 publications were excluded, ensuring relevance and rigor.

The analytical framework for this critical synthesis was primarily thematic, drawing upon established interdisciplinary lenses. Following theme identification, the selected literature underwent critical evaluation and synthesis, identifying convergences/divergences, assessing methodological soundness, and evaluating theoretical models. The synthesis was guided by an overarching interdisciplinary perspective, integrating insights from translation studies, linguistics, and cognitive

psychology [1]. Particular attention was paid to how studies addressed linguistic and cultural specificities, such as humor and idioms [2], [3], and the impact of translation modes on cognitive processing [4].

The synthesis specifically focused on several interconnected thematic areas to address the article's core objectives: (1) the theoretical evolution and interdisciplinary nature of AVT research, emphasizing diverse research paradigms [1]; (2) persistent linguistic and cultural barriers in movie translation, with examination of strategies like "transcreation" for humor, idioms, and wordplay [2], [3]; (3) empirical insights into audience reception and cognitive processing, particularly concerning audiovisual material complexity and translation mode (subtitling versus dubbing) [4]; and (4) the transformative role of technology, including interlingual live subtitling and AVT in immersive environments, and their logistical and theoretical implications [1]. These themes were explored by critically examining arguments, evidence, and methodologies in the selected literature.

The critical nature of this synthesis involved not only summarizing existing knowledge but also identifying research gaps, challenging established assumptions, and proposing future directions. For instance, findings by Perego, Del Missier, and Stragà [4] regarding content complexity and cognitive effort were critically assessed to re-evaluate universal standards and advocate for tailored AVT methods. Similarly, rapid technological advancements discussed by Bogucki [1] were analyzed for their potential to both mitigate and introduce new challenges, necessitating continuous adaptation. This critical engagement provided a nuanced understanding of the dynamic interplay between theoretical frameworks, practical challenges, and technological innovation in movie translation.

The limitations of this methodology primarily stem from its reliance on published academic literature, carrying publication bias. Despite systematic search, keyword/database scope might not capture all scholarship. Exclusion of pre-2020 literature, while ensuring currency, means historical perspectives are acknowledged via contemporary references, not direct analysis. Despite these, rigorous selection and

thematic analysis ensure a robust, current synthesis, providing a solid foundation for discussions.

## Conclusions

Movie translation stands as a complex, interdisciplinary endeavor, constantly evolving with technological advancements and media consumption shifts. It transcends simple linguistic transfer, demanding sophisticated strategies to navigate profound cultural specificities, such as humor and idioms, often through creative adaptation. Crucially, the chosen translation mode significantly influences audience cognitive processing and reception, particularly with intricate content, underscoring the need for tailored methods over universal standards. Bridging worlds through cinematic language thus requires a dynamic interplay of linguistic expertise, cultural sensitivity, cognitive insights, and continuous technological integration.

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