AUDIOVISUAL TRANSLATION (SUBTITLING): BETWEEN UZBEK AND CHINESE LANGUAGES

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Annotatsiya: Ushbu maqolada audiovizual tarjimaning muhim yo‘nalishlaridan biri bo‘lgan subtitrlash jarayonining nazariy va amaliy jihatlari o‘rganilib, o‘zbek va xitoy tillari misolida subtitrlarning lingvistik, madaniy hamda texnik xususiyatlari qiyosiy tahlil qilinadi. Xususan, subtitrlarda matnni qisqartirish, mazmunni saqlagan holda ifodalash, vaqt bilan moslashtirish va tomoshabinga qulay tarzda yetkazish masalalari yoritiladi. Ikki til o‘rtasidagi grammatik va semantik farqlar, iyeroglif va lotin yozuv tizimlari o‘rtasidagi tafovutlar subtitrlash jarayoniga qanday ta’sir ko‘rsatishi ko‘rib chiqiladi. Maqolada lingvokulturologik omillarga ham alohida e’tibor qaratilib, madaniy realiyalar, idiomalar va milliy xususiyatlarni tarjima qilish muammolari tahlil qilinib, Toshkent Kimyo Xalqaro Universiteti Tarjimashunoslik Xitoy va O’zbek tili yo‘nalishida tahsil olayotgan talabalar uchun ham nazariy va amaliy ahamiyatga ega.

Kalit so‘zlar: audiovizual tarjima va subtitr, qiyosiy tahlil, lingvistik xususiyatlar, madaniy realiyalar, tarjima strategiyalari, texnik cheklovlar.

Аннотация: В данной статье изучаются теоретические и практические аспекты процесса субтитрирования — одного из важных направлений аудиовизуального перевода. На примере узбекского и китайского языков проводится сравнительный анализ лингвистических, культурных и технических особенностей субтитров. Особое внимание уделяется вопросам сокращения текста в субтитрах, передачи содержания с сохранением смысла, временной синхронизации и удобного для зрителя изложения. Рассматривается, как грамматические и семантические различия между двумя языками, а также различия между иероглифической и латинской письменными системами влияют на процесс субтитрирования. В статье также акцентируется внимание на лингвокультурологических факторах, анализируются проблемы перевода культурных реалий, идиом и национальных особенностей. Работа имеет теоретическую и практическую значимость для студентов, обучающихся в факультете переводоведения Китайский с английским в Ташкентском Международном университете Киме.

Ключевые слова: аудиовизуальный перевод и субтитры, сравнительный анализ, лингвистические особенности, культурные реалии, стратегии перевода, технические ограничения.

Annotation: This article examines the theoretical and practical aspects of subtitling, one of the important areas of audiovisual translation, and provides a comparative analysis of the linguistic, cultural, and technical features of subtitles using the example of the Uzbek and Chinese languages. Specifically, it covers issues such as text reduction in subtitles, conveying meaning while preserving content, time synchronization, and delivering the message in a viewer-friendly manner. The article also considers how grammatical and semantic differences between the two languages, as well as differences between hieroglyphic and Latin writing systems, affect the subtitling process. Special attention is paid to linguoculturological factors, analyzing the problems of translating cultural realia, idioms, and national characteristics. The work holds

theoretical and practical significance for students studying at the faculty of Translation Studies Chinese and Uzbek languages at the Kimyo International University in Tashkent.

Keywords: audiovisual translation and subtitling, comparative analysis, linguistic features, cultural realia, translation strategies, technical constraints.

Introduction: Issues of audiovisual translation and subtitling are considered one of the most important directions in modern translation studies. This is the field of study that deals with the transfer of meaning in multimodal contexts. Research on audiovisual translation has a long tradition, and it has been used for many years in the field of translation practice. For decades, one of the most popular ideas in translation studies literature is the idea that equivalence plays a key role in ensuring translation quality.

Among Uzbek scholars, Sabohat Xashimova emphasizes the importance of reduction and meaningful conveyance in subtitles [1, p. 45], which reflects a common strategy used to study subtitling — namely, condensation of text under time constraints. Professor S. Abdullayeva notes that the balance between time and text is the main criterion for translation quality [2, p. 78]. In the past several decades, such constraints have played an important role in shaping subtitling standards.

Chinese studies scholar J. Ziyamuhamedov demonstrates the necessity of a communicative approach in subtitling, stressing that the text must be adapted to the viewer [3, p. 56]. These approaches have been influential in the field because of their focus on audience perception. Another scholar, A. Karimov, substantiates the importance of linguoculturological factors and the adequate translation of cultural units [4, p. 78]. Most of the theories of audiovisual translation are, however, focused on explaining the interaction between language and culture.

Among scholars from the People's Republic of China, Qian Shaochang highlights the harmony of language and culture in audiovisual translation [5, p. 210], Zhang Chunbai discusses pragmatic adaptation [6, p. 56], and Liu Miqing addresses issues of equivalence and adequacy [7, p. 298]. There are three major theoretical and conceptual frameworks for understanding these processes, including communicative, cultural, and equivalence-based approaches.

The field has gradually broadened as new perspectives have emerged. This field of study is sometimes referred to as audiovisual or media translation, and this has been widely adopted in the field of translation studies. One of the major topics to be investigated in this field is the balance between linguistic accuracy and viewer comprehension. A common technique is to apply reduction strategies; this is a technique common in subtitling. There are several common kinds of subtitling, including interlingual and intralingual types.

Main Body: Audiovisual translation has long been recognized as a significant field within translation studies, and research on this area has a long tradition. In recent decades, it has developed into a dynamic and rapidly evolving domain, where subtitling is widely regarded as one of the most essential and widely used practical methods. This field of study deals with the complex interaction between language, technology, and audience perception. The subtitling process requires not only the accurate translation of spoken discourse but also its adaptation to strict temporal, spatial, and technical constraints in order to ensure accessibility and viewer comprehension. Thus, subtitling is increasingly treated as a distinct object of scientific inquiry within modern translation theory.

From a linguistic perspective, the defining feature of subtitling is the need to condense the original text while preserving its semantic integrity. This seems to be a common problem in audiovisual translation, as the reduction of verbal material must not compromise informational completeness. A common strategy used to study this phenomenon is the analysis of reduction techniques in translation. As Xashimova notes, "The main goal in subtitling is not to reduce the number of words, but to ensure the sufficiency of information" [1, p. 48]. This suggests that

subtitles should be viewed not as full translations, but rather as optimized and functionally adapted versions of the source text.

Another crucial aspect of subtitling is synchronization, which requires precise alignment between the subtitle display and the original speech. This poses some problems when carrying out the translation process, particularly in maintaining the balance between readability and timing. Abdullayeva emphasizes that “in subtitling, the balance between time and volume is the main criterion for translation quality” [2, p. 80]. It is therefore evident that technical constraints play a decisive role in shaping translation strategies in this field.

Cultural adaptation also constitutes a key dimension of audiovisual translation, as language is deeply embedded in national mentality and cultural values. It is important to highlight the fact that the adequate rendering of culture-specific elements directly affects the viewer’s interpretation and overall understanding. This implies that successful translation is closely associated with the translator’s ability to mediate between cultures and to convey realia in a way that is both accurate and accessible [4, p. 85].

Particularly challenging is the translation of phraseological units and idioms. A challenging problem which arises in this domain is the search for functional equivalence rather than literal correspondence. In such cases, semantic accuracy takes precedence, as direct translation often results in distortion or loss of meaning [6, p. 59]. This highlights the necessity of adopting flexible and context-sensitive translation strategies.

Finally, structural differences between languages, such as Uzbek and Chinese, further complicate the subtitling process. One primary problem with these languages is their typological divergence: Chinese typically employs short and syntactically simple sentences, whereas Uzbek relies on agglutinative structures with extended morphological forms. These constraints make the problem difficult to resolve within the limited space and time available for subtitles [3, p. 62].

Analysis and results: The feature film Mulan, directed by Jin Ma in 2009 and based on the well-known legend of a Chinese warrior heroine, demonstrates from the very beginning the necessity of a specialized approach to translation. Research on audiovisual translation has a long tradition, and recent theoretical developments have revealed that culturally marked texts require complex interpretative strategies.

In this context, the language of the film is of particular interest, as the text of the film catalogues contains a significant number of archaisms, historicisms, figurative expressions, specialized vocabulary, and geographical names. This seems to be a common problem in the translation of historical films, where linguistic units are deeply embedded in a specific cultural and temporal framework.

One primary problem with such material is that it does not merely convey information but also reconstructs a historical and cultural atmosphere. Consequently, this leads to myriad problems in translation, including the preservation of stylistic colouring, pragmatic meaning, and national specificity. The key problem with this approach is that literal translation often fails to reproduce the intended effect on the target audience.

A particularly illustrative example can be found in the dialogue between the Jurchen ruler and his military council, which introduces the viewer to the narrative background and establishes the overall stylistic tone of the film. This section highlights the problem that translation must operate not only at the lexical level but also at the level of discourse and stylistic coherence.

From the short review above, key findings emerge: effective translation of such texts requires the use of adaptive strategies, including contextual substitution, stylistic compensation, and cultural mediation. These findings support the notion that translation in this domain is not a purely linguistic process but a complex intercultural activity.

Time	Text in Chinese	Subtitle text

00:03:42	单于 1.**草原上好久没有**这么热闹了，这次大掠中原 **能**够和九大部族一起同进退	Dashtda uzoq vaqt bunday jonlanish bo'lmagan, bu safar Markaziy tekislikka katta bosqin gilamiz. To'qqiz qabila bilan birga harakat qilamiz
00:04:05	**哥哥**，杀这些手无**寸**铁的战俘来取乐	Aka, qurolsiz asirlarni o'ldirish bilan zavqlanasanmi?
00:04:28	**父王**，**年年**对中原的掳… **不是**长久之计	Ota, har yili Markaziy tekislikni talon-taroj qilish ... uzoq muddatli reja emas
00:04:40	**与其**让他们抢劫被魏军分割灭，不如趁这次结合这么多的兵力	Ularni Vey armiyasi bo'lib yo'q qilishidan ko'ra, shu safar shuncha qo'shinni birlashtirgan ma'qul
00:05:54	现在我要喝酒！	Endi men ichmoqchiman!
00:06:15	**避**实而击虚，因敌而制敌	Kuchli joydan qoch, zaif joyga zarba ber. Dushmanga qarab harakat qil
00:07:05	**柔然犯境**，**大**军压境	Rouran chegaraga hujum qildi, katta qo'shin bosib keladi
00:08:20	**特封文泰**为镇北将军，花木兰为平北将军	Maxsus farmon:Ventyay - "Shimolni bosuvchi"general Hua Mulan-"Shimolni tinchlantiruvchi" general

The analysis identifies errors across four categories: orthographic mistakes in Uzbek, lexical inaccuracies in the Chinese source text, chronological and synchronization errors, and formatting issues. Each error is classified by severity: High (affects grammatical correctness), Medium (affects meaning or synchronization), or Low (minor omission or formatting).

The original film dialogue uses 战俘 (prisoners of war). The table mistakenly writes 战士 (soldiers or warriors). This substitution alters the pragmatic force of the utterance: killing unarmed prisoners of war implies cruelty and a war crime, whereas killing unarmed soldiers carries a different moral weight.

The complete lexical item is 掳掠 (looting, plundering). The table retains only the first character 掳 followed by an ellipsis. While the meaning remains inferable, the form is incomplete and appears as a typographical omission. The Uzbek translation talon-taroj qilish is correct.

The original verb is **消**灭 (to annihilate). The table omits the first character **消** leaving only 灭 (to destroy). The intended meaning remains comprehensible, but the form is formally incomplete.

The line 现在我要喝酒！ ("Now I want to drink!") occurs in the film at approximately 00:05:50. By 00:06:15, the narrative has already shifted to the subsequent scene (military strategy). The incorrect timestamp disrupts subtitle–speech synchronization.

Two different lines are assigned the same timecode: **避**实而击虚，因敌而制敌 (Shan Yu's military strategy, spoken before the battle, approximately (00:06:15–00:06:30) and **柔然犯境，大**军压境 (a messenger reporting the Rouran invasion, spoken later, approximately (00:07:00–00:07:15). Assigning both to 00:07:05 is inaccurate for at least one of them. Each requires an independent, precise timecode.

Due to image cropping or copy-pasting, the Chinese sentence is artificially split across two lines: **特封文泰**为镇北将军，花 and **木**兰为平北将军. In a properly formatted academic table, the text should appear as a single continuous line. The Uzbek translation is correct: Maxsus farmon: Ventyay – "Shimolni bosuvchi" general, Hua Mulan – "Shimolni tinchlantiruvchi" general.

Conclusion: Within the framework of this research, the subtitling process, considered an important component of audiovisual translation, was studied on the basis of a comparative and systematic approach across the Uzbek and Chinese languages.

The research results scientifically confirmed that subtitling has a multifaceted and complex nature, where linguistic, linguoculturological, and technical factors manifest in an integrated manner.

The analyses show that typological and structural differences between Uzbek and Chinese are decisive factors in choosing subtitling strategies. Specifically, the analytical and concise nature of Chinese allows for expressing subtitle text in a minimal volume, while the agglutinative nature of Uzbek increases the need for text reduction. It was determined that reduction, adaptation, and synchronization strategies form the methodological basis of the subtitling process.

Furthermore, the results of the linguoculturological analysis showed that achieving functional and pragmatic adequacy, rather than formal equivalence, is of primary importance when translating cultural realia, idiomatic units, and elements of national mentality. This manifests as the main criterion for correctly interpreting meaning and appropriately conveying it to the audience in audiovisual translation.

The technical parameters of subtitling – character count, subtitle display time on screen, and reading speed – were assessed as important determinants of translation quality. These factors play an important role in optimizing the translation process and ensuring communicative effectiveness.

In conclusion, increasing the effectiveness of subtitling in audiovisual translation requires a comprehensive scientific approach. This necessitates the harmonious application of linguistic analysis, linguoculturological interpretation, and technical standards.

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