

THE IMPORTANCE OF DISCOURSE MARKERS IN AUDIO-VISUAL TRANSLATION (ENGLISH DUBBING AND SUBTITLES INTERPRETATION OF FILMS)

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Berdiev Marufjon Shodiyar o'g'li

A teacher and masters' degree student at Samarkand State Foreign Languages

Institute

marufjonberdiyev97@gmail.com

Abstract

This article explores the crucial role of discourse markers in audio-visual translation, specifically focusing on English dubbing and subtitle interpretation of films. Discourse markers serve as linguistic signposts that aid in maintaining coherence, conveying meaning, and preserving the cultural context of the original content. Through a comprehensive analysis, this article highlights the importance of accurate discourse marker usage in ensuring effective cross-cultural communication and enhancing the audience's understanding and immersion in audio-visual translations. The global spread of technology and the expansion of its influence on daily life are both accelerating. This is it. Instead, linguists must go through a procedure that requires much research and time. Simultaneous translation, technical translation, and dubbing are examples of such language divisions. These translation techniques have just recently been introduced to linguistics, and currently many studies are being carried out using them. Through this piece, we analyze dubbing translations in films with subtitles via the prism of discourse, and the results will be provided. We make an effort to address any issues that may arise during translation.

Key words

synchronization, dubbing, prism of discourse, subtitling, dubbing, morphological features, semantic features,

INTRODUCTION

In the present day, feature films in English are the mainstay of world cinema includes their share and they are known as a rule for their wide audience translated into the language using subtitles or dubbing. The translation of the film about the complexity of their viewers and dubbing translators themselves. They also say that the main difficulty of translation is the reaction of the movie audience that it was created for awakening, in addition, it should achieve the "stage" effect and the secondary socio-cultural language of the language into which the film was

translated. It is related to the need to ensure that the context is reflected in the film. So, the translating through language, it was a difficult task - to restore the desired artistic goal of the film (that is, the original assumes a communicative setting). This task is multi-channel and It is complicated by the need to consider polysemiotic features.

METHODS

Adjusting Functional Equivalence in Translation Interest in the Discourse of Feature Films leads to an increase. Today, translation provides the same "stage" in literature and art effect in translation of films - transmission as original, discursive in film dialogues. A number of scientists have conducted research on the inclusion of pragmatic components are going (F. Chaume, M.-J. Cuenca; E. Franco; P.B. Furco; B. Hatim, I Mason; J. Mattsson)

Regarding the semiotic understanding of the text as informative, the author's intention is different how to ensure the combined consistency and sequence of signs notice (V.E. Chernyavskaya). We use texts verbally and non-verbally. We noted that it can be (in particular, musical works, dance and visual arts) and as a special case, verbal texts combined with non-verbal components we also notice that it is expressed. They are: feature, animation and documentary films, series, television news releases, advertising, computer games and Internet materials (E.V. Bogdanov).

RESULTS

According to the words of G. Gottlieb, we came to the conclusion that such texts, on the other hand, characterized by the concept of "polysemiotic" because they are verbal and verbal includes symbols of non-coding systems, on the other hand - "multi-channel", because the information in them is through acoustic and visual channels, that is, auditory and visual is transmitted. After G. Gottlieb, J. Diaz Cintas and G. Anderman, P. Orero and K. Hayes such defines texts as audiovisual and consists of verbal and non-verbal signs as texts that are and are transmitted using a technical medium (i.e., a technical device). described. acoustic and visual channels. Among the audiovisual texts we have feature films we identified and as their important features multi-channel, polysemiotic and we noted expressiveness.

Subtitling is a type of audiovisual translation in which dialogue, as well as other oral acoustic and visual elements of the feature film written text in language translation through, included in the visual sequence of the film (V.E. Gorshkova; J. Dias Cintas, A. Remael; G. Gottlieb; F. Karamitroglou; G.-M. Luyken, T. Herbst). For feature films.

The following requirements are set for subtitles:

1. To avoid visual obstruction, subtitles are limited to a certain space-time frame (text 1-2 lines, 30-40 characters each, no more than 20% of the frame area, duration - 5-6 seconds) should match the audio and video synchronization sequence (J. Diaz Cintas, G. Anderman).

2. We should conform the written form of speech. It is often observed that orality of speech in subtitling film dialogue differs from speech to written form, so oral speech in itself with signs (repetitions, reserves, early onset of speech, pauses, etc.). Initial dialogue should be adapted to written subtitles (J. Pedersen).

Dubbing is a type of audiovisual translation in which dialogue, as well as other verbal acoustic (rarely visual) elements of a feature film are verbally transmitted through the text into the target language entirety with rejecting of the original audio track (A.V. Kozulyaev; G.-M. Luyken, T. Herbst).

Following, we created the specifications for dubbing feature films.

1. The original and translated copies' sound should be the same length. Dubbing translation pays particular attention to the fact that the actors' articulations are delivered, matching the phonetic picture of the text. Due to the initial sound duration, synchronization of audio and visual sequences with translation cues is made possible (M.O. Matveev; G.-M. Luyken, T. Herbst).

2. Adherence to the oral style of speaking. The spoken word is utilized to construct the dubbing text, which means that it should be self-verbal, show the obvious signs of speech, and be natural (D. Chiara).

DISCUSSION

We noted that there is a tendency for abbreviating the characters in the works we are investigating, when subtitling and cinema dubbing are widespread. In contrast, F. Schema argues that subtitling has lost discursive markers more frequently than dubbing. In the studies discussed, subtitling and dubbing of feature films reduction of discursive signs is often connected and "interpersonal dynamics" cinema it is noted that it leads to functional losses at the level of dialogue.

Unfortunately, many linguists avoid defining the term "discursive marker" based on the diversity of linguistic units we are interested in. Of this instead, they must be descriptive of the event, i.e. spoken or written to observe the real cases of using speech symbols in the speech and the identified phonetic, they offer to describe morphological, semantic and other signs. "Discursive Marker"

The types and forms of the concept are as follows:

Phonetic signs - units that act as discursive signs are often one or consisting of two syllables, subject to contraction, but often complex, does not undergo reduction.

As discursive symbols are "short" units, i.e. words of one or two syllables (for example, no, then, right, well, so, look, see, besides, indeed, alright). However, markers from more syllables (e.g. actually, anyway, admittedly) and even phrases and [61] can also be words consisting of sentences (for example, what's more, in a way, more or less, as you know).

Morphological features - as discursive signs of different parts of speech words: for example, adverbs (basically, just, only), particles (um...), conjunctions and conjunctions words (because, however) and introductory words (of course, firstly, probably, surely). From this besides, expressions (in a way, more or less, so to speak) have insignificant predicativeness constructions (you know, I mean, if you like) and whole sentences (it is widely accepted that..., there is no doubt that..., let us return to the question of...)

Syntactic signs (language units that act as discursive signs of the sentence not included in the syntactic structure) - language units that function as discursive signs "the main members of the proposal and their groups are not included" [Mishieva 2015: 64]. In practice, the syntactic "inclusion" of a discursive sign from its corresponding clauses without breaking the syntactic structure of the sentence and its "grammatically incorrect" is expressed in the fact that it can be easily removed without.

Semantic features are denotative units that act as a discursive sign has weakened or deprived of the meaning. Again, discursive markers cannot be said to be completely "empty" and devoid of denotative meaning. J. Andersen notes that only a very small group of markers are small (well, oh, ah, uh huh, and) can be qualified as other markers (you know, I mean) preserves some components of the denotative meaning. Also some markers their denotative meanings more than others (in other words, in confidence, seriously, that is) he maintains.

Functional features - discursive signs in the organization and regulation of speech plays a supporting role. As mentioned above, discursive signs are words do not significantly contribute to the proposal, in other words, they are not factual information. However, how, in what order and in what modality are the facts stated in the statement

convey discursive-pragmatic information about perception. It is being studied the discursive-pragmatic nature of units is their functional commonality, i.e. in speech defines the role of assistant. Discursive signs organize speech, its consistency and [62]

to regulate the integrity, as well as the communicative connection between interlocutors

directed. Discursive signs perform an organizational and regulatory function, helps communicators create, implement and perceive speech

CONCLUSION

Finally, we can say that subtitles or dubbing of any movie while working on translations, we encounter discourse markers and their various manifestations and this causes problems in translation. Take a search in our ongoing work through this article mainly discourse marker, subtitling and dubbing we clarified the concepts and their specific features with examples and we tried to portray it partly in the style of bad movies.

The discussion above will be followed by a closing piece and will discuss each sort of marker undertaking statistical research in feature films. We committed to writing as our objective.

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