



**The polysystem theory of subtitling.**

**Scientific Supervisor: Bakiyev.F.J**

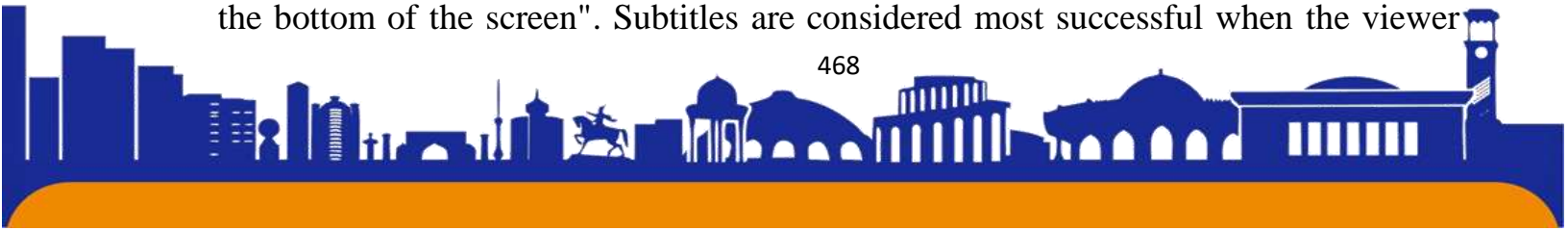
**Islomova Odina Orifjon qizi**

*2 nd year master's student in the direction of Comparative linguistics, linguistic translation studies (by languages) of Samarkand State Institute of Foreign Languages.*

**Abstract:** *This article discusses the theory of subtitling and its implications for spatial and temporal learning.*

**Keywords:** *subtitle, cinema, identity, homogenization, globalization, culture, values, nation.*

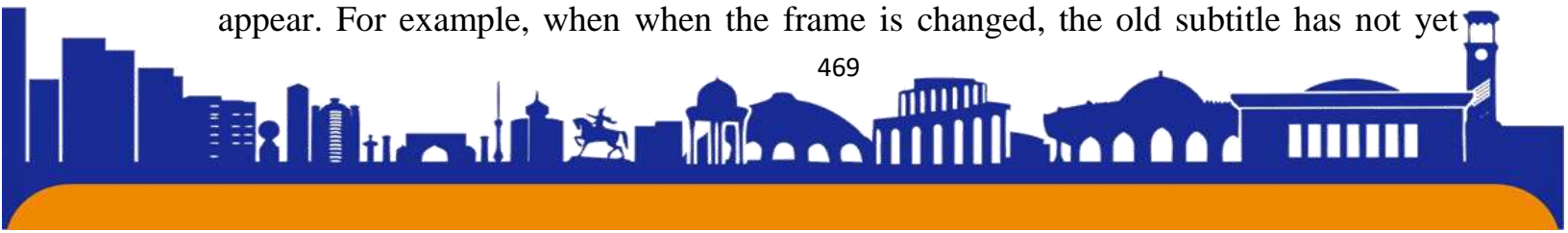
In the era of silent cinema, the first problem was the transfer characters' dialogues to the audience. It all started with intertitles, lyrics which are drawn or printed on paper, then removed and inserted between scenes of the film during editing to clarify plot points turns or conveying other information to the viewer. In 1903 they were first used in Edwin Porter's Uncle Tom's Cabin. At that time, such titles were easy to translate. Original intertitles were deleted, translated, then filmed and re-inserted into the film. However, with the advent of sound in films in the 1920s, intertitles were no longer used, making it difficult to screen the film in many countries, if the original language differed from the language of the recipient. Film studios 12 considered several solutions: shooting several versions of the film in different languages (considered too expensive and took too long) or duplication (rarely used in those times, as it was also expensive). The producers decided to return intertitles, but instead of placing them between scenes of the film, they would be on top of the image so that viewers can simultaneously watch the movie and read the translation of the dialogues. The advantage of this method translation was that the cost of producing subtitles was significantly lower than with duplication. The only problem was placement of subtitles on the screen. Soon it was decided to post subtitles at the bottom of the screen. A few years later, the first subtitles appeared, which superimposed over the image. Hence the name "subtitles". So, this term has two parts. First, the prefix "sub" means location below. Secondly, the root "title" means "introductory an inscription or explanatory text in a movie" [2;25]. Subtitling is a type of translation in which the translation, i.e. subtitles, does not replace the original text, but rather clarifies it, coexisting with original text. According to V.E. Gorshkova: "Subtitling is an abbreviated translation of a film's dialogue that reflects their main content and is expressed in the form of printed text, being, in most cases, at the bottom of the screen". Subtitles are considered most successful when the viewer





doesn't notice their. In order to achieve this, they need to comply with certain levels of readability and be as concise as possible so as not to divert the attention of the viewer from the program [3;25]. So what are the methods used to make subtitles unobtrusive? And what subordinate role? The answers to these questions can be found if we consider in detail the technical, textual and linguistic subtitle restrictions. Technical space and time constraints audiovisual programs refer directly to the subtitle format Space. In the limited space allowed for subtitles, no room for lengthy explanations. A poet in one subtitle The maximum can be only two lines. This was done in connection with that a person cannot perceive a large amount of information in a short time interval. In addition, subtitles must not overlap actions on the screen, especially when it comes to the television screen.

The number of characters per line must not exceed 40. This meaning refers to the European requirements for the presentation of subtitles. So in Russia, the maximum allowed number of characters is 38. Time to appear and disappear subtitles directly depends on how the characters speak. When translating, take into account not only synchronization of sounding speech with subtitles, but also the speed of reading recipient. No matter how perfect subtitles are from the point of view of translation and meaning, they will always be unsuccessful if the audience does not enough time to read them. For example, in children's programs subtitles with a lower wpm value are used, since children do not can read as fast as adults do. If the speech of the characters is distorted for any reason (for example, dialogue on the radio, telephone, etc.), then in the film such a speech highlighted in subtitles in italics. Subtitles should reflect all the information that necessary to understand the plot or a particular scene. For example, translation of inscriptions, signs, lyrics or speech of characters that are not is in the foreground, should be played in subtitles. Presentation. Subtitles can take up to 20% of the screen. Important their legibility factors are font size, subtitle position on the screen, etc. At the moment change the presentation of subtitles 14 is a simple task. For example, in all modern players the user can choose any font and adjust its size, however, in the case of television broadcasts, subtitles are standardized and unchangeable. The movie viewer receives at least two different types of information, which you need to pay special attention to: the action on the screen and subtitles. The second type can make it harder for the viewer to enjoy the movie, since the recipient needs not only to look at what is happening, but also read the subtitles. The situation is further complicated by the fact that the translation movie does not take into account the time the subtitles appear. For example, when when the frame is changed, the old subtitle has not yet





disappeared, the viewer may think that this is a new text, and read it again, thereby losing precious time to watch the action on the screen. Moreover, unlike books in movies, it's hard to go back to a certain point in order to do it again re-read / revise the information (if we are not talking about viewing movie on DVD, where there is a rewind function). There are several general rules for subtitles that can lead to minimize potential inconvenience to the viewer: When the action on the screen takes precedence over the speech in the film, then subtitles should only provide the main denotative information, thus leaving more time for the viewer to view movie. When information important to the plot is presented through speech characters, the translator must fully convey the information through subtitles to ensure that the viewer understands everything. When creating subtitles, you need to take into account the time of their appearance, duration, number of words per line, etc.

Due to the limited space that is usually available for subtitles, some information should be omitted in translation. The most obvious solution is to eliminate speech redundancy in text. However, verbosity can have a specific purpose in a motion picture. For example, to create some kind of atmosphere or underline features of the film character. Therefore, when eliminating such a phenomenon There are many things to consider when translating. Moreover, in addition to linguistic redundancy in audiovisual texts, there is See also situational redundancy, which can help the translator. Visual information often helps viewers perceive subtitles and to some extent compensates for the limited verbal information. For example, in dialogue, characters can use gestures, intonation or facial expressions that the viewer can understand without translation. The transfer of oral speech into written language is a complex task. Features of spontaneous speech such as pauses, reservations, unfinished sentences, incorrectly constructed grammatical designs and others are difficult to convey through writing. Same most of all dialects or accents that emphasize the features movie character. For example, the use of phonetic transcription to reproduce the regional dialect in subtitles is not very good ideas, as the viewer would spend more time reading or would not have accepted the information at all. Therefore, you need to prioritize when translating a movie subtitles. Some features of oral speech need to be reproduced in subtitles if they are relevant to the story. For example, if you want to show errors in the speech of an uneducated character, you can use more simple words in subtitles to show the level of education or the social status of the hero. However, visual information should be taken into account and the soundtrack of the movie when subtitling. In case the movie there





is a stuttering character, you can not play this information in the text, as viewers can hear that the character has speech defects.

### LITERATURE:

1. Kozulyaev A. V. Audiovisual polysemantic translation as a special form of translation activity and learning features this type of translation // Tsarskoye Selo Readings. 2013. №XVII. URL: <https://cyberleninka.ru/article/n/audiovizualnyy-polisemanticheskiyperevod-kak-osobaya-forma-perevodcheskoy-deyatelnosti-i-osobennostiobucheniya-dannomu-vidu> (date of access: 05/16/2018).
2. Komissarov VN Theory of translation (linguistic aspects). M. : Higher school, 1990. 250 p.
3. Zarrina Ilkhomovna Salieva, Fakhriddin Jamshid oghli Bakiev, Teaching Translation with a Moodle Database Activity: A Case-Study for Uzbek Undergraduate Students. [https://scholar.google.com/citations?view\\_op=view\\_citation&hl=ru&user=yW8XZdoAAAAJ&citation\\_for\\_view=yW8XZdoAAAAJ:IjCSPb-OGe4C](https://scholar.google.com/citations?view_op=view_citation&hl=ru&user=yW8XZdoAAAAJ&citation_for_view=yW8XZdoAAAAJ:IjCSPb-OGe4C)

