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**TRANSLATION OF FILMS WITH THE HELP OF SUBTITLES**

**(ON EXAMLE THE FILM “ENGLISH PATIENT”)**

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## INTRODUCTION

“Nowadays, foreign languages teaching system proves that educational standards, Curricula and textbooks don’t fully meet the up-to-date requirements in terms of application of the advanced information and media technologies. Teaching is being conducted using traditional methodologies. Both consistent learning of the foreign languages at all levels of the education system and teachers’ professional upgrading and equipping them with modern educational literature require further enhancement”.

I.A.Karimov

One of the main components of the commercial and creative success of any film abroad is the high-quality translation into foreign languages. As it is known, currently the most common two types of translation are Movie dubbing and translating using subtitles. The present study is an analysis of existing methods and techniques to transfer movies via subtitles.

**The relevance of this work** is due to the growing demand for high-quality translations of movies with subtitles using and processing systems development and demonstration video, the increasing commercialization of world cinema, resulting in dramatically increased the need for translation of audio-visual materials (films) on various foreign languages, including the Russian language.

**The novelty of the work** lies in the lack of knowledge translation issues movies using subtitles, as one of the aspects of the theory and practice of translation.

**The purpose of the study** is to identify and study the basic translation strategies and solutions for those movies with the help of subtitles.

In accordance with the purpose of the study, we set ourselves the following objectives:

- 1) Review and study the concept of "subtitle".
- 2) Determine the place of translation of movies with subtitles using the theory and practice of translation.

- 3) Carry out the classification of the main linguistic theories and methods underlying the transfer movies via subtitles.
- 3) Identify the key technical and linguistic difficulties arising from the translation of movies with the help of subtitles, as well as ways to overcome them.
- 4) To classify the basic translation techniques and transformations that are used to transfer movies with subtitles using the example of the movie "English patient" ("The English patient").

**The object of this study is** to linguistic features and technical specifications subtitle presentation of subtitles on the screen, use the translation of audio-visual works (movies) into foreign languages.

**The subject of the study is** translation transformation used in the translation process by using movies with subtitles English into Russian.

**The theoretical value of the work** lies in the fact that this study will be described in terms of the theory of translation aspect of translation, which is reflected in the very surface of the existing research in this area, and thus aids in the theory and practice of translation. In this paper we examine how the theory underlying the science of translation, find practical application in the transfer movies via subtitles.

**The practical value of the work is** due to the growing commercialization of cinema that ensures a high demand for quality translation of movies into many languages, including Russian, and a way to transfer movies with captioning is popular because it has a number of advantages over other methods of translation.

**The results** can be used to improve the operation of the automated processing programs subtitle (ex., Workshop Subtitles), as well as in the classroom in the course "Theory and Practice of Translation".

**Material to work** served as a feature film "English patient" ("The English patient"), delivered a famous American film director Michael Ondaatje and released in 1999. The choice was dictated by the fact that the translation of the film by dubbing to address the director was banned, and in the foreign box office, including Russia, the film was released with subtitles.

The technique of the present study is to carry out the analysis of the transformation of the original audio-visual work (film) in English and subtitles in Russian, resulting from the translation of audio-visual work (film).

In a theoretical study of the material were used such well-known linguists and translators as Komissarov, A. Schweitzer, Chomsky, A. Chuzhakin and others.

Currently, in the Republic of Uzbekistan are working successfully and are profitable companies such as “O’zbektelefilm” and “O’zbekkino” (The National Agencies), specializes in the translation of movies with the help of the subtitle, whose expertise is also used in this study.

The present study consists of three chapters: the first chapter deals with the general information about translation, theory of translation and history of translation. The second chapter discusses history of the translation of movies with captioning, given the definition of "subtitle", defines the role and place of this type of translation in translation studies the main theories and methods underlying the transfer movies via subtitles. The third chapter analyzes methods of film subtitling, the practical translation solutions and transformations used in the translation process in the film "English patient" (“The English patient”) by Michael Ondaatje, to identify the main challenges and ways to overcome them.

## **CHAPTER 1. INFORMATION ABOUT TRANSLATION**

### **1.1 Introduction to translation studies and a brief history and definition of translation**

In this paper, I shall begin by presenting an overview of translation and translation studies (TS), before moving on to an exploration of the singularity of audiovisual translation. Accordingly, I shall start by briefly going through the history of translation followed by an introduction to translation studies or traductologie and its evolution until the present day.

Secondly, I shall try to explain different methods or theories which arose in the field of translation such as the North-American Translation Workshop; the mot-a-mot theory by Georges Mounin; the concept of equivalence;

James Holmes's theory of translation; the polysystem theory; and the concept of Norm. Subsequently, I shall present the five approaches of the translation studies based on the diagram by Amparo Hurtado. (2001).

Finally, I shall focus on the communicative and socio-cultural approach which heavily predicated upon the theory of skopos. Finally, I shall end by introducing a section on the field of audiovisual translation. The Babel myth, cited in the Genesis, consists of the idea of having a unique language for the whole of mankind. However, the idea of one language was not acceptable from the religious point of view since that would make humankind stronger, more powerful, which would be intolerable for God. As a result, God gave people different languages.

Regrettably, this is only a myth and the origins of languages have a more linguistic explanation. Eugene Nida (1959-1998:12-23) places the beginning of translation with the production of the Septuagint which seems to have been the first translation of the Hebrew Old Testament into Greek. It was carried out by seventy-two translators, and it provides us with the basic categories of the history of this practice. This American scholar states that translation itself was a «science», a theory that was subsequently rejected by others in the second half of the century. Following Douglas Robinson's definition (1997, 2002), the history of translation goes back to the ancient times with the distinction of «word-for-word» (literal translation or *verbum pro verbo*) and «sense-for-sense» (free translation or *sensum pro sensu*) employed for the first time by Marcus Tullius Cicero (106-43 B.C.E) in his *De optimo genere oratorum* (The Best Kind of Orator, 46 B.C.E) and translated by H.M. Hubbell. Cicero pointed out that one should not translate *verbum pro verbo* and opened a debate that has continued for centuries. Long after Cicero made his statement, the same issues were still discussed since, the scholar Peter (1988b) claimed, in the second half of the 20th century, that the main problem of translating a text was «whether to translate literally or freely» (1988b: 45). It is important to cite Horace, Pliny, Quintilian, St. Augustine, St. Jerome,

John Dryden, Miguel de Cervantes, Novalis, Johann Wolfgang von Goethe, Percy Bysshe Shelley, Aryeh Newman, Ezra Pound, etc, for being thinkers who dealt with the subject of translation. The etymology of translation, trans-ducere, means to «bring across». Nida defines the concept in a more systematic way:

Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. But this relatively simple statement requires careful evaluation of several seemingly contradictory elements (1969, 1982: 12).

The scholar Mary Snell-Herby (1988) defines the concept as an interaction process between the author, the translator and the reader; and mentions their complexities in the following quotation:

Translation is a complex act of communication in which the SL–author, the reader as translator and translator as TL–author and the TL–reader interact. The translator starts from a present frame (the text and its linguistic components); this was produced by an author who drew from his own repertoire of partly prototypical scenes. Based on the frame of the text, the translator-reader builds up his own scenes depending on his own level of experience and his internalized knowledge of the material concerned (1988: 81).

Patrick Zabalbeascoa (1996) defines the term as a communication act, and a human and social activity; since they are not perfect, translation is also considered imperfect:

La traducción es un acto de comunicación y una actividad humana y social, y como no existe comunicación, ni actividad humana ni social que sean perfectas no es ninguna tragedia admitir que la traducción perfecta tampoco existe (1996: 175).

And finally, Carbonell's (2006: 48) definition of translation is as follows:

Translation is a form of communication and a means of achieving things. However, in translation the original communicative act is relocated to a different setting, where different actors perform for different purposes: there is a mediation mechanism which qualifies the whole act at different levels.

Next, I shall present a diagram which expresses Newmark's (1988b: 45-47) view of the evolution of translation from the 19<sup>th</sup> century and onwards. Literal: the syntax is translated as close as possible in the TL. Word-for-word: the SL word-order is maintained –the translation of cultural words is literally.

Faithful: it implies reproducing the exact meaning of the SL into the TL.

Semantic: it differs from faithful translation in the aesthetic, the beautiful, aspect only of the SL. Free this process consists in paraphrasing the original with longer sentences which is also called «intralingual translation»; Newmark, though, defines it as «pretentious».

Adaptation :it is used for poetry, plays. The main sense is maintained but the cultural words/sense is adapted (re-written) in the TL.

Idiomatic: or natural translation reproduces the original sense but introduces colloquialisms and idiomatic expressions in the TL.

Communicative: this type of translation is the one that tends to reproduce the exact meaning of the SL taking into account not only the language but the content, so that they are closer to the original.

### **Early Translation Studies: James Holmes**

In an attempt to find out more about translation procedures as opposed to a theory of translation, translation studies emerged with James Holmes and Andre Lefevere as its most important precursors.

Based on Russian structuralism, the study of translation as an academic subject began when James Holmes considered it important to study it as a discipline in itself around sixty years ago; the name given to Holmes's discipline was translation studies or traductologia and traductologie in Spanish and French respectively.

Nevertheless, the designation 'translation studies' would seem to be the most appropriate of all those available in English, and its adoption as the standard term for the discipline as a whole would remove a fair amount of confusion and misunderstanding (Holmes, 1975-1994:70).

The main target of translation changed from being a language learning process, to being a field of academic investigation; Holmes gave it the view of a science and propounded the name of Translation Studies (henceforth TS) in his article 'The Name and Nature of Translation Studies' (Holmes, 1975-1994) to designate any research focused on the study of translation noting the empirical nature of the discipline. He, then, divided TS into three subcategories: descriptive, theoretical and applied (Holmes, 1975-1994: 71, 73, 77).

In his article, Holmes talks of two fundamental objectives of descriptive and theoretical studies: «to describe the phenomena of translating and For a more homogeneous understanding of the concepts being discussed in this paper, I have considered crucial to choose a unique term to define the science or study of translation. Hence, following Holmes's terminology I will use the name 'translation studies' to designate the study or theory of translation.



## 1.2 The onset of new theories: Translation Studies

From the beginning of the 20th century onwards, to learn a foreign language in some countries consisted in doing it through what was called the grammar-translation method, whose origins can be found in the way Latin and Greek used to be approached. This way of studying a language was later applied to modern languages which concentrated on learning the grammatical rules of the target language and then carrying out a literal translation (Munday, 2008: 7). Translation exercises were considered to be a way of learning a foreign language or of reading a foreign language text. Later, the grammar-translation method lost its popularity with the appearance of the communicative approach in the late 1960s and early 1970s. This method focused on the natural ability of students to learn a new language and attempted to represent the daily routine in classrooms focusing on spoken language instead of using sentences that were out of context. As a consequence, this new approach entailed the abandoning of the translation method in its classic form.

In the second half of the 20th century, a new generation of scholars worked on the same target: to establish a more systematic analysis of translation. All of them favored a closer linguistic approach. With the emergence of these new theories, a new discipline arose: the theory of translation or translation studies, also called *traductologie* or *traductologia*.

Next, I shall develop in detail the definition of the concept of translation. This term refers to two fields: The product –the text that has been translated– and; the process –the act of producing translation–. Some of these scholars are Roman Jakobson («On Linguistic Aspects of Translation», 1959); A.

V. Fedorov *Vvedenie v teoriyu perevoda*, 1953 (Introduction to a Theory of Translation)); J. P Vinay and J. Darbelnet (*Stylistique comparee du francais et de l'anglais*, 1958) and Georges Mounin (*Les problemes theoriques de la traduction*, 1963). The process of translation between two different written languages involves the translator changing an original written text (the ST) in the original language (the SL) into a written text (the TT) in a different language (the TL) (Munday, 2008: 5), such process has as a result, the product, the translated text Amparo Hurtado's (1996) definition or distinction between 'translation' and 'theory of translation' (*traductologie* or *traductologia*) is as follows:

La traduccion es una practica, un saber hacer; la Traductologia es una reflexion teorica, un saber. El traductor es un profesional de la traduccion; el traductologo ejerce una investigacion sobre la traduccion (1996: 151).

During the 1980s, Newmark (1988a) highlighted the fact that there was not much written about this «theory of translation» or «traductologie» and

those new contributions were necessary:

In relation to the volume of translation, little was written about it. The wider aspects were ignored: translation's contribution to the development of national languages, its relation to meaning, thought and the language universals (1988a: 4). The British scholar stresses that Nida was the first linguist to be concerned about translation itself, and he also highlights his rejection of the proposition that translation was/is a science and insisted on seeing this proposition as a theory of communication (Newmark, 1988a: vii). Newmark's main contribution to the discipline is the distinction he establishes between the concept of communicative and semantic translation:

«Translation theory derives from comparative linguistics, and within linguistics, it is mainly an aspect of semantics; all questions of semantics relate to translation theory» (1988a: 5).

Newmark points out that in order to be able to translate a text, one has to understand it and analyze it first. For this reason, translation theories should have a criteria to be followed by the translator. The intention of a text –the translator has to forget about his/her own views about a subject and translate it following the author's intention and never alter it. The intention of the translator –whether s/he is trying to reproduce the emotiveness of the original, or whether s/he is trying to combine the cultural sense of the SL. The reader and the setting of the text: the translator has to think who the reader is –age, sex, class, education– in order to carry out the translation. And the quality of the writing and the authority of the text –the translator has to take into account if the text is well written and also if the author of the SL is a well-known authority .

In addition, in order to situate the discipline of translation, I shall detail in the next section –following Edwin Gentzler's schema– how this discipline arose. Gentzler (2001: 5-131) attributes the birth of translation theory to structuralism and distinguishes five approaches to translation which began in the 1960s: The North-American translation workshop; the mot-a-mot theory by Georges Mounin; the «science» of translation; early translation studies; the Polysystem theory; and deconstruction .

### **1.3 Conclusion for chapter**

To conclude, translation or translating is a constant dichotomy between being faithful to the original text and being faithful to the target text, which implies not only respecting the culture but also the target language's society and rules. That is why translating an audiovisual text is a difficult task that has no correct or incorrect answers, but different opinions or approaches.

One of the difficulties when translating is introducing the culture since it is in such situation when adaptation becomes necessary and when the translator faces the predicament of trying to please the entire audience, a task not easy to achieve.

Translation (or the practice of translation) is a set of actions performed by the translator while rendering the source (or original) text (ST) into another language. Translation is a means of interlingual communication. The translator makes possible an exchange of information between the users of different languages by producing in the target language (TL or the translating language) a text which has an identical communicative value with the source (or original) text (ST). This target text (TT, that is the translation) is not fully identical with ST as to its form or content due to the limitations imposed by the formal and semantic differences between the source language (SL) and TL. Nevertheless the users of TT identify it, to all intents and purposes, with ST – functionally, structurally and semantically. The functional identification is revealed in the fact that the users (or the translation receptors - TR) handle TT in such a way as if it were ST, a creation of the source text author.

The structure of the translation should follow that of the original text: there should be no change in the sequence of narration or in the arrangement of the segments of the text. The aim is maximum parallelism of structure which would make it possible to relate each segment of the translation to the respective part of the original.

Of major importance is the semantic identification of the translation with ST. It is presumed that the translation has the same meaning as the original text. No exchange of information is possible if there is discrepancy between the transmitted and the received message. The presumption of semantic identity between ST and TT is based on the various degrees of equivalence of their meanings. The translator usually tries to produce in TL the closest possible equivalent to ST.

The translating process includes two mental processes – understanding and verbalization. First, the translator understands the contents of ST, that is, reduce the information it contains to his own mental program, and then he develops this program into TT. The translating process has to be described in some translation models.

In summary, there is a vast culture that the translator should take into account in order to undertake linguistic transfer: training in linguistics, literature, history and culture. Moreover, one must not forget that translation exists in order to transmit the original meaning of a text to a different language avoiding cultural prejudices which may lead us to change the text we are translating.

Finally, the job of the translator consists in communicating, even though what we are translating belongs to two linguistically and culturally different systems, always respecting the fact that perfect synonymy does not exist in language (Bernal, 2002: 18), and respecting that, as Xianbin He expresses, «the translators obviously have the last say, for they are the only people doing the creative work of translation» (2007: 25).

## **CHAPTER 2. THE PARTICULARITIES OF FILM SUBTITLING**

### **2.1 History of Subtitling**

The need to transfer movies to foreign languages emerged almost simultaneously with the emergence of cinema. Once the display of moving objects on the screen has turned from a simple demonstration of one of the most important inventions in the commercial undertaking, there is a need to bring the invention to the largest possible number of viewers. Therefore, it can be argued that the problem of transfer of movies there more than a century, but it is hardly reflected in the research on the theory and practice of translation. We believe that the explanation for this is the fact that in the first half of the twentieth century to the cinema entertainment treated as a means and not as an art, in contrast to the literature.

Any movie that comes out in the international film distribution has several versions of translation: [26]

- "Pirate" translation is characterized by the fact that all the roles are sounded with one voice, there is no synchronization. Such translation has been flooded the market with Russian film 90s. The illegality of such a transfer does not deny the fact of its existence.
- Translated by dubbing. This character is translated into a foreign language and is played by professional actors. Dubbing involves simultaneous playback, the image. If possible, achieved coincidence pronouncing sounds and lip movements. Movies Translated by dubbing shown in cinemas and on television.
- Translation via subtitles. This character is reproduced in the form of text in the target language at the bottom of the screen. Movies, translated with subtitles are shown at international film festivals, are available to rent on digital media, translated into several languages simultaneously. Used for educational purposes. [26]

Translation captioning is the oldest method of translation, since a long time is the only available from a technical point of view. On an ongoing basis subtitles are used when transferring movies from 1929.

With the advent of television, there was a problem that is the complexity of perception of subtitles on the TV screen. One way to solve this problem was the simultaneous placement of on-screen images with subtitles and pictures without them. Thus was created the effect of presence in the frame of subtitles of the movie. Another way is to write the subtitles on paper with further photographing and transferring to the negative film. Such primitive tools used up to 70 years of the twentieth century, when they were invented special computer program to create subtitles. At present, with the increasing proliferation of digital video, there are a variety of programs for automatic placement of subtitles on the screen. [23]

Any kind of transfer films, but "piracy" is protected by copyright law and may not be copied or reproduced without permission of the copyright holder.

## **2.2 Notion "subtitle"**

The term "subtitle" consists of two morphemes: the prefix "sub" (from the Latin. Sub), referred to as "location beneath something, or about what a" root and "titre" (from the French. Titre), meaning "opening label or explanatory text in the movie. " [15, p. 584, p. 609]

The concept of "subtitle" appeared simultaneously with the invention of cinema and denotes text or label that explains the content of the film and reproduced speech heroes, because at the time the movie was dumb. Since then, the meaning of "subtitle" has changed somewhat, so it is appropriate to analyze the cause and the modern definition of the concept.

1. Subtitle - the inscription on the bottom of the frame the film, which is usually a brief translation of foreign language dialogue (or even text) into a language understandable to the audience. [15, p. 586]
2. Subtitle - in film and television: the inscription below the image inside the frame. [12. 345]

3. Subtitle - the inscription at the bottom of the frame the film, which is a record or transfer of speech of the characters. [19. 256]

4. Subtitle - inscription at the bottom of the frame; subtitle text is usually translated into another language to the actor (speaker) or inscriptions. Subtitles are also provided with the films for the deaf. [14. 678]

Of interest is the fact that traditional sources ("Dictionary of linguistic terms," ed. O.S. Akhmanova and "Big Encyclopedia of Linguistics"), this term is absent. This is another confirmation that the subtitles and translation of movies with subtitles using for a long time considered not as a linguistic or translation aspect, but as a cinematic reality.

In our view of the above definitions of the most accurate and comprehensive for this study is the third definition given in the "Explanatory Dictionary", ed. LP Rat, as more fully reflects the essence of the concept.

Based on this definition, it follows that the subtitles are of two types: subtitles that reproduce speech of characters in the language in which the film is removed (usually used in the screening of films for deaf viewers), as well as subtitles, the film is a translation into the language understood by the audience, that is. e. language whose speakers are the people that make this movie audiences. In conducting this study we consider the second type of subtitles, as it is of interest from the point of view of the theory of translation.

### **2.3 Notion "equivalence" and "adequacy" in film subtitling**

Many theorists of translation in his works deal with the issues of audiovisual translation in general and in particular the transfer of movies. But their appeal to this problem is more applied nature, and the material is superficial and insufficient for a comprehensive study of the issue. In this section, we analyze the existing theoretical material on audio-visual translation and translation of films based on which try to make their own conclusions about the attribution of the transfer movies with subtitles using one type of translation.

## 2.4 Film Subtitling in Translation theory

The question of attribution of translation using subtitles to one of the types of translation for a long time remained a cause of controversy. The main uncertainty was that to which type of translation included the translation of movies in general and transfer movies with subtitles using in particular.

Most researchers' translation (Y.I. Retsker, V.N. Komissarov, V.V. Vinogradov et.) Consider at least two major classifications of translation:

- a) In the form of speech;
- b) By genre (functional and stylistic classification).

According to a first classification (in the form of speech), the proposed V.N.Komissarov, translation is written and oral. [24] However, there are kinds of translation, whose characteristics are difficult to attribute to written or oral, as they have the properties and attributes of both translation and interpretation services. This ambiguity leads to the fact that the majority of researchers conducted a narrower classification of translation. For example, a German researcher H. Gottlieb defines the translation of movies with subtitles using as a diagonal, where the spoken word is converted into written. Other types of translation, in his opinion, are horizontal: semiotics in translation remains the same. [22, p. 104-105] Russian translator A. Chuzhakin carries the subtitle translation using a combined view of translation, since it combines the features of different types of translation, depending on the purpose and nature of the work. [10. 49-50]

The development of the film industry and information processing facilities has led to the fact that at the moment, to a licensed copy of the film, which is sold for theatrical distribution abroad, certainly attached draft of the script (the so-called "script") containing the timing of the film. Therefore, modern translators have to deal only with the written text.

In our opinion, is currently translating movies with captioning should be attributed to translation. In spite of this, this type of transfer is different from the traditional translation that translators always have to take into account the



peculiarities of oral speech of the movie, as well as the requirements for the presentation of subtitles on the screen.

According to the second classification, which is based on a system of functional styles, developed by Academician V.V. Vinogradov, translation is divided into types by genre. Most often the following functional styles: official business, journalistic, scientific, and artistic information, conversational household. [20. 217]

V.N. Kommissarov to the more general classification and identifies two main types of functional translation: art (literary) translation and informative (nonliterary) translation. Literary translation - is the translation of works of fiction. The main task of the translator in the form of transfer - transfer of artistic and aesthetic qualities of the original, to create a full-fledged artistic text in the target language. Informative translation is called the translation of texts, whose main function is to report any information not in the artistic and aesthetic impact on the reader. [8. 115]

According to the classification A.V. Fedorov translations are divided into information and journalistic, scientific and technical, formal, business and art. Each of these types of translation has its subspecies, which are characterized by stylistic features of the genre or sub-genre. [21. 91]

There are a number of translations by genre classifications based on various criteria, but each classification as a separate species distinguished artistic type of translation. [1, c. 10]

After studying the properties and characteristics of the transfer films in general and transfer movies with subtitles using in particular, we have concluded that this type of translation should be classified as literary translation, as in this case, the translation bears all the characteristics of the genre of art.

More specifically, the subtitles in the form of speech are artistic dialogue, because they are provided solely replica characters and no narrative or description. Therefore, translation of movies using the subtitle should be considered as a translation of artistic dialogue, which should be carried out with all the features of

this genre. More detail features of literary translation dialogue will be discussed in the next section of this study.

Thus, in the present study, translation of movies with captioning will be considered as a special kind of writing literary translation, with the work on which the interpreter will take into account the particular genre of the text and technical requirements for the presentation of the translation on the screen.

## **2.5 Categorizations of film Subtitling**

Art explores the dialogue with the different parties in the works of V. Vinogradov., N.Y. Shvedova and others. In their work the artistic dialogue belongs to the genre of drama and is regarded as the written representation of speech. [6, p. 113]

It is believed that the playwright (and in the case of movies - writer) tends to transfer oral conversation, but her writing down on paper begins to think, or to organize statements, resulting in lost some properties of speech. [7]

Researchers considering artistic dialogue as typing conversation, talk about the thickening of the specific features of individual speech, with its individual characteristics (eg, orally, facial expressions) can not be manifested in the artistic dialogue itself. R.A. Budagov highlights artistic dialogue in 4 feature: [5, p. 212]

- Artistic dialogue should have a certain length that is not necessary for the dialogue in life;
- Artistic dialogue in advance is contemplated by the author, which does not exist in real life;
- Artistic dialogue develops action, all its elements are closely linked and interconnected, which is not observed in spontaneous speech;
- Artistic dialogue governed by rules of time, rhythm and tempo in which there is a literary text.

In the dialogues of the characters dramatic works and films speech act is organized in such a way that between the actors as it takes a real interaction. In fact, speech acts between the characters are not real actions taken to address any non-speech issues. With the help of artistic dialogue, the author expresses his

intention underlying speech activity outside actors. The organization of artistic dialogue produced playwright (writer) with the orientation of this: a replica of characters not only convey the features of their speech, the nature and purpose, but also the movement of the plot, the author's position in resolving the issues discussed. [5, p. 230]

The characteristics of the artistic dialogue must include integrity dialogue content correlation of the individual fragments, informative and completeness. [5, p. 230]

Thus, it can be concluded that during translation to the translator art dialogue has two main objectives:

- Transmit the artistic originality and imagery speech of the characters that reflect their personalities, as well as the movement of the plot as a whole;
- Pragmatic potential transfer text to reflect the author's position in translation, as well as a clear idea of the hidden works.

Performing the above tasks is achieved by the use of different translation transformations that are presented in more detail in this study in the next chapter.

## **2.6 Requirements to presentation of subtitles on the screen**

Due to several physiological features of perception of the viewer information, as well as the technical features playback of audio and video material, the creation and placement of subtitles on the screen is subject to the following requirements to be considered when transferring a movie in subtitles in a foreign language. [27]

1. Subtitles located at the bottom of the frame, center or left.

The exception is Japanese, Chinese and Korean subtitles, which can be located on the side.

2. The number of lines of subtitles at single appearance in the frame should not exceed two.

This is due to the fact that the text of the subtitle should not overlap the image, especially the television screen, the size of which is significantly less than the

silver screen. If subtitles are two lines, they should be as equal in length as it is more convenient to grasp.

3. The number of characters per line should not exceed 40.

This is due to the physical abilities of man. The average viewer reads the information more slowly than it is reproduced in the speech of the characters.

4. Subtitles appear on the screen and disappear in sync with the sounds of speech.

Currently, there are a number of computer programs (eg, Workshop Subtitles), which synchronize the sound of speech and subtitles. Their action is based on the analysis of audio sound film apart from the images and comparing it with subtitles.

The duration of the subtitles on the screen depends on the duration of speech sounds. Despite this, even at very short phrases duration subtitle should not differ significantly from the average.

5. The words that marked intonation in speech, in the subtitles should be highlighted graphically (eg italics).

You should also pay attention to punctuation subtitle, particularly use of exclamation points and ellipses.

6. When transferring movies using subtitles should be translated all the information that has pragmatic value, ie, Information that affects the perception of the receptor text translation and attitude.

For example, the lyrics, which can be left without translation when dubbing must be translated in subtitles. It is also possible to be transmitted voice coming from the radio, TV or on the street.

### **Cost of specialized resources**

In the last few years and specifically with the recent economic decline, the impact on investment in specialized resources has been a globally-shared concern by the specialists of the industry. This has also had an influence on whether companies should invest in acquiring and utilizing the necessary resources to provide and deliver high-quality subtitling versus the more cost-efficient outsourcing to India, China and other Southeast Asian countries.

The solution adopted by bigger and more structured companies was to dispatch different parts of the production involved in the subtitling workflow in globally located hubs, by allocating the necessary resources in strategic geographic regions in order to reduce costs. Others preferred to completely outsource the work, which was once assigned to experienced sub- titlers, to amateurs or entry-level non-specialized translators. The rates have been so crunched and the budgets so reduced that specialized resources have received lower budgets, which are by definition already lower than those of traditional translators in comparison. This trend has affected the industry at a global level, leaving specialized fields with less prospective of income growth.

With studios cutting down budgets for specialized translation such as subtitling into foreign languages, subtitling providers, whether specialized agencies or freelance, are all left with less possibilities to invest in high-quality specialized translators or with the unfortunate choice of having to drastically reduce the rates to remain competitive.

### **Technology: curse or blessing?**

Luckily, technology has come to the rescue. While in the past subtitlers had to be located exclusively at the studios or hired in-house to work at the various subtitling agencies offices, now they can work remotely, allowing subtitling companies to cut overhead costs.

Much work and improvement has been done through the use of software that can be easily downloaded on personal computers and that allow the files to be delivered directly from and to the linguists, without the in-between preparatory steps and training often previously required.

## **2.7 Advantages and disadvantages of the Subtitling**

One of the first questions that arise in the study of problems of translation of movies using the subtitle is the appropriateness of its use, advantages and disadvantages compared to other existing methods of translation. At first sight, the translation of movies with subtitles using seems to be more primitive than other methods of translation, but on closer inspection it turns out that with the help of the subtitle translation is much more advantages than disadvantages. We have identified the main advantages of this type of translation:

1. Translation captioning allows you to save the artistic value of the film makes it possible to appreciate the skill of the actors, saves them a real voice, intonation

while dubbing with many of these ingredients are lost as for technical reasons, and because of lack of qualification of actors who voiced translation. That's why all the major film festivals films are shown in their original language with subtitles.

2. This type of translation does not distort the original language and allows the viewer to have a basic language skill, to monitor the content of the dialogue.
3. Translation captioning is technically less complicated to perform, requires the participation of a smaller number of people, and therefore more commercially viable. Translation captioning appears in the foreign box office much earlier than the dubbed version (not counting the "pirate" copies).
4. Transfer of movies with subtitles using carries educational value. The use of films with subtitles helping language learners to improve their knowledge, understand the structure of a living language, compare the original language and the target language.

One obvious disadvantage of this type of translation is, in our view, the difficulty of perception. Not every receptor (viewer) is able to simultaneously take picture of the screen and read the text subtitles at the bottom of the frame. This involves the characters in the original language can hinder the perception and understanding of the text translation. Unlike translation using subtitles, dubbing creates the effect that the film was originally shot in a language understood by the receptor (the viewer). When dubbing the original language is absent and is not perceived by the viewer. But this statement is true only in the case of high-quality and professional performance of dubbing.

## **2.8 Conclusions for Chapter 2**

Subtitling is a field of audiovisual translation that very little has been written about in terms of market and economic impact. The current situation of this specialty audiovisual translation market is gauged through data gathered on subtitling published by various sources in the past few years. Its economic status has been analyzed through data collected in both the United States and European countries in which subtitling is used. The choice of subtitling over dubbing in

certain industries and regions is also briefly illustrated. Even though much has been already said on this subject, the impact of this choice is, as a matter of fact, high on the development of the economic map and the future of subtitling.

To date, there are few reliable per country data sources on the subject, especially in regards to subtitling. Updated resources for a reliable estimation of the current market condition are scarce at the moment. This makes it difficult for localization industry professionals to scientifically estimate the current size and potential of this market. One of the main reasons is the fact that the market has evolved and changed drastically in the past few years, and it is still evolving.

### **Understanding the global market**

Until a couple of years ago, it was expected that the attractiveness of the subtitling market would start its decline. This was more accentuated in European Union (EU) countries where subtitling companies had been experiencing difficulty due to ever-changing technologies and a crunch in the overall world economy. Today, on the other hand, the subtitling market again seems to be attractive to localization companies and audio-visually specialized language providers.

There are several factors that support an optimistic view of the market. The global market is highly fragmented, however, and drawing a precise picture would require a more extensive analysis of the subject. Increasingly, more countries today adopt both subtitling and dubbing according to whether it is for theatrical release, television programming or new media. The positive thing here is the increasing fragmentation of the market, which could indicate a market in transformation, an economy that is reshaping the boundaries of the two adopted localization methods and the expansion of subtitling in certain specific media content areas. On top of this, with the introduction of paid television programming, the development of video content through the growth of the internet and the development of new open-source media, subtitling has increased notably since the last data available to researchers from a few years ago, even in those countries where dubbing was traditionally preferred over subtitling.

In this chapter, we have examined the basic concepts related to the process of translation of movies using the subtitle analyzed the main possible approaches to the classification of this type of translation, studied the requirements for the presentation of translation of subtitles on the screen, as well as the basic advantages and disadvantages of this type of interpretation in relation to other

types of transfer films. Following an investigation in this chapter we can draw the following conclusions:

- Transfer movies using the subtitle is a common way to transfer movies and used as a commercial (sales of films abroad) and education (foreign languages) purposes.
- Despite widespread distribution, translation of movies with subtitles using the least studied from the point of view of the theory and practice of translation method transfer movies. On the one hand this fact complicates our study, on the other - increases its theoretical and practical value.
- On the basis of genre features subtitles, it can be concluded that the transfer of movies with captioning is a subspecies of literary translation (translation of artistic dialogue), and should be made taking into account the features of literary translation.
- When you transfer movies with subtitles using the translator must pay particular attention to the technical requirements for the presentation of subtitles on the screen.



### CHAPTER 3. METHODS OF FILM SUBTITLING

We have already noted that the current transfer movie with captioning is a kind of translation, which consists of the following steps [26]:

- 1) The translator has at his disposal "script" for the film, which is the text in the original language.
- 2) The translator performs translation of "script" in the target language.
- 3) Ready text translation is analyzed in accordance with the requirements of the presentation of subtitles on the screen is divided into subtitles, which in turn are divided into lines.
- 4) Preparation of subtitles using a special computerized program (Workshop Subtitles) synchronized with the voices of the characters and the film is broken down by the staff.
- 5) In case of any discrepancy, the translator corrects subtitles in accordance with the requirements of the presentation on the screen.
- 6) To make installation of subtitles in the video.

#### 3.1 Information about the film *"The English Patient"* by Michael Ondaatje

<i>The English Patient</i>	
Theatrical release poster	
<b>Directed by</b>	Anthony Minghella
<b>Produced by</b>	Saul Zaentz
<b>Screenplay by</b>	Anthony Minghella
<b>Based on</b>	<i>The English Patient</i> by Michael Ondaatje
<b>Starring</b>	Ralph Fiennes Juliette Binoche Willem Dafoe Kristin Scott Thomas
<b>Music by</b>	Gabriel Yared

<b>Cinematography</b>	John Seale
<b>Edited by</b>	Walter Murch
<b>Production company</b>	Miramax Films Tiger Moth Productions
<b>Distributed by</b>	Miramax Films
<b>Release dates</b>	November 15, 1996
<b>Running time</b>	162 minutes
<b>Country</b>	United States United Kingdom
<b>Language</b>	English German Italian Arabic
<b>Budget</b>	\$27 million
<b>Box office</b>	\$231,976,425

***The English Patient*** (1996) is a romantic drama directed by Anthony Minghella from his own script based on the novel of the same name by Michael Ondaatje and produced by Saul Zaentz.

## Contents

- 1 Plot
- 2 Cast
- 3 Production
- 4 Reception

### Plot

In the final days of the Italian Campaign of World War II, Hana, a French-Canadian nurse working and living in a bombed Italian monastery, looks after the

English patient, a critically burned man without a name who speaks English. She begins a romance with Kip, a Sikh sapper in the British Army who defuses bombs, despite her worries that she is a "curse" on those close to her.

They are joined by David Caravaggio, a morphine-addicted Canadian Intelligence Corps operative who is there to disarm the partisans. He questions the patient, who tells them about his past as Hungarian cartographer Count László de Almásy. In the late 1930s, he was mapping the Sahara as part of a Royal Geographical Society archeological and surveying expedition in Egypt and Libya with Englishman Peter Madox and others. Their expedition is joined by a British couple, Geoffrey and Katharine Clifton. Katharine and Almásy have an affair which founders on his jealousy and her guilt. The explorers find and document the Cave of Swimmers and the surrounding area until they are stopped due to the onset of the war. Madox leaves his Tiger Moth at Kufra oasis before the two go their separate ways.

Caravaggio was a professional thief; he lost his thumbs in an interrogation by a German Army officer and has avenged himself on two of the three men he holds responsible. Only Almásy remains; he accuses the English patient of siding with the Germans. The burn victim insists he has it backwards: he explains how he himself was betrayed by the British.

Geoffrey pilots the plane with Katharine aboard to the expedition's camp. The plane crashes and Almásy jumps from its path. Geoffrey is killed instantly; she is seriously injured. Almásy takes her to the cave, leaving her with provisions, and begins a three-day walk to British-held El Tag. He attempts to explain Katharine's plight. He is questioned, detained and transported in chains on a train north to Benghazi. He escapes to German lines and trades the British maps to them for gasoline. He flies the Tiger Moth to the cave, but Katharine has died. He flies himself and Katharine's body away. They are shot down by German anti-aircraft guns. Her body is not recovered; he is burned and rescued by Bedouin. Hearing Almásy's story, Caravaggio does not take revenge upon him.

After Almásy has finished telling his story, he indicates that he wants Hana to give him a lethal dose of morphine. She complies, and reads to him as he dies. Kip's new post is north of Florence; she and Caravaggio catch a ride to Florence.

## Cast

- 
- Ralph Fiennes as Count László Almásy
  - Kristin Scott Thomas as Katharine Clifton
  - Willem Dafoe as David Caravaggio
  - Juliette Binoche as Hana
  - Naveen Andrews as Kip
  - Colin Firth as Geoffrey Clifton

- Julian Wadham as Peter Madox
- Jürgen Prochnow as Major Muller
- Kevin Whately as Sgt. Hardy
- Clive Merrison as Fenelon-Barnes
- Nino Castelnuovo as D'Agostino
- Hichem Rostom as Fouad
- Peter Rühring as Bermann
- Geordie Johnson as Oliver
- Torri Higginson as Mary
- Liisa Repo-Martell as Jan
- Raymond Coulthard as Rupert Douglas
- Philip Whitchurch as Corporal Dade
- Lee Ross as Spalding
- Anthony Smee as Beach Interrogation Officer
- Matthew Ferguson as Young Canadian Soldier
- Jason Done as Kiss Me soldier
- Roger Morlidge as Desert Train Sergeant

## Production

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Saul Zaentz was interested in working with Anthony Minghella after he saw the director's film *Truly, Madly, Deeply* (1990); Minghella brought this project to the producer's attention. Michael Ondaatje, the Sri Lankan-born Canadian author of the novel, worked closely with the filmmakers. During the development of the project with 20th Century Fox, according to Minghella, the "studio wanted the insurance policy of so-called bigger" actors Zaentz recalled, "they'd look at you and say, 'Could we cast Demi Moore in the role?'. Not until Miramax Films took over was the director's preference for Scott Thomas accepted. The film was shot on location in Tunisia and Italy with a production budget of \$31 million.

*The Conversations: Walter Murch and the Art of Editing Film* (2002) by Michael Ondaatje is based on the conversations between the author and film editor. Murch, with a career that already included complex works like the Godfather trilogy, *The Conversation*, and *Apocalypse Now*, dreaded the task of editing the film with multiple flashbacks and time frames. Once he began, the possibilities became apparent, some of which took him away from the order of the original script. A reel without sound was made so scene change visuals would be consistent with the quality of the aural aspect between the two. The final cut features over 40 temporal transitions. It was during this time that Murch met Ondaatje and they were able to exchange thoughts about editing the film.

Two types of plane are used in the film. A De Havilland D.H.82 Tiger Moth and a Boeing-Stearman Model 75. Both are biplanes. The camp crash scene was made with a .5 scale model.

## Reception

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The film received widespread critical acclaim, was a box office success and a major award winner: victorious in 9 out of 12 nominated Academy Awards categories; 2 out of 7 nominated Golden Globe Awards categories; and 6 out of 13 nominated BAFTA Award categories.

The film has a "Certified Fresh" rating of 84% on Rotten Tomatoes based on 61 reviews, concluding. "Though it suffers from excessive length and ambition, director Minghella's adaptation of the Michael Ondaatje novel is complex, powerful, and moving." The film also has a rating of 87% on Meteoritic, indicating "universal acclaim". *Chicago Sun Times* critic Roger Ebert gave the film a 4/4 rating, saying "it's the kind of movie you can see twice – first for the questions, the second time for the answers." In his movie guide, Leonard Maltin rated the film 3 1/2 out of 4, calling it "A mesmerizing adaptation" of Ondaatje's novel, he concluded by calling the film "An exceptional achievement all around".

**Roger Ebert (Famous English journalist's retelling and his opinions on the film "English Patient" ("The English Patient") by Ondaatje)**

November 22, 1996

Backward into memory, forward into loss and desire, "The English Patient" searches for answers that will answer nothing. This poetic, evocative film version of the famous novel by Michael Ondaatje circles down through layers of mystery until all of the puzzles in the story have been solved, and only the great wound of a doomed love remains. It is the kind of movie you can see twice--first for the questions, the second time for the answers.

The film opens with a pre-war biplane flying above the desert, carrying two passengers in its open cockpits. The film will tell us who these passengers are, why they are in the plane, and what happens next. All of the rest of the story is prologue and epilogue to the reasons for this flight. It is told with the sweep and visual richness of a film by David Lean, with an attention to fragments of memory that evoke feelings even before we understand what they mean.

The "present" action takes place in Italy, during the last days of World War II. A horribly burned man, the "English patient" of the title, is part of a hospital convoy. When he grows too ill to be moved, a nurse named Hana (Juliette Binoche) offers to stay behind to care for him in the ruins of an old monastery. Here she sets up a makeshift hospital, and soon she is joined by two bomb-disposal experts and a mysterious visitor named Caravaggio (Willem Dafoe).

The patient's skin is so badly burned it looks like tortured leather. His face is a mask. He can remember nothing. Hana cares for him tenderly, perhaps because he reminds her of other men she has loved and lost during the war. ("I must be a curse. Anybody who loves me--who gets close to me--is killed.") Caravaggio, who has an interest in the morphine Hana dispenses to her patient, is more cynical: "Ask your saint who he's killed. I don't think he's forgotten anything." The nurse is attracted to one of the bomb disposal men, a handsome, cheerful Sikh officer named Kip (Naveen Andrews). But as she watches him risk his life to disarm land mines, she fears her curse will doom him; if they fall in love, he will die. Meanwhile, the patient's memories start to return in flashes of detail, spurred by the book that was found with his charred body--an old leather-bound volume of the histories of Herodotus, with drawings, notes and poems pasted or folded inside. I will not disclose the crucial details of what he remembers. I will simply supply the outlines that become clear early on. He is not English, for one thing. He is a Hungarian count, named Laszlo de Almasy (Ralph Fiennes), who in Egypt before the war was attached to the Royal Geographic Society as a pilot who flew over the desert, making maps that could be used for their research--which was the cover story--but also used by English troops in case of war. In the frantic social life of Cairo, where everyone is aware that war is coming, Almasy meets a newly married woman at a dance. She is Katharine Clifton (Kristin Scott Thomas). Her husband Geoffrey (Colin Firth) is a disappointment to her. Almasy follows her home one night, and she confronts him and says, "Why follow me? Escort me, by all means, but to follow me . . ." It is clear to both of them that they are in love. Eventually they find themselves in the desert, part of an expedition, and when Geoffrey is called away (for reasons which later are revealed as good ones), they draw closer together. In a stunning sequence, their camp is all but buried in a sandstorm, and their relief at surviving leads to a great romantic sequence. These are the two people--the count and the British woman--who were in the plane in the first shot. But under what conditions that flight was taken remains a mystery until the closing scenes of the movie, as do a lot of other things, including actions by the count that Caravaggio, the strange visitor, may suspect. Actions that may have led to Caravaggio having his thumbs cut off by the Nazis. All of this back-story (there is much more) is pieced together gradually by the dying man in the bed, while the nurse tends to him, sometimes kisses him, bathes his rotting skin, and tries to heal her own wounds from the long war. There are moments of great effect: One in which she plays hopscotch by herself. A scene involving the nurse, the Sikh, and a piano. Talks at dusk with the patient, and with Caravaggio. All at last becomes clear.

The performances are of great clarity, which is a help to us in finding our way through the story. Binoche is a woman whose heart has been so pounded by war that she seems drawn to its wounded, as a distraction from her own hurts. Fiennes, in what is essentially a dual role, plays a man who conceals as much as he can--at first because that is his nature, later because his injuries force him to.

Thomas is one of those bright, energetic British women who seem perfectly groomed even in a sandstorm, and whose core is steel and courage.

Dafoe's character must remain murkier, along with his motives, but it is clear he shelters a great anger. And Andrews, as the bomb-disposal man, lives the closest to daily death and seems the most grateful for life.

Ondaatje's novel has become one of the most widely read and loved of recent years. Some of its readers may be disappointed that more is not made of the Andrews character; the love between the Sikh and the nurse could provide a balance to the doomed loves elsewhere. But the novel is so labyrinthine that it's a miracle it was filmed at all, and the writer-director, Anthony Minghella, has done a creative job of finding visual ways to show how the rich language slowly unveils layers of the past.

Producers are not always creative contributors to films, but the producer of "The English Patient," Saul Zaentz, is in a class by himself. Working independently, he buys important literary properties ("One Flew Over the Cuckoo's Nest," "Amadeus," "The Unbearable Lightness of Being," "At Play in the Fields of the Lord") and savors their difficulties. Here he has created with Minghella a film that does what a great novel can do: Hold your attention the first time through with its story, and then force you to think back through everything you thought you'd learned, after it is revealed what the story is *\*really\** about.

### **3.2 Translation models used process of film Subtitling**

The translation process is carried out in the mind of the interpreter and is not available for direct observation and study. Therefore, the study of the translation process is done indirectly through the development of various theoretical models, with greater or lesser approximation is described by the translation process as a whole or any of its side. According to the definition V.N. Komissarov, "a model of translation is called a conditional description of a number of mental operations, performing a translator who can translate the entire original or some part of it." [8. 410]

Model transfer is conditional, since it does not necessarily reflect the real action in the process of creating an interpreter translated text. Most of these models has limited explanatory power, and does not claim that based on them can be really done a translation of any text with the necessary degree of equivalence. Tasks are only models to describe the sequence of actions that can help you solve the translation problems under the given conditions of the translation process. Translation models reveal certain aspects of the functioning of the mechanism of linguistic translation. Although in their practical work translator can achieve the desired result and in any way that does not coincide with any of the known models

of translation, knowledge of such models may help him in dealing with the difficult translation problems. [8. 152]

Description of the translation process using models of translation involves two interrelated aspects:

- 1) general description of the model, indicating the possible scope of its application (the explanatory power of the model);
- 2) types of translation operations (transformations), implemented in the model.

Translation model can be mainly focused on the extra-linguistic reality or some structural and semantic features of language units. An example of the first type of models can serve as a situational model of translation, an example of the second type of models - transformational-semantic model. [11. 166]

Consideration of these models will help to establish the translation algorithm of actions interpreter when dealing with "script" movie, as well as to establish links between the structural units of the "script" and the final transfer of subtitles.

V.N. Komissarov initially identifies three main models of translation: situational (denotative), transformational and semantic. [8. 153] However, in the future, transformational, and semantic models are combined into one, as in most cases are applied simultaneously. The same classification is shared by many other linguists (A.D. Schweitzer, S.V. Seals). Separately isolated fourth, psycholinguistic model.

Situational (denotative) model of translation comes from the indubitable fact that the content of all the units of language reflects, ultimately, some objects, phenomena, the relationship of reality, which are commonly called denotations. Created with the message language speech segments contain information about any situation, i.e. about a certain set of denotations set in a certain relationship to each other. [8. 153]

If we ignore the insignificant differences, we must admit that the reality surrounding us is the same for all mankind. The generality of the world, biological structure, production and life processes of all people, regardless of their language, leads to the fact that all people share thoughts, mostly about the same phenomena of reality. In principle, any conceivable situation could equally be described by any language developed. [20, c.188]

Given that the main content of any message is to reflect some extralinguistic situation, situational model of translation is considering the translation process as a process description using the target language the same situation as described in the original language. Wherein the translator steps are represented as follows. Perceiving the original text, the translator identifies the components of the text units with known him linguistic units of the source language and interpreting their meaning in context, finds out what the situation reality describes the original



source. After that, the translator describes the situation in the target language. Thus, the translation process is carried out from the original text to reality and from the translation of the text. In some cases, the same process is more concise way, when the interpretation of the text or any part of it was carried out in advance, and the translator knows that a certain unit of the source language and the target language point to the same objects, phenomena or relations of reality. On this basis, it can directly replace the original unit of the relevant translation units, and an appeal to the reality carried out this act of translation. Translation model while maintaining its basic orientation: explanation of the process of translation as a reference to the situation described. [20, c. 188]

In this case, it is not just about the need to interpret the meaning of language units in the original with respect to reality, to take into account, along with linguistic and situational context. As already noted, without reference to reality is impossible to understand even the simplest verbal expression. English sentence The table is on the wall is interpreted as a table hanging on the wall, in particular, because the knowledge of reality communicants suggests that the two meanings of the word table - the table and the table in this case is the latter, as is usually the tables on the walls are not hang. [20, c.189]

Appeal to the reality within the situational model of translation has in mind not only the clarification of the content of the original, and the translation process, the way in which the translator can create a text translation. "A piece of" reality reflected in the total content of the original text, serves as the basis of extra-linguistic translation. It is assumed that the translator describes this fragment of reality by means of the target language in the same way as he would describe this piece if he knew he was not from the text of the original, and in any other way, for example, through their senses. [20, c. 189]

Thus, we can say that the situational model of translation has significant explanatory power. It adequately describes the translation process as to create communicative equivalent text in the target language is necessary and sufficient to specify translated into the same situation as described in the translation. In other words, with this pattern can be achieved at the level of identifying equivalence situation.

Most clearly situational model is valid in the following three cases:

- 1) the translation vocabulary of without equivalency; 2) when the situation described in the original uniquely determines the choice of a translation;
- 3) when the understanding and translation of the original or any part thereof is impossible without finding out those aspects of the situation described, are not included in the value of linguistic units used in the message. [13. 206]

Transformational-semantic model of translation, as opposed to situational, based on the assumption that the translation is carried out transfer values of the original units. It considers the translation process as a series of transformations in which the translator moves from the original language units to units of the target language, establishing an equivalence relation between them. Thus, the transformational-semantic model focuses on the existence of a direct relationship between the structures and lexical units of the original and the translation. Correlated units are considered as initial and final states of the translation process. [11. 207]

According to this model, the process of translation goes through three stages:

1. At the first stage - the stage of analysis - carried simplifies initial transformation of syntactic structures within the original language: the structure of the original converted (reduced) to the most simple, easily analyzed forms. It is assumed that such a simple "nuclear" (or "near-nuclear") structure in different languages are close enough and easily replace each other in translation. Thus, the proposal She is a good dancer is transformed into a more "transparent" structure She dances well; Offer The thought worried him may be represented in the form of two simplified proposals and guidelines connection between them: he thought, he worried, the first sentence (he thought) determines the second (he worried).

Simplifies the conversion at the analysis stage and are subject to separate words, the meaning of which is revealed in a set of elementary meanings (family). Such elements of meaning are distinguished in the semantics of the word when it is compared with the words with a similar meaning and finding differences between them. The members of such a semantic series can be found as common elements of meaning and differential distinguishing values of each synonym of the other members of the series. Thus, in a number of English words speak, sing, whistle, whisper, hum general (nuclear) component values will be "the utterance of sounds using the vocal apparatus." [13. 188]

2. Simplification of syntactic structures and lexical units partition values at the stage of analysis allow to implement the second phase of translation - "switching", i.e. transition to nuclear structure and semantic components of the target language. As indicated, the level of such structures and of elementary seeds in different languages shows substantial similarities. Therefore, in principle, equivalent units of this level are found relatively easily. It is easy to see that if the proposal she is a good singer can cause some difficulties in translation, if it is not applicable for the professional singer, then transformed saying She sings well translates easily: She sings well. Likewise, the translation suggestions He was humming a merry tune selection of Russian compliance would be facilitated if

such will be considered Same English hum, how to produce musical tones and without words, i.e., sing without words. [13. 200]

3. The third step - "restructuring" - made the transformation in the target language with nuclear ("near-nuclear") level in the final structures and units of the original. Thus, in accordance with the rules of language change such formal features as the order of words, sentence structure, number and distribution of semantic features. [13. 201]

Transformational-semantic model of translation has significant explanatory power. It allows describing many aspects of the translation process, inaccessible to direct observation. It is particularly important that, in contrast to the situational model, this model makes it possible to reflect the role of the values of linguistic units in the content of the source text and dependence (though not always direct) of these units means the target language used in the translation. Thus modeled ways to achieve equivalence of the fourth and fifth types that retain the basic meaning of syntactic structures and lexical units of the original text. Way to represent the translation process, which is used in the transformation and semantic models, largely corresponds to the intuition of an interpreter, which is often racked their brains over how precisely to convey one or another of these things in the original sense of the word. [8. 156]

Under this model, an attempt is made to explain the generality of the content source and at the level of micro semantics of linguistic units, ie, Sem. The generality of these things is the basis of the translation equivalence in the case of maximum overlap of these things in the original and translated (I saw him yesterday - I saw him last night), and in those cases where for cross-language communication is sufficient at least part of the semantic features. Not all Seme available in the content original, communicative and relevant for this act of communication. The task translator primarily is to retain communication-relevant semes. Comparison of Semnyi source and shows that these are the Seme and reproduced in the translation process. [13. 206-207]

However, it is obvious that transformational-semantic model is not universal and is not intended to model every act of translation. It does not include those cases where between syntactic structure and meaning of lexical items in the original and in translation no relationship transformation and equivalence of the two texts is based solely on the community of the situation described. English Answer the telephone equivalent of Russian Pick up the phone, not because of verbs to answer and take share common semes, and on the knowledge that in reality, answering the phone call, you have to take the phone and that, therefore, the two statements mean " one and the same 'referred to opposite sides of one and

the same situation. In such cases, in the second type of equivalence to explain the process of translation is better "works" situational model of translation. [8. 156]

Situational and transformational-semantic model of translation gives a schematic view of translation, no claim to full compliance with real action interpreter. To better reflect the activities of the interpreter, the model must include a description of the mental processes that provide such activities. To this end, developed psycholinguistic model of translation, using the theory of speech activity. [8. 156]

It is known that, in accordance with the purpose of the speech act the speaker is first formed an internal program of the future posts, which is then deployed in a speech utterance. Accordingly, the psycholinguistic model of translation postulates that by implementing the process of translation, the translator first converts your understanding of the content of the original in its internal program and then deploy this program in the translation. Since the internal program exists in the form of a subjective code speaking, such a representation of the translation process consists of two stages - "translation" from the original language to the internal code and the "translation" from the internal code into the target language. Psycholinguistic model of translation is fully consistent with the understanding of translation as a form of speech activity. Unfortunately, the explanatory power of this model is limited by the fact that we do not know as there is a "phasing out" and "deployment" which elements of content stored in the internal program and selected as one of the possible ways of implementing such a program in the translated text. [8. 156-157]

Model of translation aims to present the translation process as a whole, indicate the general direction of the movement of thought translator and the successive stages of the transition from the original to the translation. More detailed description of the translation process is achieved by describing the types of mental operations by which the interpreter finds the translation. It is assumed that the units between the original and the translation there is a direct connection from the source unit that through some transformations (transformations) can be obtained from the translation unit. Presentation of the translation process as a transformation of the original units in the translation units is conditional. In fact, with the units of the original, nothing happens, they remain unchanged, and the translator just looks communicatively are equivalent to the units in the target language. This search begins with the perception of the original units and ends with the creation of the corresponding segments of the translation. In other words, the brain receives an interpreter "inlet" section of the text in the original language and "outputs the" length of the text in the target language. Comparing the initial and final part of the text, you can try to describe the way the transition from the

first to the second, "Receiving", with the help of which the first, as it were converted into second. [11. 171]

Based on the model transfer characteristics we can conclude that the translation process to describe movies captioning can be used any of the above models. At the same time, we believe that the most important for our study are transformational-semantic and psycholinguistic model. Transformational-semantic model allows to reveal all the phases and stages of the translator of "script", to reflect the sequence of actions and "technique" of translation, describe the process of selecting the level of equivalence, in which the transfer is a particular phrase. Psycholinguistic model is closely related to the internal picture of the world as a member of an interpreter act tripartite communication (author - translator - the viewer). In our opinion, this model helps to describe the methods and techniques of transferring ideas and artistic originality of the film as a work of art.

### **Dubbing vs. subtitling in cinema and television**

The purpose of the research we conducted was to examine the reality of today's subtitling market both in the United States and, by way of comparison, in Europe, a continent where subtitling is in some countries less common and less developed. The aim of this market research was to gather as much information as possible on the subtitling industry in the United States and to compare and understand the market trends on both continents.

I will use as references for the European market research conducted by the Media Consulting Group in 2007 and data collected through interviews to specialists working in this sector, among which are executives of client relations and vendor managers of major subtitling providers and studios.

In interviews and conversations carried out with a number of US subtitling agencies and industry colleagues, I have collected data on their companies, their product portfolios, their client profiles, their working methods and the kind of resources involved. The interview included additional technical questions regarding technology, subtitling standards and costs.

To fully understand the market we have to first distinguish and identify those countries that prefer subtitling versus dubbing and in which areas this choice is applicable: cinema, television and DVD/Blue Ray.

In Europe, movies distributed in theaters are typically subtitled. The exception to this is represented by those countries that have traditionally chosen to adopt dubbing as their main means of translation. The countries that historically have adopted dubbing over subtitling are Germany, Spain, France and even more so in Italy, where practically every foreign film or animated production is dubbed into Italian. However, the trend is clearly changing, as even those countries that traditionally have always opted for dubbing are moving towards subtitling, leaving behind the more costly and technically time-consuming dubbing.

In regard to television programs, subtitling is the preferred choice among the majority of European countries, with the exception of Germany, Austria, Spain,

France, Italy, Czech Republic, Slovakia, Switzerland and French-speaking Belgium, where dubbing is preferred. However, even in countries with a strong dubbing tradition, this trend is changing, and subtitling is making headway, thanks to the introduction of paid television programming and the growth in volume of internet video content. In Italy, for instance, with the introduction of pay-per-view cable television, subtitles are usually available on mainstream television channels, and all movies are available in English with Italian subtitles. Many television shows feature the original English soundtrack as well.

Eastern European countries such as Latvia, Bulgaria, Poland and Lithuania prefer the voice-over technique, and only in Luxembourg and Malta are the works distributed in their original language.

There are various reasons behind the choice between subtitling and dubbing, and the fragmentation of the audiovisual translations market, particularly in Europe. One of the major reasons is related to the cost involved in the production of a dubbed version versus the subtitling of a piece.

### **3.3 Pragmatic aspects of film Subtitling**

The movie as a kind of audio-visual works may have different functions. Depending on the genre, the filmmakers seek to inform the viewer (documentaries), motivate action (advertising and propaganda films), entertaining (comedies), shock (horror), encourage to reflections and experiences (melodrama), etc. Usually one film combines several genres, and consequently performs several different functions. Sometimes the author's intent or idea can be hidden from the viewer, and are manifested by special technical or psychological techniques used in the production of the film. In the theory of translation impact that the product (film) has on the receptor (the viewer) is called pragmatics. [8. 135]

Thus, one of the main tasks of the translator is to transfer the film in general pragmatics and pragmatics subtitle text used for translation, in particular.

#### **3.3.1 Pragmatic potential subtitle**

Pragmatic potential subtitles as well as any text is the result of the choice of the message content, its mode of linguistic expression and mode of transmission. In accordance with the communicative tasks, text creator (writer, author of "script", then Author) chooses to transmit information linguistic units with the necessary value as subject-logical and connotative, and organizes them in the text "script" in this way to establish the required between semantic links. The result is a text takes on a certain pragmatic potential, the ability to produce a communicative effect on the viewer (the receptor). Pragmatic potential of any text is considered to be objective, since it is determined by the content and form of the message and there is, as it were, regardless of the creator of the text. To the extent that depends

on text Pragmatics transmitted information and its transmission method, it is an objective entity available for sensing and analyzing. [11. 145-148]

Pragmatic receptor to the text subtitle depends not only on pragmatic, but also on the personality of the receptor, its background knowledge, his moral and physical condition, etc. Analysis of pragmatic text suggests the communicative effect only with respect to the model, the "averaged" receptors.

Translator movie in the first phase of translation - the perception of information - he becomes the receptor. In order to extract the original text (the text "script") as much as possible information, he should have the same background knowledge, which is expected to have native speakers.

Like any Receptor original, the translator arises their personal attitude to the transmitted message. As a linguistic mediator in cross-language communication, the translator must endeavor to ensure that this personal attitude is not reflected in the fidelity in the translation of the original text. In this sense, the translator must be pragmatically neutral.

In the second step of the process translator seeks to provide an understanding of the original message Receptor translation. It should be borne in mind that the transfer of receptor belongs to another language environment than the original receptor thus has a different set of background knowledge and other outlook. If these differences can lead to misunderstanding, the translator will have to make the necessary changes. [8. 136-137]

The requirement-pragmatic equivalence is the most valuable of the requirements for translation requirements, as it provides for the transfer of the communicative effect of the source text and therefore involves the allocation of its aspects, which is leading in terms of the communicative act. Especially important this requirement seems at work on translations of movies.

In our opinion this is due to the fact that the attention of the receptor in a number of physiological characteristics of visual perception information to fully concentrate on the text of the subtitle. Thus, focusing on the text, the receptor may miss some of the important elements or secondary video, which would be obvious when watching a movie in Russian. Communicative effect to be produced at the viewer, largely depends on the correct transfer both explicit and implicit ideas and the author's thoughts reflected in the speech of the characters, their behavior, facial expressions, etc.

### **3.3.2 Pragmatic Adaptation transfer movies with captioning**

Any message or statement is created with the purpose of the work on the receptors of the communication of a communicative effect, so pragmatic potential

transmission is an essential element of the communicative purpose statements in translation. [11. 162]

This statement could not be more accurately describes the basic function of transfer films with the help of subtitles. Moreover, taking into account the fact that the film is a component of a subtitle, i.e. product, which has ideological and artistic value, it can be argued that the pragmatic aspect is determining when working on this type of translation.

Any transfer, including the transfer of movies with captioning, intended for a full replacement of the original and the validity of such replacement is achieved in one of the levels of equivalence. In this case, the interpreter strives for pragmatic capacity, not because of his personal relationship to the correctness or appropriateness of the original message.

In some cases, an equivalent reproduction of the original content and provides pragmatic transfer in translation capacity. However receptor belonging to a different language translation team, to a different culture, often leads to what is pragmatically equivalent translation inadequate. In this case, the translator has to resort to a pragmatic adaptation of translation, making the necessary changes. [8. 137]

Consider the three most common types of translation adjustment allocated V.N. Komissarov, about the appropriateness of their use in the translation of movies with the help of subtitles. [8. 137-143]

The first kind of pragmatic adaptation is intended to provide an adequate understanding of the message Receptors translation. Focusing on the "average" of the receptor, the translator takes into account that the message is quite clear receptors of the original may not be of receptors translation, due to lack of specific background knowledge. In such cases, the interpreter enters into the text translation additional information for the absence of knowledge. For example, when the Russian translation of place names such as American Massachusetts, Oklahoma, Virginia, British Middlesex, Surrey, and so, as a rule, added the word "state, province, county," to make the data understandable American names for Russian receptors. [8. In the subtitle translation is made present in the frame of newspaper headlines, as well as background sounds (voices in the street, television presenter speech, etc.).

Thus, we can conclude that the subtitles are used when transferring film "English Patient" in Russian meet all the requirements discussed in paragraph 1.3.3 of this study.



### **3.3.3 Pragmatic transfer film adaptation of "English Patient" in the Russian language with subtitles**

Pragmatic transfer film adaptation of "English Patient" on the Russian language with the subtitle is intended to relate the American socio-cultural realities of Russian. If successful, the adaptation of the transfer, the movie will make on the Russian-speaking Receptor same communicative (pragmatic) effect, which was produced for the American receptors. In a qualitative translation preserved the originality of the American lifestyle, behaviors, political and economic realities, and the realities of national characteristics and become available for the perception of the majority of the educated Russian-speaking audience the film.

On the example of the movie "English Patient", we consider two types of pragmatic adaptation proposed by V.N. Komissarov and presented in Sec. 2.3.2. this study to help translators achieve preservation communicative effect in the translation:

- 1) the pragmatic adaptation based on the background knowledge of the receptors;
- 2) pragmatic adaptation in order to maintain the emotional impact on the translation of the receptor.

It was established in Sec. 2.3.2. this work a third kind of pragmatic adaptation (pragmatic adaptation based on the translation "super-task"), as proposed by Komissarov is unnecessary when transferring movies using subtitles.

1. Pragmatic adaptation, taking into account the background knowledge of the receptor.

The movie "English Patient" was released in 1999, at a time when, due to political, economic and social reasons, cultural integration between the two countries (Russia and the United States) reached its climax. And in 1999, and is now the cultural border between Russia and other countries are becoming more transparent, so the Russian-speaking population has open access to information about what is happening abroad (including the US). These circumstances have a direct impact on the development of language, linguistics and related disciplines. Linguistic picture of the world media Russian and English differ substantially less than it was 15-20 years ago. Despite this, when translating the movie "English Patient" in the Russian language interpreters inevitably faced a number of difficulties associated with the national peculiarities of the English language and American culture:

- a) translation of proper names, place names, etc..

In a speech heroes movie "English Patient" there is a set of proper names and place names, most of which are American and have permanent equivalents in Russian. For example: "Bill Harford" - «Bill Harford», "Victor Ziegler" - «Victor Ziegler», "poet Ovid" - «poet Ovid" (subtitle №90 Applications, hereinafter reference to

Annex), "Cape Code" - "Cape Cod" (subtitle №371), «Michigan» - «Michigan», etc.

Proper names and titles that do not have permanent equivalents (rare names) are translated into Russian by a transcription elements transliteration. For example: "Nathanson" - «Nathanson», "Domino" - «Domino», "Rockefeller-Plaza" - "Rockefeller Plaza" (subtitle №126), etc.

It is important to note that when translated using subtitles are not made clarify that help the Russian-speaking receptor fill the missing knowledge. By geographical name "Michigan" is added the word "state" to "Rockefeller Plaza" - the "area". This information would be necessary and even mandatory in the translation of journalistic texts, but in this case, the appearance of such refinements prevent synchrony sound speech of the characters and the subtitles appear on the screen, will complicate the task of the translator in the division on the line subtitle, as the number of characters will increase significantly. From this it follows that the receptor must have sufficient background knowledge for a correct understanding of information, though, on the other hand, the lack of understanding of this information can not lead to a distorted understanding of the meaning of the entire sentence in which this information is presented, as these data are not of fundamental importance in this context.

When translating attributive particle "Mr", "Mrs", a method of tracing. Instead of taking in Russian equivalents of "Mr.", "Mrs." is translated to preserve national versions of "Mr.", "Mrs.", which is justified because it is preserved socio-cultural component, both in individual statements, and throughout the movie.

b) transfer of the socio-cultural realities.

As an example, the translation of socio-cultural realities consider the Russian translation of names of drugs: "speedball" - «Speedball», "snowball" - «snow» (subtitr№164). In the first case used in the translation, transcription, second - equivalent matched, Russian language which represents the same substance. The difference in the choice of two ways to transfer synonymous phenomena explained by the fact that the Russian language has no word for "speedball", moreover, for the English language, he is also a nonce words as a character who said the word seems to have forgotten the correct name of the narcotic substance. Therefore, in the Russian translation was also used occasional correspondence.

2. Pragmatic adaptation to preserve the translation emotional impact on the receptor.

The emotional impact on the viewer in the movie "English patient" ("The English patient") achieved an unpredictable development of the plot, which keeps the audience in suspense until the end of the review. At the same time, imagery and

emotional speech heroes film is achieved by the use of emotionally colored lexicon: stable, colloquial and sometimes deviant expressions.

Famous Russian translator movies L. Volodarsky believes that the profanity in the English language, which is used in the speech of the characters of movies, "in no case should not be translated into the Russian language similar deviant expressions", since the English and Russian languages have different degrees of expressiveness that leads to different reactions of receptors for these expressions. [9. 120]

Translator of the film very carefully approached to the choice of equivalents, given the difference in the degree of expression of English and Russian languages. Consider a few examples:

Subtitle number 402

- My whole f ... ng future.
- All my goddam future.

Subtitle №1181

- I recommended that little cocksucker to those people.
- I'd recommend this to people noobs.

It is obvious that if in these cases, the translator turned to literally-literal translation of phrases, the Russian version turned out to be inadequate due to excessive roughness and obscene. Probably for these reasons, the translator has resorted to neutralize the context of the translation of certain fixed expressions. For example:

Subtitle number 1254

- OK, Bill, Let's cut the bull shit. All right?
- All right, Bill, rather this nonsense. Okay?

In general, it should be noted that this movie characters "English Patient" is full of emotionally colored vocabulary, examples of translation which will be discussed in the next section of our study.

### **3.4 Translational transformation used in film Subtitling**

To perform the equivalent and adequate translation movie "English Patient" on the Russian language with subtitles, the translator had to use a number of lexical and grammatical transformations, the essence of which has been reviewed and is described in section 2.4 of this study.

We consider separately the three types of translational transformations: grammatical, lexical and lexical and grammatical.

1. Grammatical transformation.

a) Zero transfer.

According to the results of the quantitative analysis of the transfer film "English Patient" into Russian, made with the help of the subtitle, we found that zero translation (ptosis) was used in approximately 40% of cases. This frequency of application of this transformation is caused by the technical requirements for the presentation of subtitles, namely the duration of the subtitles appear on the screen. Due to physiological reasons, the average receptor is unable to perceive the information on the screen in the form of subtitles over an extended amount of time without pauses. The structure of some dialogues that are present in the film is that if the translation of the dialogues performed at the highest level of equivalence, while retaining all the grammatical structures, the appearance of subtitles on the screen would be uninterrupted, that would complicate the process of perception of the video.

Primarily the translation units were omitted from redundant grammatical meaning, for example:

Subtitle number 77:

- Is my hair OK?
- How hairstyle?

Furthermore, in some cases have not been translated words or entire expression that are repeated several times a phrase, do not have a large value, or may be learned receptor, without translation, on the basis of context. For example, affirmation and negation ("yes", "no"), conjunctions and particles ("but", "and", "so"), introductory designs ("however", "besides"), greetings and farewells ("hallo", "bye-bye"), proper names ("Victor", "Alice", "Bill"), etc.

Thus omitted when transferring small from the viewpoint of sense of expression and display space freed for more important information, and given time to focus on the video image receptor.

#### b) The literal translation.

Receiving a literal translation, in which the grammatical construction of the phrase in the original language is replaced by a similar grammatical structure of the target language, is also quite common in translation movie "English patient" («The English patient») in the Russian language with subtitles. Requirements for the presentation of subtitles on the screen to explain the need for as much as possible exact repetition of the syntactic structure of sentences in translation. As a rule, zero translation is used in the translation of simple sentences. For example:

Subtitle №274

- I must see you again.
- I have to see you again.

Subtitle number 699

- I need a tux, a cloak with a hood, and a mask.

- I need a tuxedo coat with a hood and a mask.

It should be borne in mind that the use of a literal translation is possible only if it will not distort the meaning of the phrase.

c) The division of the sentence.

Admission grammatical division of the sentence is used when translating the movie "English patient" («The English patient ") on the Russian language with subtitles due to the structural features of phrases and requirements for the presentation of subtitles on the screen. We can distinguish two types of use of reception division of the sentence in the first case one sentence in English is divided into a few sentences in Russian. For example:

Subtitle №768

- I do not know, may be an hour or more, or maybe only ten minutes.
- I do not know, maybe an hour or more. A can of 10 minutes.

In the second case there is a partition of one sentence into several parts, which are separated graphically (dots), but the logical and syntactical points of view are still in one sentence. The second kind of division of the sentence simplifies perception Receptor information that appears on the screen as subtitles, divided into lines and helps synchronize speech of the characters and the subtitles appear on the screen.

Subtitles №456-457

- My boyfriend Carl is making some calls and he'll be coming over soon.
- My friend Carl must make some calls ...
- ... And he will come soon.

Subtitles №820-821

- Right, sir. That is the password for admittance.
- That's right, sir. This is the password ...
- ... To enter.

In addition, such a partition proposals for parts and helps reproduce speech characters that makes the viewer in tension throughout the film.

It should be noted that the combination of proposals reception occurring in other kinds of transfer, not typical for the transfer films captioning because of their complicated structure and gives sound synchronous speech and subtitles appear on the screen.

d) Grammatical replacement.

Grammatical replacement parts of speech in translation movie in subtitles are not the hallmark of this type of translation, but their presence does not leave us the opportunity to leave this kind of grammatical transformation without special attention. Consider a few examples of grammatical replacement:

(Replacement of a noun to a verb)

Subtitles №1295-1296

- ... Whether they were real or only a dream.
- ... And it does not matter, they were real...
- ... Or just a dream.

(Replacement of the adjective to verb)

Subtitle №357

- You've never been jealous, have you?
- You've never been jealous of me?

(Replacement of the verb to noun)

Subtitle №120

- No, but it's lovely to meet you both.
- No but I am very glad to meet you both.

Using grammatical substitutions in the translation of movies with captioning as with any other form of transfer, due to the difference in the functions that perform the same part of speech in both English and Russian. [8]

## 2. Lexical transformation

### a) modulation.

Acceptance of modulation used in the translation of the movie "English patient" ("The English patient ") for several reasons. On the one hand, the use of this technique may be caused by a desire to keep translators imagery characteristic for the characters in the original speech. In this case, the implementation of a literal translation is not possible, since in this case violated the integrity of the sentence structure in Russian, will be significantly reduced transfer value, and hence reducing the emotional impact on the receptor. For example:

Subtitle №1166

- Please, Bill, no games.
- Please do not pretend to be.

At the heart of the reception modulation, which is used as a translator in this example is the replacement of the grammatical part of speech (noun - verb). Consider the potential strategies for action interpreter at work on this example.

The structure and the lexical meaning of the phrase "no games", the translator is in Russian language equivalent to the same value - "do not need games." After that, the translator has resorted to grammatical transformation replace the parts of speech and among several options ("do not mess with me", "do not be fooled me," "do not play") selects the most appropriate for a given context.

On the other hand, the use of modulation avoids semantic ambiguity in the translation, which occurs due to the difference structures of English and Russian languages.

For example:

Subtitles №1216-1217

- When they took your coat they found the receipt from the rent house in your pocket made out to ... you know, who.
- In addition, in your coat found a receipt for rent, signed ...
- ... As you know, in your name.

Selecting equivalent based on the contextual meaning of the phrase. In our opinion, the reception modulation used is justified because of the events described above it becomes clear on who was discharged "is a receipt."

Consider a few examples of the use of modulation:

Subtitle №49

- I went to medical school with him.
- We studied together at the doctor.

The literal translation of this phrase would be as follows: "I went to medical school with him." From this, it follows that the characters of the film, Bill and Nick, instead of getting medical education. Translator concluded that the only profession that you can get in medical school, is the medical profession, and stopped on a variant: "We studied together at the doctor." In our opinion, the option of "We went to the same medical school" is also relevant, however, in English the word «school» has a broad meaning and can denote any educational institution (institute, academy, university, college, etc.). From this context, it is unclear what kind of medical educational institution graduated from characters of the film, so the option chosen by the translator of the film, it should be recognized preferred.

Subtitle №255

- I've taken care of that.
- I already called.

When considering this option, without context it is unclear what is dictated by the choice of such equivalent in the translation of the phrase. But if we turn to the previous sentence, the decision is entirely appropriate and justified: "You should call the Zieglers and thank them for the party last night". From this it follows that the phrase "I've taken care of that" means that the Bill was "called Ziegler and thanked them for the evening."

b) the specificity and generalization.

In the analysis of the transfer film "English patient" ("The English patient ") on the Russian language, we have not found a single case of the use of these types of lexical transformations. We believe that the lack of data transformations can be considered a special case of translation and interpreter explains the reluctance to

use these techniques. This does not exclude the fact of using data transformations in other embodiments, the translation of the film or films.

Lexical and grammatical transformations.

a) antonymic translation.

Using antonymic translation when translating movies with subtitles using as a consequence of differences in the syntactic structures of English and Russian languages. In most cases antonymic transfer used because incompatibility and negative particle prefix. [8, c. 165]

Also, the use antonymic transfer helps to make the translation more than adequate in terms of Russian grammar. For example:

Subtitles №336-337

- I can assure you that sex is the last thing on this f ... ing hypothetical woman-patient mind.

- I assure you, that about any sex...

... The damn hypothetical patient thinks.

In some cases, the translator uses antonymic translation, as it helps to reduce the length of the sentence, which is important for translation by using subtitles. In this complex sentence can be transformed into simple. For example:

Subtitle №480

- I do not think we had a single conversation about anything except your father.

- We never talked about anything except your father.

b) Compensation.

As noted earlier, one of the features of the transfer movies with captioning, written as a kind of literary translation is the need to preserve the imagery and expressive speech in the dialogues of characters in translation movie into foreign languages. These heroes of the movie "English patient" ("The English patient") filled with fixed expressions, epithets, metaphors, etc.

In case of loss in the translation of one or more of stylistic devices used in the speech of the characters, the translator can compensate for them by any other means. [8, c. 165]

At the same time in other translation methods of payment does not necessarily apply in the same place where he was one of the lost sense or stylistic elements that when translating a movie in the subtitle is not possible. Receiving compensation can be used only within a single sentence.

However, when translating the movie "English patient" ("The English patient") receiving compensation was not used by translators in any of the cases where it was necessary. Assuming neutralization of context in translation fixed



expressions, the interpreter is not made up for the loss of stylistic effect produced by these expressions. For example:

Subtitles №44-45

- Do you know anyone here?
- You have someone here know?
- Not a soul.
- Absolutely no one.

Subtitles №297-298

- I do not think everything is so black and white ... but I think we both know what the men are like.
- I do not think that everything is so simple...
- ... But I think we both know what men are.

Such a decision can be explained by the translator stringent technical and syntactic conditions. If compensate for the lost item within a single sentence is not possible, the interpreter does not have the right to apply the payment to another proposal, as it is a separate entity and can refer to another frame, has nothing to do with the previous.

#### c) Descriptive translation.

Using descriptive translation in the translation of movies with subtitles using is not appropriate, because this technique significantly complicates the syntactic structure of the subtitle, which leads to disruption of synchrony and is difficult to see the information displayed on the screen. Examples of the application of descriptive translation when translating the movie "English patient" ("The English patient") was found.

### 3.5 Conclusions for Chapter 3

In this chapter, we conducted a case study of translation features movies with subtitles using the example of the feature film "English patient" ("The English patient "). According to the results of the research, we came to the following conclusions:

- Pragmatic adaptation of the movie with the background knowledge of the receptor, as well as a pragmatic adaptation to preserve the translation emotional impact on the receptors is an integral part of the translation process, as you can save a communicative purpose of the translation into a foreign language film.

- The main difficulty translating movies with captioning, including the movie "English patient" ("The English patient "), is to preserve the structure of the speech in English when converting to a written question in Russian.

- When transferring the film "English patient" ("The English patient") in Russian, performed with the help of the subtitle, were used various translation transformation grammatical, lexical and lexical and grammatical. The analysis of the transformations shown that some of them are specific to transfer movies with captioning, as their use is justified by a variety of technical and linguistic aspects, while the use of other transformations is unreasonable and even inappropriate for this type of transfer.

- Main translation transformation in the translation of movies using the subtitle should be considered as acceptance of the modulation.

## CONCLUSION AND PROPOSAL

The present study was devoted to the study of translation features movies with subtitles using the example of the transfer film director Michael Ondaatje's "English Patient" ("The English Patient") from English into Russian.

In the study, we will:

- Reviewed and examined the concept of "subtitle";
- To identify places transfer movies with subtitles using the theory and practice of translation;
- Held a classification of the main linguistic theories and models underlying the transfer movies with captioning;
- Identifying the main technical and linguistic difficulties arising from the translation of movies with captioning, as well as ways to overcome them;
- Conducted an analysis of the basic techniques and transformations that are used to transfer movies with subtitles using the example of the movie "English Patient" ("The English Patient").

According to the study, we came to the following conclusions:

1) In the transfer of movies currently captioning is a common way transfer film and has a number of advantages compared with other methods. In spite of this, this type of translation has not been studied in terms of the theory and practice of translation. The main problem that we encountered in the course of the study was the lack of materials in audio-visual translation in general, and particular in film translating (kinoperevod).

2) The ambiguity in determining the place of transfer films with the help of the subtitle in the theory and practice of translation, as well as allocating transfer movies with subtitles using one type of translation is the result of insufficient knowledge of the matter. The features of this type of translation, the available theoretical material classification known linguists and researchers translation, we came to the conclusion that the transfer of movies with subtitles using a special kind of writing literary translation (translation of literary dialogue). Its main difference from other types of literary translation is that the translator has to take into account a number of features in the first place, the technical requirements for the presentation of subtitles on the screen.

3) The main task of the translator in translating movies with captioning is to perform equivalent and adequate translation. When working on this type of transfer can be applied basic translation model: situational, transformational-semantic and psycholinguistic, the choice of which depends on the strategy of an interpreter.

4) Pragmatic Adaptation is an important aspect of the translation process while working on the translation of movies with the help of subtitles. The main types of pragmatic adaptation are pragmatic adaptation, taking into account the background knowledge of the receptor and pragmatic adaptation in order to reproduce the emotional impact on the receptor.

5) When you transfer movies with subtitles using the translator uses a number of grammatical, lexical and lexical and grammatical transformations. The choice of the transformation may be due to both linguistic and technical factors (eg, the requirements for the presentation of subtitles on the screen). According to the analysis conducted on a material transfer film "English Patient", made captioning, it was found that the most characteristic of this type of transformation is the transfer modulation reception.

Based on the basic concepts of the theory of translation we have described the stages of the translation process while working on the translation of movies with captioning, starting from the study of the structure of the subtitle and ending the use of translation transformations.

The practical value of this study lies in the fact that its results can be used for practical training in the course "Theory and Practice of Translation", as well as a guide for novice translators who specialize or are going to specialize in the translation of movies with subtitles using. In addition, in the event of further successful development of this issue, we can talk about whether to include in the curriculum of Department of Foreign Languages and Linguistics training specialists in the field of translation, a new course entitled "Kinoperevod" (Film Translating). The proposal is due to the high demand for skilled professionals in the field of translation of movies, as well as confidence in the fact that this course will cause an increased interest among students.

As the results of the study can be used to improve the work of some of the computer programs used for the automatic placement of subtitles on the screen and synchronization with speech characters movies.

The functioning was dedicated to study of the particularities of the translation film by means of subtitle.

In the course of studies we have considered the history of the movie theater and translation film, have studied the notion "subtitle" and place of the translation by means of subtitle in theories and practical person of the translation, as well as requirements to presentations subtitle on screen and translation transformations, used in given type of the translation. Got in the course of studies information we have used on example of the film Michael Ondaatje "English Patient" ("The English Patient").

The Result of the study can serve the following findings:

- 1) In spite of the fact that translation film by means of subtitle is in present time exceedingly wide-spread and claimed, regrettably, we faced that fact that on theories of the audio-visual translation as a whole and on translation by means of subtitle in particular, exists much little theoretical information, in Russian language particularly.
- 2) Analysis features of the miscellaneous type translation gave us base to refer the translation by means of subtitle to written artistic translation.
- 3) At translation film by means of subtitle are used translation transformations. At analysis subtitle to film "English Patient" we have realized that most are often used receiving the zero translation, literal translation and acceptance to inflexions.
- 4) Subtitles to under investigation film be up to quality presentations a subtitle on screen, however, were revealed stylistic shortages. This speaks of that that translation film by means of subtitle in Russia is found still not on that level, what requires real reality.

Thereby, we have considered the main moments in development of the translation film by means of subtitle, as well as have tracked the process of the creation subtitle.

Theoretical value of the study consists in that that we tried to combine the existing knowledge about given type of the translation both in Russian, and on English.

Practical value of the functioning in that that given study can be useful on occupation on "Practical rate of the translation" if occupations on translation film will are enclosed in scholastic program.

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