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SUBTITLING AND DUBBING AS TYPES OF AUDIOVISUAL TRANSLATION

Audiovisual translation plays a significant role in the globalization era and development of cinema. After all, this sphere is developing rapidly, and its relevance is increasing. The very branch of translation allows us to learn more about different cultures, plunge into the incredible world of the film industry, and enjoy watching internationally renowned films.

The work aims to analyze the peculiarities of subtitling and dubbing as the main types of audiovisual translation.

Audiovisual translation is characterized by interacting text (spoken or written) with sound and image. Two of the most popular types of translation related to audiovisual translation are subtitling and dubbing. Each of these approaches has its peculiarities and positive and negative traits, which influence the choice of translation strategies and the process of working translation (Pervanchuk, 2021, 123).

Subtitling is one kind of audiovisual translation that provides verbal messages in another language in cinema media as one or more lines of written text synchronized with the original spoken message on the screen (Khymych et al., 2022, 840).

Creating and placing subtitles on the screen when translating a motion picture needs several requirements. The first one, the subtitles, should be located at the bottom of the screen so as not to interfere with watching the film and not to distract the viewer. However, the exceptions may have Japanese, Korean, and Chinese subtitles that are sometimes located on the side. The second requirement is that the subtitles must consist of at most two lines of text to avoid overlapping the image, and the number of characters in a line must be at most 40 characters. The following is that subtitles should be synchronized: appear and disappear on the screen with the character's replica. Moreover, words that are emphasized internationally are usually italicized in subtitles (Konkulovskyi et al., 2020, 635).

Although subtitling is a more cost-effective and more accessible translation, it fosters a deeper understanding of the culture while preserving the film's original vibe.

The disadvantages of subtitling include the distribution of the viewer's attention between actions on the screen and the text of the subtitles. Also, in this method of translating, the extraction technique is often used, as a result of which the expressiveness of the origin language needs to be recovered.

Dubbing is an audiovisual translation in which the actor's speech is completely replaced. Additionally, the character's speech in the translated language must correspond to the original speech and phrase length and with the articulation of the actors as well (Mitina et al., 2022, 237).

Dubbing is one of the most challenging techniques for interpreters. Ultimately, the goal is to produce a film in which the illusion that the actors speak the language of translation is created. So, there may be some things that could be improved while translating. For instance, the problem of non-equivalence, especially if it is related to humor or cultural references, the significance of which is still unknown. Also, difficulties in translation cause historical films; after all, it becomes necessary to clarify various names and characters, forcing actors to speak the language of the time. Another issue is using of intonation patterns. That is, voice actors speak in different tones and use breathy voices at the end of a phrase, which makes their speech unnatural. Therefore, it is necessary to pay additional attention to ensuring that the actors' speech is as realistic as possible (Mitina et al., 2022, 238).

Compared to subtitling, dubbing is an expensive translation because it requires expensive equipment and pays for the actors who voice the film. However, dubbing has several advantages as well. The first is the viewer's perception of the film because, with such a translation, the viewer focuses on viewing and is not distracted by subtitles. Besides that, dubbing creates the impression that the film was produced in the target language. In this way, the language barrier is overcome. Another advantage is that it allows films to be adapted to meet the censorship requirements of different countries (Pervanchuk, 2021, 124).

Consequently, audiovisual translation is a relevant field in globalization and requires further investigation. However, having analyzed the peculiarities of two primary methods of such translation, subtitling, and dubbing, it can be concluded that both have pros and cons. So, choosing the best depends on a few facts: the film's budget,

target audience and content type, and the cultural specifics of the country for which the translation is intended.

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ARTIFICIAL INTELLIGENCE AND TRANSLATION ACTIVITY

The term «artificial intelligence» was coined back in 1956 by Dartmouth College professor John McCarthy when he led a small team of scientists to determine whether machines could learn like children through trial and error, eventually developing formal thinking.

Today's realities require fast, high-quality and mobile translation. This stimulates the development of an artificial intelligence (AI) system, which, according to experts from Yale and Oxford universities, will surpass humans by 2062 with a probability of 50 % (Petrishin, 2022).

In various life situations, when there is a need for quick translation, the Google Translate service becomes an indispensable assistant, allowing you to automatically