



**AUDIOVIZUAL TARJIMANING NAZARIY VA METODOLOGIK ASOSLARI:  
SUBTITRLASH, DUBLYAJ, OVOZ USTIGA OVOZ QO'YISH.**

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**Annotatsiya:** Ushbu maqolada subtitrlash, dublyaj va ovoz ustiga ovoz qo'shish kabi asosiy tarjima usullari filmlar, teleko'rsatuvlar, ta'lim materiallari va reklamalar kabi turli audiovizual materiallar qo'llanilgan. Ushbu usullar nafaqat lingvistik nozikliklarni hisobga olishni, balki madaniy va texnologik qiyinchiliklarni ham yengib o'tishni talab qiladi. Subtitrlashda matn qisqaligi va vizual sinxronlik, dublyajda ovoz intonatsiyasi, lab harakati bilan moslik hamda aktyor mahorati, ovoz ustiga ovoz qo'shishda esa audio va vizual elementlarning uyg'unligi muhim ahamiyatga ega va ushbu maqolada bu usullar yaqqol ko'rsatilgan. Ushbu maqola audiovizual tarjimaning nazariy va metodologik asoslarini o'rgandi hamda subtitrlash, dublyaj va ovoz ustiga ovoz qo'shish usullarining amaliy qo'llanilishiga alohida e'tibor qaratdi. Shuningdek, ushbu tadqiqot multimedia texnologiyalaridagi rivojlanishlarning audiovizual tarjima amaliyotlari va ularning idrok etilishiga ta'sirini o'rganib chiqdi va ushbu sohadan raqamli dunyoda tobora oshib borayotganini ochib berdi.

**Kalit so'zlar:** Audiovizual tarjima, metodologik yondashuv, subtitrlash, dublyaj, ovoz ustiga ovoz qo'yish, texnologik rivojlanish, global kommunikatsiya.

**ТЕОРЕТИЧЕСКИЕ И МЕТОДОЛОГИЧЕСКИЕ ОСНОВЫ  
АУДИОВИЗУАЛЬНОГО ПЕРЕВОДА: СУБТИТРЫ, ДУБЛЯЖ, ОЗВУЧКА.**

**Аннотация:** В данной статье рассматриваются основные методы перевода, такие как субтитры, дубляж и закадровый перевод, которые применяются в различных аудиовизуальных материалах, таких как фильмы, телепередачи, учебные материалы и реклама. Эти методы требуют не только учета языковых нюансов, но и преодоления культурных и технологических трудностей. Субтитры акцентируют внимание на краткости текста и визуальной синхронизации, дубляж сосредотачивается на интонации голоса, синхронизации губ и актерской игре, а закадровый перевод обеспечивает гармонию звуковых и визуальных элементов, что наглядно показано в данной статье. В статье исследованы теоретические и методологические основы аудиовизуального перевода, а также уделено особое внимание практическому применению методов субтитрования, дубляжа и закадрового перевода. Кроме того, в исследовании

анализируется влияние развития мультимедийных технологий на практику аудиовизуального перевода и их восприятие, подчеркивая растущую значимость этой области в цифровом мире.

**Ключевые слова:** аудиовизуальный перевод, методологический подход, субтитры, дубляж, закадровый перевод, технологическое развитие, глобальная коммуникация.

## **THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF AUDIOVISUAL TRANSLATION: SUBTITLING, DUBBING, VOICE-OVER.**

**Abstract:** This article examines the main translation methods such as subtitling, dubbing, and voice-over, which are applied in various audiovisual materials like films, TV shows, educational content, and advertisements. These methods require not only consideration of linguistic nuances but also overcoming cultural and technological challenges. Subtitling emphasizes text brevity and visual synchronization, dubbing focuses on voice intonation, lip synchronization, and actor performance, while voice-over ensures the harmony of audio and visual elements, all of which are clearly demonstrated in this article. The article explores the theoretical and methodological foundations of audiovisual translation and pays special attention to the practical application of subtitling, dubbing, and voice-over techniques. Additionally, this study analyzes the impact of advancements in multimedia technologies on audiovisual translation practices and their perception, highlighting the increasing significance of this field in the digital world.

**Keywords:** Audiovisual translation, methodological approach, subtitling, dubbing, voice-over, technological development, global communication.

**Introduction** In today's era of globalization, audiovisual translation plays an important role. With the development of international relations, intercultural communication and information exchange, the translation of audiovisual products remains a widespread and very necessary field. Subtitling, dubbing, and voice-over are widely used in the translation of movies, series, educational materials, advertising, and other types of audiovisual content. These methods include not only linguistic but also cultural and technological aspects, as each method requires a unique approach. Subtitling, dubbing, and voice-over methods require translators to find solutions that match language nuances, cultural contexts, and technical requirements. In subtitling, it is important to reduce text and maintain visual synchronicity, in dubbing it is important to take into account voice intonation and actor performance, and in voice-over it is important to ensure audio and visual harmony. By using these methods properly, the viewer or listener can get a full and clear understanding of the content based on the cultural context. This work analyzes the theoretical and methodological foundations of audiovisual translation, including the specific aspects and practical application of subtitling, dubbing, and voice-over

methods. Also, the difficulties and opportunities that arise in the implementation of these methods and their role in global communication and cultural integration are studied.

**Literature review** In the translation of film, television, web content and other audiovisual materials, practical methods - subtitling, dubbing and sound production dubbing techniques - play an important role in the process of material translation, but also in adaptation to the target audience and cultural processes. In this literary review, the theoretical foundations and methodology of audiovisual translation methods will be discussed. AVT was used to encapsulate different translation practices used in the audiovisual media cinema, television, VHS in which there is a transfer from a source to a target language, which involves some form of interaction with sound and images.[1,p22] Audiovisual translation, with all its specificity, must be framed within the evolving requirements of multimedia translation. Audiovisual and multimedia translation are becoming more and more inseparable: Films are digitalised and DVDs are taking over the industry.[2,p,32] Subtitling is the presentation of audiovisual content in the form of a text translation, which allows visual information to be supplemented by audio. The theoretical aspects of subtitling are related to the concepts of alienation and localization developed by Venuti (1995). Text reduction, lexical simplification, and translation of cultural elements are the main problems in subtitling [3.p,67]. Limited viewing time and length. The viewer must simultaneously read the text and receive visual and audio information. Therefore, subtitles should be short and meaningful [6,p,42]. Subtitles can appear on screen as a block and off again, known as pop-on subtitles. scroll horizontally, or roll-up. According to the time available for preparation, subtitles can be pre-prepared ahead of the programme's release, or (semi/real)live if they are produced at the same time as the programme is being broadcast.[8.p,45] Subtitling is so dependent on technology that any technical advances have the potential to encroach both on the subtitling process from the practitioner's perspective as well as on the perception that viewers have of subtitling as a product.[8.p,34] Dubbing is the provision of an adapted audio translation of audiovisual materials into another language. In dubbing, not only linguistic compatibility is important, but also synchronization, that is, the correspondence of lip movements with sound. Luyks (1991) and Chaume (2004) emphasize the need to coordinate linguistic and paralinguistic compatibility in dubbing.[7,p,67] Dubbing can be quite costly and time consuming when considering the labour of the voiced people and the translator. The dubbing method has many limitations. Translators confront many exterior restrictions such as corporate, social and government rules before and during the translation. In addition to this, the decision and attitude of the translator also affects.[2,p,49] Voice-over is a specific type of audiovisual translation in which the original voice is heard, but in a lower volume, and the translated voice is heard above it. This technique is usually used in documentaries and news programs. Gambier (2003) emphasizes that voice-over is aimed at preserving the fullness of information.[5.p,144] Today, the role of artificial intelligence and automated translation technologies in the field of AVT is increasing. At the same time, issues related to the ethics of AVT, that is, the issues of respecting cultural identity and copyright in

the translation process, are also relevant [9.p,224]. We also encounter dubbing and subtitle with these translation types in movie. Subtitle is a visual method to read the dialogue and understand the subject of the movie in television and cinema, specially while foreign languages watching the movie but of people speech is faster than reading.[8,p,1] Subtitle addressing two audiences: Subtitling the local programs' for deaf and people with hearing difficulties. Subtitling of foreign language programs for language learners.[8,p,2]

**Translation technologies.** The development of these technologies has significantly impacted various industries, such as film, television, gaming, and online content. Machine translation (MT) has been one of the most significant advancements in translation technologies. MT systems use algorithms to convert text or speech from one language into another automatically. Early systems were rule-based, but modern MT systems rely on neural machine translation (NMT), which uses deep learning to improve the accuracy and fluency of translations. One of the most widely used MT tools is Google Translate, which has evolved through years of development and now provides reliable translations for a vast number of languages. Research by Bahdanau et al. (2014) introduced neural machine translation, where deep neural networks process whole sentences rather than translating word by word. This method has proven to be more accurate and context-sensitive compared to previous approaches. Wu et al. (2016) further improved NMT by enhancing the alignment process between source and target languages, which helped improve translation quality.

I analyzed the audiovisual translation of the Harry Potter work. Work: Harry Potter and the Philosopher's Stone (J.K. Rowling). Translation: From English to Uzbek.

1. Type and style of translation Original text (English): "Harry, you're a wizard." Translation (Uzbek): "Garri, sen sehgarsan". Analysis: The translation was done in a style close to the original. However, the English phrase "you're a wizard" (a colloquial expression) was translated in a simple form as "sen sehgarsan." The emotional impact of the English dialogue (simple and touching conversational tone) was somewhat lost in the Uzbek translation. For example, the addition of words such as "mo'jizakor" or "ajoyib" in the translation could have increased the emotion.

2. Audiovisual factors. Original film (Harry Potter): Hagrid says this word in a deep voice and a kind tone. Dubbed (Uzbek): Hagrid's voice is given a sonorous and harsh tone. Analysis: In the dubbing, the voice actor failed to fully reflect Hagrid's warm and kind character. This may not provide the audience with enough of the character's emotional world. If instead, attention was paid to voice adaptation and intonation, Hagrid's original character would have been preserved.

3. Cultural adaptation (Localization) Original text (English): "Happy Christmas, Harry!" Translation (Uzbek): "Yangi yil muborak, Garri" Analysis: The English Christmas holiday has been adapted to Uzbek culture and changed to "yangi yil". While this cultural adaptation is more understandable to readers, the cultural spirit of the original text is lost.

4. Visual Relevance. Original Text (English): "The Great Hall sparkled with floating candles." Translation (Uzbek): "Ulkan zal suzib yurgan shamlar bilan tovlanar edi." Analysis: The image is translated according to the text. The Uzbek version retains the magical and romantic image of the original text. However, the word "sparkled" is translated as "tovlanar edi", which may not convey the image as vividly. "Yarqirab turar edi" would have been more powerful.

5. Subtitling or Dubbing Analysis. Subtitling Issues: Some phrases have been removed to keep the length short. Example: Original: "It's not just a broomstick; it's the Nimbus 2000." Subtitle translation: "Bu oddiy supurgi emas." Analysis: The subtitles omit information about the "Nimbus 2000" model. This detail is important because the broomstick model is an important part of the story. Keeping the details would have enriched the content of the translation.

6. Translation of magical terms. Original text (English): "Expelliarmus!" Translation (Uzbek): "Qurolsizlantiruvchi afsun!" Analysis: The translation of the magic spell is correct in content, but the vocal magic (verbal effect) of the "Expelliarmus" spell is lost. In the Uzbek version, this word could have been transliterated and left as "Expelliarmus."

7. Emotional and semantic differences. Original text (English): "You're the boy who lived." Translation (Uzbek): "Sen tirik qolgan bolasan." Analysis: The translation is accurate, but the emotional depth is diminished. "You're the boy who lived" has a great impact as a magical and mysterious phrase that is repeated throughout the work. "Tirik qolgan bola" sounds a bit ordinary. Changing it to "Sihrlir tirik bola" or "Mo'jizakor bola" can enhance the emotion.

Below are some examples of some of the mistakes and shortcomings that occurred during the dubbing process of translating the Harry Potter film into Uzbek: 1. Incorrect voice sequence. Example: If a scene in the Harry Potter film features a conversation between Ron and Harry that is exchanged frequently, placing them in the wrong sequence can make it difficult to understand. For example: Original scene: Ron: "Harry, what is this thing waiting for us?" Harry: "I don't know, but it looks very dangerous." Incorrect dubbing: Ron's voice may be out of sync with the spoken words or may be too long. Such mistakes make the dialogues lose their naturalness and make the film difficult to watch.

2. Mismatch between translation and voice. Example: Dialogues translated into Uzbek can sometimes be longer or shorter than the original text. For example: Original: "I'm going to have a look." Translation: "Men bir ko'rib chiqaman." The translation is correct, but in this case the voice should also be natural. If the phrase "I'm going to have a look" is expressed in Uzbek with too many or too few words, there should be harmony between the voice and the text during the dubbing process.

3. Decrease in the quality of the voices. Example: In one scene in the film, for example, Harry says "Quod poteris facere!" (You can do it!), but in the dubbing the quality of his voice decreases and the speech comes out unevenly, which can create discomfort for the viewer. It is

very important that the voices are clean and clear, as this helps to maintain the serious and emotional atmosphere of the film.

4. Cultural and linguistic compatibility. Example: When "Harry Potter" talks about the English school "Hogwarts", it can be left as "Hogwarts" when translating into Uzbek. However, in some cases, taking into account cultural compatibility, it can be translated to increase understandability, for example, as "School of Wizards" or "School of Magic". It is very important to take into account cultural differences here, because it is necessary to correctly express names like "Hogwarts" and adapt them to the culture in the Uzbek language.

5. Technical problems (synchronization) Example: If the film, for example, shows the game of "Quidditch" in "Harry Potter", the voice of each character must be completely in harmony with the animations. However, sometimes, if the synchronization of voices and images is incorrect, the sounds coming out of the characters' tongues and their mouth movements do not match each other. This can distract the viewer.

6. Inconsistent voice quality. Example: In the Harry Potter film, Dumbledore portrays himself as very wise and high-minded. His voice should be given the same quality when translating. If his voice is portrayed in a very childish or funny way, it will ruin the seriousness of his character. It is important to maintain the voice quality and characteristics of each character when translating.

7. Cultural references and expressions in Uzbek. Example: In Harry Potter, some English phrases or jokes may be translated correctly into Uzbek, but they may not be understood in Uzbek culture. For example: Original: "You're a wizard, Harry!" Translation: "You're a wizard, Harry!" This phrase is well understood in Uzbek, but some cultural contexts may require interesting explanations or additions, for example: "You will be a wizard, Harry! This is for all wizards in Uzbekistan!"

### **Conclusion**

When translating "Harry Potter" into Uzbek, attention must be paid to every detail in the dubbing. During the translation process, voice, text, culture and technical aspects must be adapted to each other, as well as the voices must be natural and clear. A film that is properly adapted to the Uzbek language and well dubbed improves the viewer's overall impression of the work. Audiovisual translation (AVT) is an important tool for intercultural communication in today's globalized world. Translation techniques such as subtitling, dubbing, and voice-over allow people from different languages and cultures to enjoy films, TV series, and other audiovisual content. In the case of Harry Potter, this process not only helps to overcome the language barrier, but also preserves cultural identity. Subtitling, while less visually interactive, allows the viewer to hear the original language and plays an educational role with the text. The subtitles in the Harry Potter films, for example, make it easier for the viewer to understand by adapting complex words and cultural references. Dubbing is the most popular method of providing comfort to the viewer. The dubbing of the Harry Potter films into different languages shows the importance of matching the tone, emotions, and character of the characters. This

requires high-quality translation and acting skills. Voice-over is a relatively simple method, mainly used in documentaries or TV series. In the case of Harry Potter, this method is rarely used, but it has been used in some countries due to media restrictions. Thus, audiovisual translation serves the public through various methods. The case of Harry Potter shows how complex and interconnected the process of AVT is. While each method has its own advantages and limitations, they are all chosen taking into account the needs of the audience and the cultural context. At the same time, the development of audiovisual translation technologies allows for further improvement of this process.

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