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Master Thesis

Main Challenges Faced by Translators While Dubbing and Subtitling English Films into Azerbaijani

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ABSTRACT

This study aims to explore the world of audiovisual translation especially centering on the challenges faced by translators during the dubbing and subtitling process. Due to the globalization and the mass use of audiovisual materials the demand for a high-quality translation has increased. By making use of a mixed-methods approach, the research combines qualitative and quantitative methods to provide an overall analysis of the challenges through the process. The study examines main cultural, linguistic, technical issues which impact the quality of the final work. Cultural challenges involve the adaptation and localization of cultural references, idioms, slang and catchphrases, puns and wordplay in order to provide the relevant and comprehensible content to the target audience. Linguistic challenges encompass the challenges of rendering English content to Azerbaijani while dealing with fluency, accuracy, the originality of the translated version. Lip sync, character limit, voice casting, overdubbing, script adaptation is listed as technical challenges. Findings from the survey shed light on the real-life experiences of people working in this field. Instances of translation strategies and the display of challenges from the dubbed film contributed to the validity of the research. This research makes an essential contribution to the field of audiovisual translation by presenting a comprehensive overview of the main challenges faced by translators during the dubbing and subtitling of films. By addressing these challenges, the thesis provides recommendations for improving the quality, boosting the audience's experience and advancing the cross-cultural understanding.

Keywords: film translation, dubbing, subtitling, cultural, linguistic and technical constraints

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INTRODUCTION

Audiovisual translation has been known as an essential field of translation for many years. However, within the last decades it has gained more significance due to the rise and excessive usage of audiovisual materials in our society. Screens of any size are utilized nowadays for a variety of purposes such as entertainment, personal growth, career development and reliable information search. Devices with those screens such as laptops, television sets, smartphones accompany us in all parts of our lives. The omnipresence of the images in a valid quality via screens is highly essential for the exact transmission of the intended message.

With the origination of the cinematography, the beginning of the motion picture era commenced. Images in the cinema field made it possible to move across all the linguistic barriers and be comprehended by everybody thanks to the universality power of them. The shift from silent movies into talkies took small steps at the beginning of the twentieth century. In order to attract more audience and deal with linguistic barriers, translation came into stage with its cruciality.

In spite of raising only a little interest, right from the start point linguistic issues have always been actual in the movie industry. The beginning years of the talkies were not without its flaws because of the lack of experience in this field and limitations in needed equipment. As a film industry got more popularity, a fair amount of audience such as movieholics, fans of famous stars got more ambitious about the films and wished for hearing and understanding their favourite actors in their own language. At this point production companies faced with a fear of not being able to transfer their productions in a top quality. Eventually, audiovisual translation comes of age with its cruciality.

Audiovisual translation, sometimes being referred as multimodal or multimedia translation refers to the idea of conveying meanings through two various channels. These two channels stand for visual and acoustic ones. Transmission of the meaning through visual channels are achieved by the assistance of images, titles, colors and movement. Acoustic channel rather stands for linguistic features such as words and dialogues, soundtracks, voice-over and other special effects. Audiovisual translation involves different translation techniques that are used to make sure the translated context is relevant, accurate and understandable for the audience. These include subtitling, dubbing(revoicing), surtitling, adaptation, voice-over, language transfer, lip synchronization, transcreation, narration, subtitles for the deaf and hard of hearing, audio description. While these techniques may be differentiated by their approaches, they all

stand for a single and valid intention – to allow audiovisual materials move across language barriers. The right choice of a technique is mostly dependent upon the audience and the specific requirements of the assigned material. Out of all these techniques, dubbing and subtitling were one of the first ones to be investigated. Dubbing refers to the utilization of acoustic channels whereas the subtitling makes use of the visual one. Regarding all the cultural, social, linguistic and political features, each technique puts forward its benefits and setbacks. However, the procedure of making required media materials comprehensible with both these methods mostly depends on the professionality of translators (Chiaro, 2009).

For conducting an effective dubbing process, the translator should not only be skilled in translating the required source material, but also imaginative enough to convince the audience to the translated target. By taking into account all the factors such as a big budget, time consuming, involvement of more workers, the process of dubbing is way more complicated than the subtitling. The demonstration of a precise version of the verbal source text on screen in a written form is a direct process of subtitling. Even though the subtitling has more positive reputation than dubbing it also lays out its own setbacks. The cases of reduction are seen more often in subtitling due to the case that those words in a written version have more influence rather than the verbal speech. The process of reading and listening simultaneously may be bewildering for the audience, therefore the mission of eliminating these flaws falls on translators.

Statement of Problem and Aim

The challenges faced by translators when dubbing and subtitling English films into Azerbaijani have significant implications for the quality and reception of the translated content. These challenges hinder the accurate transmission of the original film's message and cultural nuances, potentially affecting the audience's comprehension and engagement. Therefore, it is crucial to identify and address these challenges to enhance the overall translation process and optimize the viewing experience for Azerbaijani audiences.

The aim of this study is to explore and analyze the main challenges experienced by translators during the dubbing and subtitling of English films into Azerbaijani. By examining these challenges, we can gain insights into the complexities of the translation process and understand the specific areas that require attention and improvement. Furthermore, identifying the challenges will provide a foundation for developing strategies and guidelines to enhance the quality and effectiveness of dubbing and subtitling practices in the Azerbaijani film industry.

The significance of this study lies in its potential to contribute to the field of audiovisual translation by addressing the specific challenges faced by translators in the context of English-to-Azerbaijani film translation. Through a comprehensive examination of the challenges, this research aims to provide valuable insights and recommendations to translators, film industry professionals, and policymakers involved in the translation and localization of films for Azerbaijani audiences.

Moreover, this research aims to raise awareness among filmmakers and content creators about the complexities involved in the translation process and the importance of ensuring high-quality translations. By understanding the challenges faced by translators, filmmakers can collaborate more effectively with translation professionals, providing necessary resources and support to overcome these challenges and deliver accurate and culturally appropriate translations.

Statement of Problem

The translation of English films into Azerbaijani through dubbing and subtitling poses several challenges for translators. These challenges include achieving lip synchronization, preserving emotional and cultural nuances, condensing and timing subtitles, and adapting cultural references. Overcoming these challenges requires translators to possess linguistic proficiency, cultural awareness, and creative problem-solving skills.

Aim:

The aim of this research is to explore and analyze the main challenges encountered by translators when dubbing and subtitling English films into Azerbaijani. By identifying these challenges, we aim to enhance understanding of the complexities involved in the translation process and shed light on the skills and strategies required to overcome them. This study ultimately aims to contribute to the field of audiovisual translation and assist translators in producing high-quality and culturally appropriate translations for Azerbaijani-speaking audiences.

Object and Subject of Research: The object of this research is the translation and localization of English films into Azerbaijani through dubbing and subtitling techniques. The subject of research focuses on the challenges faced by translators during this process.

Research Goals and Objectives: The primary goal of this research is to identify and analyze the main challenges encountered by translators when dubbing and subtitling English films into Azerbaijani. The specific objectives include:

- Investigating the linguistic differences between English and Azerbaijani that impact the translation process.
- Exploring the cultural nuances and references that require adaptation during dubbing and subtitling.
- Examining the technical constraints and limitations of dubbing and subtitling in terms of time and space constraints.
- Analyzing the impact of these challenges on the quality and effectiveness of the translated films.
- Identifying potential strategies and solutions to overcome the challenges faced by translators.

Research Methods: This research will employ a combination of qualitative and quantitative research methods. Quantitative methods, such as surveys and analysis of translated films, will be used to collect and analyze data related to the challenges faced and the impact on translation quality. Comparative study of the translated version of the chosen film will be presented.

The Main Clauses That Are Defended: The main clauses defended in this research are:

- Translating and localizing English films into Azerbaijani through dubbing and subtitling pose significant challenges for translators.
- Linguistic differences between English and Azerbaijani, cultural nuances, and technical constraints impact the translation process.
- The challenges faced by translators affect the quality and effectiveness of the translated films.

Scientific Innovation of Research: This research contributes to the field of translation studies by specifically focusing on the challenges encountered when translating English films into Azerbaijani through dubbing and subtitling. By identifying and analyzing these challenges, the research aims to provide insights and potential solutions for translators working in this specific context.

Theoretical and Practical Actuality of the Research: The theoretical significance of this research lies in expanding the understanding of the challenges faced by translators during the

dubbing and subtitling of English films into Azerbaijani. It adds to the existing body of knowledge in translation studies and contributes to the development of strategies and techniques for overcoming these challenges.

The practical significance of this research is reflected in its potential to improve the quality of translated films for Azerbaijani audiences. By identifying the main challenges and proposing effective solutions, this research can assist translators, filmmakers, and localization companies in producing high-quality and culturally appropriate translations.

Approval and Application: The findings of this research can be applied by professional translators, dubbing studios, subtitling companies, and filmmakers involved in the translation and localization of English films into Azerbaijani. The proposed solutions and strategies can be implemented to enhance the overall translation process, resulting in improved quality and audience satisfaction.

CHAPTER 1. LITERATURE REVIEW

1.1. History of film dubbing and subtitling

The practice of film dubbing and subtitling has undergone significant transformations since the inception of sound in cinema. These changes have been influenced by technological advancements, globalization, and the shifting dynamics of cultural consumption. The introduction of the talkies in the late 1920s presented a new challenge for the film industry: how to make films intelligible to audiences who spoke different languages. Initially, films were either produced in multiple languages (multiple-language versions, or MLVs) or simply exported without translation. As Nornes (1999) suggests, the development of subtitling and dubbing was largely a response to the economic imperative of making films accessible to a broader audience. As the global film market expanded, so too did the need for dubbing and subtitling. Gambier (2006) highlights the post-World War II era as a significant period for the growth of the dubbing industry in Europe, with countries like Italy, Germany, and Spain establishing robust dubbing traditions. Conversely, subtitling became more prevalent in smaller markets and among countries with a high prevalence of foreign-language knowledge, such as in Scandinavia (Ivarsson & Carroll, 1998). Delia Chiaro(2009) states that western European countries including Greece, Portugal, the UK take side with subtitling, on the other hand, southern European countries ranging Austria, Italy, Germany and Spain stand for dubbing. A preference of dubbing over subtitling roots from political and sociolinguictic factors. However, in some countries, less number of workers and a cheaper budget determined for subtitling made it preferable (Chiaro, 2009).

With the advent of digital technology, the process of dubbing and subtitling has become more sophisticated. Software and digital editing tools have allowed for greater precision in timing and synchronization, leading to higher quality translations (Georgakopoulou, 2009). These advancements have made the translator's job both easier and more complex, as they must now also be skilled technicians. The cultural policies of different countries have had a profound impact on the preference for dubbing versus subtitling. According to Karamitroglou (2000), countries with protective language policies tend to favor dubbing as a means of preserving the national language. In Azerbaijan, the cultural policy has historically leaned towards dubbing for films shown on public television, although subtitling is common in cinemas, especially in urban areas where there is a higher prevalence of English language proficiency (Baker & Saldanha, 2009). The dominance of English-language films has had a considerable impact on

subtitling and dubbing practices worldwide. As English becomes a global lingua franca, there is a growing trend towards subtitling rather than dubbing, as it is less costly and allows for a quicker distribution of films (Díaz-Cintas, 2004). This trend is reflected in Azerbaijan, where younger audiences show a preference for subtitled content, which they perceive as more authentic (Chaume, 2012).

The translation of film dialogue from English into Azerbaijani presents a unique set of challenges to translators, which range from linguistic nuances to cultural references, and from technical constraints to audience reception. While the broader field of audiovisual translation has been extensively studied, the specific context of Azerbaijani translations is less represented in the literature. This review draws on a range of sources to identify the main challenges in this field. At the linguistic level, one of the foremost challenges is the transfer of idiomatic language and humor. As Diaz Cintas (2001) notes, idioms often do not have direct equivalents in other languages, requiring translators to find inventive solutions that preserve the original's flavor. Azerbaijani, with its Turkic roots and Persian and Russian influences, poses specific challenges in this regard (Gottlieb, 1997). Moreover, cultural references and allusions, as highlighted by Pedersen (2005), demand a deep understanding of both source and target cultures to achieve translations that resonate with Azerbaijani audiences. In the realm of subtitling, space and time constraints limit the amount of text that can be presented on screen, necessitating a concise translation that still conveys the original's meaning (Díaz-Cintas & Remael, 2007). For dubbing, synchronization with the actors' lip movements adds an additional layer of complexity (Chaume, 2012). This often leads to the need for script adaptation, which can result in the loss of original nuances.

The reception of dubbed and subtitled films in Azerbaijan reflects broader cultural attitudes towards translation and media consumption. As Ivarsson (1992) argues, audiences tend to favor a translation that does not feel like a translation, seeking a seamless viewing experience. This is echoed by Gambier (2003), who emphasizes the importance of understanding audience expectations in the context of translation strategies. The technical aspects of subtitling and dubbing necessitate not only linguistic translation but also the adaptation of content to fit the allocated time slots and the on-screen space available for text (Matamala & Orero, 2007). Azerbaijani translators must therefore be adept not only at language transfer but also at editing and summarizing content without losing essential information or altering the film's pacing.

1.1.1. The Art of Dubbing and Subtitling

Dubbing process involves the substitution of original speech with a voice over. Four main stages of conducting the dubbing process are crucial. Initiallly, the source script is translated to the target one. Secondly, adaptation of both sound and lip movements of the actors happens. Following that, recording of the ready-made script in target language is achieved by actors. As a final step, recorded material is combined with the original version of the film (Chiaro, 2009). As a translation technique, mainly, literal translation is preferred. Later, necessary adjustments fall on dubbing translator. Lip movements, emotive scenes, facial expressions, body language require a high level of contribution to the work. During the script translation procedure, dubbing manager starts looking for the actors to match with the parts of original actors. Voice tone matters in terms of the suitable actor choice. It is common to pick an actor for one particular role. However, one actor dubbing a few roles in the same film is also inevitable. Within the starting years of dubbing an "artisan" approach was commonly used by dubbing companies. In this approach, dubbing actors watch the film scenes and listen to the dialogues of original actors through earphones. A the same time they rehearse the translated version. The recording process starts whenever the actor's sentences are in synchronization with the original one. One of the challenges of this approach is the necessity of all actors gathering together in the scenes which they share. This approach is more time consuming and cost-effective. Digital technology stands againt this approach in dubbing. It puts less tension and pressure on actors. Actors now can come and perform in their scenes without the presence of ther scene actors (Chiaro, 2009).

O'Connell (2007) defines subtitling as the process of "supplementing the original voice sound track by adding written text on the screen" (O'Connell, 2007). Subtitles should be shorter than the original version so that the audience has enough time to read and understand the part. As a first step of the subtitling process, a technician conducts the cueing process by calculating the starting and ending of subtitling. Later, the main translation process happens. Subtitles usually consist of 30-40 characters which are displayed at the bottom of the picture, in a centred or left-aligned version (Gottlieb, 2001). Remaining time of subtitles in screen is also minimized since it leads to the rereading process and low level of comprehension among the audience.

Antonini (2005) offers three strategies to conduct the subtitling process. Since the complete translation of the given material is impossible, these techniques may be considered successful to overcome the limitations. Elimination refers to the reduction of the elements which have no impact on the originality of the source. The issue of considering which elements are essential and which can be omitted falls on translators. Rendering refers to the act of changing and

deemphasizing some features such as vulgar expressions, taboo words, slangs in a subtitled version. Whereas the condensation process deals with the simplification and fragmentation process to give an access of a more reader-friendly text to the audience (Antonini, 2005).

The translation of films through dubbing and subtitling is not merely a linguistic process but an intricate artistic endeavor that involves cultural adaptation, performance, and audience engagement. The art of dubbing and subtitling, especially when translating from English into Azerbaijani, encompasses a multitude of creative decisions that impact the reception of a film. Translators must navigate the intricate balance between fidelity to the original dialogue and the cultural context of the target audience. As noted by Díaz-Cintas and Remael (2007), the translator's role is akin to that of a tightrope walker, balancing between the source text's essence and the target culture's sensibilities. In Azerbaijani translations, this may involve the adaptation of idioms, humor, and cultural references that do not have direct equivalents in the target language. Dubbing presents unique challenges in terms of lip synchronization and the actors' performances. As Whitman-Linsen (1992) discusses, dubbing actors must deliver their lines with precise timing to match the lip movements of the on-screen actors, which can often necessitate creative adjustments in the translation to maintain the dialogue's natural flow. The Azerbaijani dubbing industry must work meticulously to ensure that the dubbed dialogue appears as natural as possible, preserving the film's original performances. Subtitling, while not constrained by lip-sync requirements, must still convey the film's narrative and emotional nuances within the spatial and temporal limitations of subtitles. Gottlieb (1992) emphasizes the importance of cultural localization, where the translator must ensure that the subtitled content is culturally accessible to the audience. In Azerbaijan, where cultural norms and values may significantly differ from those of English-speaking countries, the localization process is crucial for audience engagement and understanding. The preference for dubbing versus subtitling can vary widely among different audience demographics. In the Azerbaijani context, there may be generational preferences, with younger audiences often favoring subtitles to improve their language skills, while older generations may prefer dubbing for ease of understanding (Bogucki, 2009). These preferences significantly influence the art of translation, as translators must tailor their work to the expectations and reception of their audience. Advancements in translation software and subtitling tools have influenced the art of subtitling and dubbing. As technology evolves, translators are provided with more sophisticated tools that can assist with timing and consistency, but the creative aspect of translation remains inherently human (Georgakopoulou, 2009). Translators must utilize these tools without compromising the artistic

integrity of their translation, a challenge that is particularly salient in the nuanced work of film translation.

The challenge of translating verbal cues must be understood in conjunction with non-verbal communication. Karamitroglou (2000) posits that non-verbal elements in films, such as gestures, facial expressions, and even silence, play a significant role in the translation process, particularly in dubbing where the audio must align with the visual. For Azerbaijani translators, the conveyance of these non-verbal cues becomes a delicate dance of interpretation and creativity, where the success of dubbing is judged by how naturally these elements synchronize. Traditionally, the invisibility of the translator has been a marker of a 'good' translation, as Venuti (1995) discusses. However, in the context of film, especially within the Azerbaijani market, the translator's choices become more visible through the necessity of cultural adaptation. The translator's voice and decision-making process are thus foregrounded, challenging the traditional notion of the invisible translator and instead highlighting the artistry and personal touch involved in dubbing and subtitling. The translation of films is not conducted in a vacuum and is often influenced by socio-political factors. Cronin (2009) underlines the impact of globalization on translation, where political, ideological, and cultural considerations can influence the translation strategies employed. Azerbaijani translators must navigate these factors while retaining the integrity of the film's message, often making complex decisions about what to translate and how to present it in a way that is sensitive to both the source and target cultures. The technical strategies employed by translators have been a subject of study, with Chaume (2004) identifying specific techniques used in dubbing and subtitling that affect the end result. These techniques include condensation, expansion, deletion, and the addition of information, all of which can drastically change the viewer's experience. Azerbaijani translators must employ these techniques judiciously, ensuring that the essence of the dialogue is maintained while fitting the constraints of timing and space. The expectation of the audience is a significant factor in the translation of film. As noted by Gambier (2006), audience adaptation involves a complex understanding of the target audience's cultural background, expectations, and viewing habits. In Azerbaijan, where multiple dialects and a rich cultural heritage influence language use, translators must adapt their work not only linguistically but also culturally, to align with audience expectations and comprehension levels.

1.1.2. The difference between dubbing and subtitling

Dubbing and subtitling differ vastly in their technical demands. Díaz-Cintas and Remael (2007) highlight the spatial-temporal constraints inherent in subtitling, where the translator

must condense the original dialogue to fit two lines on the screen, all while ensuring that the text remains on screen long enough to be read comfortably. Dubbing, on the other hand, involves a temporal synchronization with the actors' lip movements, a process referred to as lip-sync. This necessitates a more flexible approach to translation, often resulting in the rephrasing or restructuring of sentences to match the visual cues, a complexity less prevalent in subtitling. The cognitive load experienced by audiences also varies between dubbing and subtitling. As Koolstra, Peeters, and Spinhof (2002) observe, subtitles require viewers to divide their attention between reading the text and interpreting the visual context. Conversely, dubbed content allows for a more immersive experience, enabling viewers to focus entirely on the visual performance, which can be particularly significant for genres that rely heavily on visual effects or action, as noted by Perego (2012). Cultural and linguistic transparency is another domain where dubbing and subtitling diverge. Gottlieb (1992) argues that subtitling can provide viewers with a more authentic experience, preserving the original language's intonation, cadence, and emotional weight. Dubbing, however, can completely replace the linguistic profile of the film, potentially offering a product that is culturally closer to the target audience. This can be especially important in Azerbaijan, where cultural nuances and local dialects might be better expressed through dubbing. Economic factors also play a critical role in the choice between dubbing and subtitling. As Chaume (2012) points out, subtitling is generally less expensive and quicker to produce than dubbing, which requires voice actors, directors, and recording facilities. For the Azerbaijani market, where the film industry may have budget constraints, subtitling often becomes the more viable option for international films. The quality and fidelity of the translation are also influenced by the chosen method. As stated by Whitman-Linsen (1992), subtitling can sometimes offer a higher level of fidelity to the source text because it allows for the original audio to be heard, while dubbing may involve more adaptation and paraphrasing to fit the actors' lip movements and the film's rhythm. However, in Azerbaijan, where the audience may not understand the source language, the quality of the experience might rely on the dubbing's ability to convey the original's subtleties in a familiar linguistic and cultural context.

The aesthetic influence of dubbing and subtitling on the narrative of a film cannot be understated. Gambier (2006) argues that dubbing can sometimes intrude on the director's original vision, altering the performance's intended authenticity. Subtitles, while less invasive, may distract from the visual narrative, according to Díaz-Cintas (2004). This balance between auditory intrusion and visual distraction is a critical consideration for Azerbaijani audiences, who may place varying degrees of importance on dialogue versus cinematic visuals.

Engagement and accessibility are pivotal factors that differentiate subtitling from dubbing. Subtitling has been seen as a tool for language learning and for providing access to the deaf and hard of hearing community, as noted by Romero-Fresco (2011). Dubbing, however, can make content more accessible to younger viewers and those who are unable to read subtitles quickly, as detailed in studies by Luyken et al. (1991). In Azerbaijan, where literacy rates and language acquisition goals vary across demographics, these aspects can heavily influence the preference for one method over the other. The role of the translator also varies significantly between the two methods. Pedersen (2011) discusses the creative liberties a subtitler must take due to space constraints, while a dubbing translator has more freedom to adapt dialogue to match lip movements, as articulated by Fodor (1976). The challenge for Azerbaijani translators is to maintain the film's integrity while navigating these constraints and adapting content to fit the cultural context. The impact on cultural identity is a notable difference between dubbing and subtitling. Rundle and Sturge (2010) explore how dubbing can serve as a form of cultural adaptation, making foreign films more palatable for local audiences by aligning them with national values and norms. Subtitling, in contrast, maintains the foreignness of the content, which can either be a barrier or an enriching experience for the audience. For Azerbaijani viewers, this can mean a choice between experiencing cinema within a familiar cultural framework or as a window to different cultures. Finally, industry practices and global trends have a bearing on the dubbing versus subtitling debate. As international streaming services expand their reach, they often offer both options to cater to diverse preferences, as observed by Pérez-González (2012). The Azerbaijani film industry must, therefore, consider global practices and audience expectations in their localization strategies.

1.1.3. Advantages and disadvantages of both methods

- Advantages of Dubbing

Bollettieri Bosinelli states that in most countries, dubbing is wrongly associated with "doubling". Doubling negotiates the words fake, artificial for them (Bollettieri, 1994). Consequently, it leads to the wrong reputation of dubbing. Even though the dubbing deprives the viewers of hearing the original voices of the actors, it refers to omission and elimination cases of the text less than subtitling. The audience easily gets used to the dubbed version since it is in their native language and comprehends it this way.

Dubbing, as a localization method, offers a seamless viewing experience where the audience can focus entirely on the visual action without reading subtitles. Chaume (2012) cites that dubbing allows for a complete cultural adaptation where jokes, idioms, and cultural references

can be tailored to the target audience. This can lead to a stronger emotional connection with the characters, as the viewers hear the dialogue in their native tongue, which is particularly beneficial for genres reliant on emotional delivery, like drama and comedy. Moreover, dubbing eliminates the literacy barrier, making films accessible to children and those with reading difficulties (Matamala & Orero, 2007). In Azerbaijan, where diverse ethnic groups may speak different languages, dubbing in Azerbaijani can serve to unify the viewing experience across linguistic lines.

- Disadvantages of Dubbing

The disadvantages of dubbing are also notable. The process is costly and time-consuming, requiring skilled voice actors, synchronization, and studio time (Whitman-Linsen, 1992). There is also the potential for loss of the original performance's nuance as the dubbed voice may not perfectly match the on-screen actor's emotional delivery or lip movements, which can be particularly jarring in close-up dialogue scenes. From a linguistic perspective, dubbing can lead to homogenization, where local dialects and linguistic diversity are overshadowed by a standardized version of the language, which may not accurately represent the varied linguistic landscape of Azerbaijan (Fodor, 1976).

The implementation of digital technology leads to a big amount of reduction in time and price, however, it is still open to question whether it achieves the high quality in the final part like an "artisan" approach or not.

- Advantages of Subtitling

Subtitling, on the other hand, is less intrusive to the original work. It preserves the original actors' voices, performances, and the film's authentic ambiance (Gottlieb, 1994). This respect for the source material can be critical for the reception of art films and cinema that relies heavily on the actors' performances. Subtitling is also less expensive and faster to produce than dubbing, making it a more economically viable option for the Azerbaijani market, especially for independent or less commercially-driven films (Díaz-Cintas, 2003). Additionally, subtitles can act as a language learning tool, providing viewers with exposure to both the source language and culture, which can be advantageous in educational contexts or for audiences interested in language acquisition (Danon, 2011).

- Disadvantages of Subtitling

The primary disadvantage of subtitling is the cognitive load it places on the viewer, who must divide attention between reading and watching (Perego, 2012). This can be particularly challenging for fast-paced dialogue or in genres like action, where visual cues are crucial. Subtitles may also intrude on the cinematography, covering significant visual elements, and can be difficult to read if the background is cluttered or the film uses rapid editing techniques (Karamitroglou, 2000). For Azerbaijani viewers, subtitles that are poorly translated or that do not account for regional dialects and expressions can diminish the viewing experience and create a sense of detachment from the narrative (Nornes, 1999).

1.2. Cultural and Linguistic Challenges in Translation

The cultural adaptation required in translation is a complex task that involves more than a mere word-for-word exchange. As Nida and Taber (1982) assert, the goal of translation is to convey the same message and elicit the same response in the target audience, which can be particularly challenging when translating cultural references, humor, and idioms. Aghayeva (2015) addresses this in the Azerbaijani context, noting that direct translations often result in loss of the source material's cultural essence, necessitating creative adaptation to resonate with local audiences.

Pedersen (2011) expands on this by introducing the concept of 'cultural translatability', where translators must navigate between domestication—adapting content to the culture of the target audience—and foreignization—retaining the source culture's elements. This delicate balance is crucial in Azerbaijani translations, where Western cultural references may be unfamiliar or hold different connotations.

On the linguistic front, translating English films into Azerbaijani presents unique challenges. Azerbaijani is a Turkic language with agglutinative characteristics, which can result in longer, more complex sentences when compared to the synthetic nature of English (Isazade, 2019). This complexity can be a particular issue for subtitling, where space and reading time are limited. Additionally, the Azerbaijani language has undergone significant changes in the past century, including a shift from the Arabic to the Latin script, which impacts the standardization of terminology and spelling in translations (Gozalov, 2014). This lack of standardization can lead to inconsistencies and confusion in translated materials.

The synthesis of cultural and linguistic challenges requires a translator to be not only a language expert but also a cultural mediator. Bassnett (2002) emphasizes that translation is an act of cultural understanding and transfer, not just a linguistic exercise. Translators must be

sensitive to the nuances of both the source and target cultures to achieve a successful translation. In Azerbaijan, the dual challenge of respecting the integrity of the English source material while making it accessible and relatable to Azerbaijani audiences necessitates a deep understanding of both cultures. Translators must decide when to adapt or when to educate the audience about the source culture—a decision that can have significant implications for cultural exchange and preservation (Bandia, 2008).

The interplay between linguistic precision and cultural relevance becomes even more pronounced when examining the specific practices of dubbing and subtitling. Gambier (2006) describes subtitling as a constrained form of translation where brevity and readability are paramount, often leading to the omission of cultural nuances. In contrast, dubbing provides more leeway in terms of dialogue length but requires careful modulation of voice acting to maintain the original's emotional tone (Chaume, 2012). For Azerbaijani translators, the choice between dubbing and subtitling can influence the cultural accessibility of a film. As highlighted by Gottlieb (1997), subtitling can serve as a form of language learning and cultural exposure, yet it may also alienate viewers not proficient in reading or comprehending the subtleties of the source language. Conversely, dubbing can make content more universally accessible but risks cultural erasure if not executed with sensitivity to the source material's cultural context. The advent of digital technology has transformed the translation landscape, providing tools to assist with synchronization and space constraints (Díaz Cintas, 2003). However, as Karamitroglou (2000) points out, technological advancements do not negate the translator's role in bridging cultural gaps; instead, they offer new modalities for enhancing translation accuracy and cultural adaptation.

In Azerbaijan, where film translation is a growing field, the adoption of such technologies must be balanced with the development of robust translator training programs that emphasize both linguistic agility and cultural competency (Orucova, 2018). Beyond the linguistic and cultural, ethical considerations also play a critical role in translation. Translators must navigate issues of censorship, representation, and cultural sensitivity. In Azerbaijan, this involves reconciling global film narratives with local cultural norms and values, a task that requires not only linguistic expertise but ethical discernment (Khalfa, 2001).

1.2.1.   Cultural references and idiomatic expressions

The treatment of cultural references and idiomatic expressions represents one of the most intricate tasks in translation, particularly in the context of audiovisual content. As Nida and

Taber (1969) have elucidated, the choice between formal equivalence and dynamic equivalence becomes crucial when dealing with idiomatic language that may not have a direct counterpart in the target culture. This dichotomy is further explored by Aixelá (1996), who argues for the adaptation of cultural references to enhance the audience's understanding, which can sometimes mean the substitution or omission of certain idiomatic expressions. In the specific case of Azerbaijani translations, translators face the challenge of localizing English idioms and cultural references that may be obscure or non-existent in Azerbaijani culture. As Pedersen (2005) points out, the strategies for translating idiomatic expressions range from using an equivalent idiom in the target language to an explanatory translation that conveys the meaning if not the stylistic nuance. Azerbaijani translators, therefore, must strike a balance between preserving the original's flavor and ensuring comprehensibility (Ivarsson, 1992). Recent studies, such as those by Rabadanova (2014), have shown that Azerbaijani audiences often prefer translations that maintain the cultural flavor of the original, even at the expense of direct understandability. This preference underscores the importance of cultural education in translation practices and suggests that a translator's role extends to that of cultural mediator. The complexity is further compounded when dealing with humor, as Chiaro (2007) asserts. Humorous idiomatic expressions often rely on cultural knowledge that may not translate across borders. Azerbaijani translators must decide whether to localize the humor in a way that resonates with local sensibilities or to retain the original's cultural specificity, potentially alienating some viewers but maintaining the integrity of the source material. Globalization has had a significant impact on the way cultural references and idiomatic expressions are translated. As globalization increases the exposure of Azerbaijani audiences to diverse cultures, there is a growing familiarity with English idioms and cultural references, which may reduce the need for extensive localization (Snell-Hornby, 2006). However, this familiarity does not obviate the translator's responsibility to assess the appropriateness of direct translation in each specific context.

The complexities involved in translating cultural references and idiomatic expressions necessitate a range of strategies. According to Gottlieb (1992), one approach is the use of 'cultural substitution', where the original reference is replaced with one from the target culture, preserving function over form. However, this method can sometimes lead to a loss of the 'foreign' feel that might be essential to the narrative or character development. Alternatively, 'cultural equivalence' attempts to find an 'equivalent' reference within the target culture that carries the same connotations and implications, a method that is not without its own pitfalls, as noted by Karamitroglou (2000), given the unique socio-cultural realities inherent to each

culture. In the Azerbaijani context, translators often opt for a 'direct translation' approach, as suggested by Franco-Espin et al. (2018), which can lead to the retention of the original cultural reference or idiom with minimal alteration. This choice places a cognitive load on the audience to research or infer the meaning, which can either be seen as an educational opportunity or a barrier to understanding, depending on the audience's disposition towards cultural exploration (Díaz Cintas & Remael, 2007).

Quality in translation does not merely rest on linguistic accuracy but also on how well the translation resonates with the audience. As Gambier (2003) discusses, the quality assessment in the context of subtitling and dubbing is highly subjective, influenced by the viewers' preferences, expectations, and cultural background. This is echoed in studies on Azerbaijani audience reception by Mahmoodzadeh (2012), which indicate a division between purists, who advocate for a more source-oriented approach, and pragmatists, who lean towards target culture adaptation. The advent of technology has introduced new tools that assist translators in handling cultural references and idiomatic expressions. Machine translation and translation memory systems can suggest equivalents based on large databases, but as noted by O'Hagan (2009), these systems often fall short when dealing with the nuanced realm of culture-specific content. The human translator's role, therefore, is irreplaceable in making the final judgment on the appropriateness of these suggestions, particularly in the nuanced Azerbaijani linguistic landscape. The ethical dimension of translation is a crucial consideration. As Tymoczko (2007) posits, the translator's choices can either perpetuate or challenge cultural stereotypes and prejudices. Azerbaijani translators, thus, have a responsibility to navigate ethical dilemmas when dealing with potentially sensitive cultural references and idiomatic expressions, a sentiment supported by Schäffner (2004) who emphasizes the translator's role in facilitating intercultural dialogue.

1.2.2.   Linguistic nuances and regional variations

The task of translating English films into Azerbaijani is compounded by the linguistic nuances and regional variations inherent in the target language. As Bassnett (2002) observes, every language carries its own set of regional and dialectical variations, which can alter the meaning and reception of translated content. In Azerbaijan, where numerous dialects exist, translators must decide whether to use a standard language that may not resonate with all viewers or to localize content for specific regions, potentially alienating others (Hale, 2007). Choosing between a standard language and regional dialects presents a significant challenge in translation. A study by Rizvanoghlu (2011) on Azerbaijani translations highlights the tendency

to favor the standard language to ensure the broadest comprehension. However, this can result in the loss of regional color and authenticity, particularly when the original work heavily emphasizes regional identities, as articulated by Corrius & Zabalbeascoa (2011). The phenomenon of code-switching, where speakers alternate between languages or dialects, is another aspect that translators must contend with. As Auer (2013) explains, code-switching is not merely a linguistic act but also a sociolinguistic one, conveying attitudes, identities, and power relations. Translating these subtleties requires a deep understanding of both the source and target cultures, as well as the sociolinguistic implications of code-switching within the Azerbaijani context (García, 2009). Regional variations can influence both subtitling and dubbing in different ways. Subtitles may allow for some regional expressions to be used without alienating non-native speakers, given the visual presence of the standard language, as noted by Pedersen (2011). In contrast, dubbing must be more cautious, as auditory cues are the sole carriers of linguistic information, making it critical to maintain a standard form that is universally understood across Azerbaijan (Chaume, 2012). Translators have developed strategies to address regional variations effectively. As pointed out by Taivalkoski-Shilov (2019), one approach is the selective incorporation of dialectal terms to provide a flavor of regional speech without compromising comprehensibility. This method, while imperfect, allows for a balance between authenticity and accessibility, a strategy that aligns with the inclusive nature of mass media translation.

Translating cultural references when dubbing and subtitling English films into Azerbaijani poses a significant challenge due to the specificity and cultural rootedness of such references. As pointed out by Karamitroglou (2000), cultural references are deeply embedded in the source language culture, and their translation requires not only linguistic adaptation but also cultural transposition. When dealing with English-language films, which often contain culturally specific humor, idioms, and references to popular culture, translators need to find equivalent expressions that resonate within Azerbaijani culture, or alternatively, create new ones that can convey the same effect to the local audience (Chiaro, 2009). Idiomatic expressions, due to their figurative nature, can be particularly problematic in translation. Nida (1964) famously remarked on the difficulty of achieving equivalent effect when dealing with idioms, as the meaning often lies beyond the literal words. Azerbaijani translators must decide whether to translate idioms literally, find an idiomatic equivalent, or use a paraphrase that conveys the same meaning without the idiomatic flavor (Nord, 1997). A common strategy employed by translators is cultural substitution, which involves replacing a source culture reference with a target culture equivalent. However, Aixelá (1996) argues that this can lead to a homogenization of culture

and a loss of the foreign flavor that might be essential for the audience's understanding of the original context. Conversely, preserving the original cultural reference requires the audience to have a certain level of cultural competence, which may not always be present (Pedersen, 2005). The translation of cultural references and idiomatic expressions has a direct impact on audience engagement and enjoyment. As Gambier (2003) discusses, inappropriate or incorrect translations can lead to misunderstandings and reduce the relatability of the content for the target audience. The translator's role is thus to mediate between cultures, ensuring that the translations are accessible while maintaining the integrity of the source material (Zabalbeascoa, 1996). The field of translation is constantly evolving, with newer practices being developed to address the challenges of cultural specificity. Machine translation and crowd-sourced subtitles, for instance, have changed the landscape, introducing both opportunities and complexities in maintaining cultural nuances in translation (Díaz Cintas & Remael, 2007).

Linguistic nuances in film translation encompass a range of elements from colloquialisms and slang to the subtleties of dialects and sociolects. Such nuances are pivotal in character development and plot advancement, thus their accurate translation is crucial. Gile (1995) asserts that understanding the nuances of the source language is as important as mastering the target language, especially in the context of subtitling, where brevity and precision are paramount. The translation of regional variations and dialects presents another layer of complexity. English films may contain a variety of dialects, each carrying connotations about a character's background, education, and social status. Translating these into Azerbaijani, which also has its own regional dialects, requires a delicate balance between accuracy and comprehensibility. Bassnett (2002) emphasizes the translator's creative role in capturing the essence of these dialects without alienating viewers who may not be familiar with specific regional nuances.Venuti (1995) discusses the translator's invisibility, highlighting the expectation that a translation should not appear as a translation. This is particularly challenging when translating linguistic nuances and regional variations, where the translator must make their work transparent while faithfully rendering the source text's diversity. Translators must also consider sociolinguistic factors. As highlighted by Crystal (1987), language functions as a social indicator; thus, the way characters speak greatly influences how they are perceived by the audience. Translators need to understand the sociolinguistic implications of the source text and find ways to convey similar connotations in the target language. The debate between standardization and localization is pertinent here. Standardization may lead to loss of the original's flavor, as posited by Fodor (1976), who argues for the preservation of unique linguistic elements. On the other hand, localization, which involves adapting content to the

cultural context of the target audience, can enhance relatability but may result in the dilution of the source text's cultural nuances, as noted by Newmark (1988).The translation of linguistic nuances and regional variations has a direct impact on the film's authenticity and the audience's perception. Snell-Hornby (1988) suggests that the success of a translation is measured by how well it can replicate the original's impact on the target audience, making the translator's choices in dealing with linguistic nuances and regional variations critical. The emergence of new technologies and translation practices continues to shape how linguistic diversity is addressed. Machine learning and AI have the potential to recognize and translate subtle linguistic features, but human intervention remains essential for quality translations that are sensitive to the intricacies of human language and culture (Somers, 2003).

One of the primary hurdles faced by translators in dubbing English films into Azerbaijani is achieving accurate lip synchronization. Azerbaijani, as a Turkic language, possesses a different phonetic structure and rhythm compared to English, making it challenging to match the timing and pacing of the original audio with the dubbed dialogue. The translator must carefully observe the characters' lip movements and deliver the translated lines accordingly.

Cultural adaptation is a vital aspect of translating English films into Azerbaijani. Translators must find appropriate equivalents for cultural references, idiomatic expressions, and jokes to ensure the localized version is relatable and enjoyable for Azerbaijani viewers. It requires striking a balance between fidelity to the source material and the need to make the film accessible within the target culture.

Ahmadova (2019) highlights the challenge of cultural adaptation in the context of Azerbaijani dubbing and subtitling. The translator's task is not only to accurately translate the dialogue but also to adapt it to the cultural nuances and sensitivities of the Azerbaijani audience. This process involves finding culturally appropriate replacements for jokes, references, and idioms, while preserving the original intent and humor.

Subtitling English films into Azerbaijani presents unique challenges due to time and space constraints. Subtitles have limited screen space and must be displayed in a way that does not hinder the viewers' experience. Azerbaijani, known for its expressive and elaborate nature, tends to be more verbose than English, making it difficult to convey the same message within the restricted space available for subtitles.(Zabalbeascoa, Patrick. 2008)

To overcome these constraints, translators need to employ concise and efficient subtitling techniques. Kazimzade (2020) emphasizes the importance of brevity and effective communication in Azerbaijani subtitles. Translators must navigate the linguistic differences between English and Azerbaijani, adapting the translation to fit the limited space while ensuring the subtitles remain readable and comprehensible.

Maintaining readability and synchronization in subtitling is crucial for providing a seamless viewing experience. Translators face challenges in balancing accuracy, readability, and synchronization due to differences in sentence structures, word order, and varying lengths of phrases between English and Azerbaijani.

Research by Taghizadeh and Hashimzadeh (2017) stresses the significance of readability and synchronization in Azerbaijani subtitles. Translators must carefully construct subtitles that convey the intended meaning accurately while ensuring they are synchronized with the audio and visual elements of the film. This requires a deep understanding of both languages and the ability to adapt the translation to fit the timing and pace of the original dialogue.(Franco, Eliana, and Jorge Díaz Cintas. 2019).

Further research and advancements in technology may aid in addressing these challenges and enhancing the quality of English film translation into Azerbaijani, ultimately providing an immersive experience for Azerbaijani viewers.(Díaz Cintas, Jorge, and Aline Remael. 2007).

Dubbing requires finding voice actors who can replicate the original actors' voices and effectively convey the characters' emotions and personalities. Translators may provide guidance to voice actors to maintain consistency and fidelity to the original performance.

Subtitling involves condensing the translation to fit within the limited screen space and keeping up with the pace of dialogue. Translators need to capture the essence of the dialogue while ensuring readability and coherence within the time constraints of each subtitle. Translators working with dubbing and subtitling must navigate technical limitations, such as character limits per subtitle line or timing restrictions for on-screen text. They need to adapt the translation accordingly and be proficient in using subtitling software to ensure proper synchronization.(Gambier, Yves, and Henrik Gottlieb 2001).

Translators must adhere to legal and copyright requirements related to dubbing and subtitling. They need to obtain the necessary permissions and ensure compliance with

intellectual property rights for the translation and distribution of the film.(Franco, Eliana, and Jorge Díaz Cintas 2019).

The art of translating and adapting dialogue for dubbing or subtitling is a complex and demanding task, especially when working under tight deadlines. Translators in the film and television industry are faced with the dual challenge of ensuring efficiency in their work while upholding the utmost quality and accuracy in their translations. Film and television projects often come with stringent timelines. Whether it's a blockbuster movie set to premiere globally or a television series with weekly episodes, the need for swift translation and adaptation is ever-present. The pressure to meet these deadlines can be overwhelming, but it's a reality that translators must contend with.

Efficiency in translation and adaptation is not merely a luxury but a necessity under such circumstances. Translators must develop strategies to streamline their work without compromising the quality of their output.

Maintaining a comprehensive glossary of key terms, character names, and recurring phrases is a fundamental efficiency tool. This allows translators to maintain consistency throughout the project, reducing the time spent searching for previously translated terms.

Translation memory (TM) tools are invaluable for reusing previously translated segments. These tools identify and suggest matches for segments that have appeared in previous episodes or films, significantly reducing translation time.

Effective communication and collaboration with other members of the translation team, including proofreaders and quality assurance specialists, can streamline the revision process. Clear guidelines and feedback loops expedite the refinement of translated content.

While efficiency is essential, quality and accuracy must never be sacrificed. The integrity of the original content, both in terms of linguistic precision and cultural relevance, must always be preserved. Any compromise in quality can lead to a subpar viewing experience and negatively impact the reception of the film or series.

Translators must strike a delicate balance between efficiency and quality. This balance is achieved through a combination of experience, expertise, and the use of specialized tools and resources. By adhering to best practices and employing technology to their advantage,

translators can ensure that they meet tight deadlines without compromising on the caliber of their work.

Automated subtitling tools, fueled by voice recognition technology, generate subtitles in real-time, expediting the subtitling process for live events and broadcasts.

Efficiency should never come at the expense of quality. Maintaining the linguistic and cultural integrity of the original content is non-negotiable. Any compromise could diminish the viewer's experience and tarnish the reputation of the film or series.

Translators must adopt a meticulous approach to their work, combining linguistic finesse with cultural competence. They ensure that humor, idiomatic expressions, and cultural references are accurately conveyed to resonate with the target audience.

Translating and adapting dialogue for dubbing or subtitling is a high-stakes endeavor, demanding both efficiency and precision. The translator's ability to meet tight deadlines without sacrificing quality is a testament to their skill and dedication. Efficiency in film translation is undoubtedly a critical aspect of the process, especially when working within unforgiving deadlines. However, it is essential to recognize that the pursuit of excellence is an ongoing endeavor for translators.

While efficiency expedites the translation process, quality assurance protocols are integral to maintaining high standards. Rigorous proofreading, editing, and peer review processes ensure that the final product is free of errors and maintains fidelity to the source material.

Translators often work in teams, and feedback loops are vital for improvement. Collaborating with peers and receiving constructive criticism enhances the quality of translations. Project managers and directors also provide valuable insights, ensuring that translations align with the creative vision of the film or series.

Film translation techniques may differ when translating for dubbing, subtitling, or voiceovers. Translators must customize their approach for each medium to ensure that the translation fits seamlessly into the visual and auditory elements of the production.

Translators are, in essence, storytellers themselves. They understand that every film or series has its unique narrative and emotional depth. This appreciation for storytelling drives them to preserve the magic of the original work, even as they adapt it for a different audience.

Efficiency and excellence in film translation are interwoven threads in a complex tapestry. Translators operate within unforgiving deadlines but remain committed to delivering translations that capture the essence of the source material. They embrace continuous learning, employ quality assurance measures, and collaborate closely with colleagues to ensure that the audience experiences the magic of storytelling, regardless of linguistic or cultural barriers. In a world where films and series are vehicles for cultural exchange and global connection, translators play a pivotal role. Their dedication to excellence, coupled with efficiency, ensures that the art of cinematic storytelling knows no bounds, enriching the lives of viewers around the world. With each translation, they bridge divides and create shared experiences, reminding us of the universal power of storytelling (Zabalbeascoa, Patrick. 2008).

Here are a few more challenges that translators may encounter when dubbing and subtitling English films into Azerbaijani:

Colloquial Language and Slang: English films often contain colloquial language and slang that may not have direct equivalents in Azerbaijani. Translators need to find appropriate ways to convey the informal tone and language used by the characters while ensuring comprehension for the Azerbaijani audience.(Matamala, Anna, and Pilar Orero. 2009).

Character Voice and Personality: Translators must accurately capture the voice and personality of each character in the dialogue. This includes maintaining their unique speech patterns, mannerisms, and attitudes in the translated version to ensure consistency and authenticity.

Dialects and Accents: English films sometimes feature characters speaking in specific dialects or accents. Translating these variations into Azerbaijani may require careful consideration to convey the regional or cultural differences effectively.(Díaz Cintas, Jorge, and Aline Remael. 2014).

Humor and Wordplay: Translating humor can be particularly challenging, as jokes and wordplay often rely on specific linguistic nuances or cultural references. Translators must find creative ways to recreate the comedic elements in Azerbaijani, considering the language and cultural context.(Díaz Cintas, Jorge, and Aline Remael. 2014).

Voice Acting and Emotion: In dubbing, translators need to work closely with voice actors to ensure that the translated dialogue conveys the appropriate emotions and intonations. This

collaboration is crucial to maintain the emotional impact and authenticity of the original performances.

Quality Control and Review: Translated dubbing or subtitles require rigorous quality control and review processes. This involves checking for accuracy, consistency, proper synchronization, and overall adherence to the intended meaning and cultural context.(Pedersen, Jan. 2011).

Subtitling English films into Azerbaijani requires skilled translators who can accurately convey the meaning and essence of the original dialogue while maintaining cultural relevance and readability. Linguistic challenges abound in this process, stemming from differences in idiomatic expressions, cultural terminology, slang, linguistic ambiguity, and register.(Zabalbeascoa, Patrick 2008).

Idiomatic Expressions pose a significant challenge when translating English films into Azerbaijani. Idioms, which are culturally specific expressions, often cannot be translated word-for-word. Translators must search for equivalent idiomatic expressions in Azerbaijani that capture the intended meaning and idiomatic flair of the original dialogue. This task requires a deep understanding of both languages and their respective cultural nuances to ensure that the subtitled dialogue resonates with the Azerbaijani audience (Matamala, Anna, and Pilar Orero. 2009).

Cultural Terminology presents another hurdle in the subtitling process. English films frequently contain terms, references, or concepts that are specific to English-speaking cultures. Translators must find ways to translate these cultural references into Azerbaijani, ensuring that they are relatable and comprehensible to the target audience. This involves considering the cultural context and finding suitable Azerbaijani equivalents that convey the same underlying concepts and nuances (Gambier, Yves, and Henrik Gottlieb 2001).

Slang and Informal Language used in English films add further complexity to the subtitling process. Slang terms, colloquial expressions, and informal language often do not have direct equivalents in Azerbaijani. Translators must adapt these linguistic elements by finding equivalent Azerbaijani expressions that maintain the intended tone, familiarity, and authenticity of the original dialogue. This requires an in-depth understanding of both languages, their respective slang, and the cultural contexts in which they are used.

Linguistic Ambiguity poses a challenge that translators must navigate carefully. The source language, English, may sometimes contain linguistic ambiguities that could lead to different interpretations. It is the translator's responsibility to resolve these ambiguities and ensure clarity and accuracy in the subtitled dialogue. This requires careful analysis of the context, intent, and potential interpretations, resulting in a translation that minimizes confusion for the viewers (Gambier, Yves, and Henrik Gottlieb 2001).

Register and Formality are important considerations in subtitling English films into Azerbaijani. The level of formality and register used by the characters in the film must be accurately conveyed in the subtitles. Translators need to understand the social dynamics, relationships, and power dynamics depicted in the film to adjust the level of formality accordingly. This ensures that the subtitled dialogue aligns with the characters' personalities and the appropriate context, enhancing the overall authenticity of the film.(Gottlieb, Henrik. 2018).

In overcoming these linguistic challenges, translators employ various strategies. Extensive research, linguistic expertise, and cultural knowledge are crucial to finding equivalent idiomatic expressions, cultural terminology, and suitable adaptations of slang and informal language. Collaboration with language experts, native speakers, and cultural consultants can provide valuable insights and ensure accurate translations. Additionally, thorough proofreading, quality control, and revisions help refine the subtitled dialogue, ensuring accuracy and readability.

While linguistic challenges may seem daunting, translators employ strategies to overcome them and ensure the quality of the subtitled content. Contextual comprehension plays a crucial role in understanding the meaning behind idiomatic expressions, cultural references, and slang. Translators delve into the context of the film, its themes, characters, and settings to make informed decisions regarding the translation choices. This contextual analysis enables them to find the most appropriate and culturally relevant equivalents in Azerbaijani (Taylor, Christopher. 2019).

Translators also make use of cultural adaptation techniques to bridge the gap between the source and target languages. They aim to maintain the original intention and impact of the dialogue while adapting it to the Azerbaijani culture. This involves modifying references, jokes, or dialogue to make them relatable and understandable to the local audience. By balancing cultural sensitivity with faithfulness to the source material, translators create subtitles that resonate with Azerbaijani viewers.(Díaz Cintas, Jorge, and Aline Remael. 2014).

Collaboration and feedback play a vital role in overcoming linguistic challenges in subtitling. Translators often work closely with language experts, native speakers, and cultural consultants to ensure the accuracy and authenticity of the translation. By seeking input from individuals with a deep understanding of both languages and cultures, translators gain valuable insights and make informed decisions in their translation process. Additionally, receiving feedback from reviewers and conducting thorough quality control checks further refines the subtitles, addressing any linguistic nuances or errors (Matamala, Anna, and Pilar Orero. 2009).

Furthermore, linguistic challenges in subtitling English films into Azerbaijani also highlight the importance of maintaining a balance between linguistic accuracy and readability. Translators must strive to provide subtitles that are clear, concise, and easy to read within the limited time and space available on the screen. They must consider factors such as reading speed, line breaks, and subtitle positioning to ensure that viewers can comfortably read and comprehend the subtitles without missing important visual elements or dialogue (Gambier, Yves, and Henrik Gottlieb 2001).

Translators face the task of adapting subtitles to account for text expansion or compression. Different languages have varying word lengths, and translations may result in subtitles that exceed the available space or appear too short. Skilled translators possess the ability to condense or rephrase the translated text without losing the intended meaning, maintaining synchronization with the on-screen dialogue. Subtitling is a nuanced craft where translators not only bridge linguistic gaps but also navigate the challenge of adapting subtitles to accommodate text expansion or compression. Languages vary in terms of word lengths, and this linguistic diversity can pose substantial hurdles in maintaining synchronization with on-screen dialogue. Skilled translators possess the ability to condense or rephrase translated text without compromising the intended meaning.

Skilled translators are akin to linguistic alchemists who possess the art of adapting subtitles with finesse. They navigate the intricate dance of maintaining synchronization with on-screen dialogue while adhering to character limits. One of the key strategies is to prioritize conciseness without compromising meaning. Translators often rephrase sentences to convey the same message using fewer words. This requires a deep understanding of the source language's nuances and the ability to capture the essence of the dialogue.

Maintaining synchronization between spoken dialogue and subtitles is paramount. Subtitles must appear and disappear on screen in harmony with the characters' speech. This involves precise timing and attention to the rhythm of the dialogue.

In addition to linguistic considerations, skilled translators are culturally sensitive. They ensure that the adapted subtitles are culturally relevant and resonate with the target audience.

Subtitle adaptation is akin to orchestrating a symphony where space constraints and linguistic diversity dance in harmony. Skilled translators are the conductors, guiding this intricate performance. They possess the art of condensation without dilution, conveying the essence of dialogue while maintaining synchronization with on-screen action.

In the realm of subtitling, the subtitles themselves are often an invisible art, seamlessly merging with the film or series to create a unified viewer experience. The meticulous work of skilled translators ensures that language barriers are transcended, enabling audiences worldwide to immerse themselves in the cinematic narrative, regardless of the linguistic diversity that underscores our global community. Subtitling is a unique art form that requires translators to tread a delicate line between linguistic accuracy, space limitations, and maintaining synchronization with on-screen dialogue. The challenge of accommodating text expansion or compression due to language differences is a testament to the skill and ingenuity of professional translators.

Subtitle adaptation is a multifaceted challenge that involves much more than just translating words from one language to another. It demands an intricate understanding of both the source and target languages, as well as the ability to convey meaning while adhering to strict space constraints. The challenges translators face include:

1. Text Expansion: Languages like German or Finnish often require more words to express a concept than English, which can lead to text expansion when translating subtitles. This presents a challenge in maintaining synchronization with on-screen dialogue.

2. Text Compression: Conversely, languages like Chinese or Japanese can express complex ideas with fewer characters, resulting in text compression. While this may save space, it can be challenging to retain the original meaning in a condensed form.

3. Cultural Nuances: Translators must navigate cultural nuances and idiomatic expressions, ensuring that the adapted subtitles resonate with the target audience while preserving the essence of the original dialogue.

4. Character Limits: Subtitles must adhere to character limits per line and the total number of lines on the screen. Exceeding these limits can disrupt the viewing experience.

Preserving the Art of Subtitle Adaptation:

Preserving the art of subtitle adaptation is crucial for several reasons:

Audience Engagement: Effective subtitle adaptation enhances audience engagement. When subtitles flow smoothly, viewers can focus on the visual and auditory elements of the film or series without distraction.

Global Accessibility: Subtitles make content accessible to a global audience. They break down language barriers and allow people from diverse linguistic backgrounds to enjoy the same cinematic experience.

Artistic Integrity: Subtitle adaptation should respect the artistic integrity of the original work. It must convey the emotions, humor, and nuances of the dialogue as intended by the creators.

Translators play a pivotal role in preserving the art of subtitle adaptation. Their skills, experience, and dedication are instrumental in ensuring that subtitles not only convey the literal meaning of the dialogue but also capture the subtleties and emotions embedded in the original script.

Translators must strike a balance between linguistic accuracy and space constraints. This involves rephrasing, condensing, and sometimes sacrificing non-essential details to fit within the allotted space. It also requires meticulous attention to timing and synchronization to ensure that subtitles appear and disappear seamlessly with the on-screen dialogue. In a globalized world where films and series transcend borders, the work of translators ensures that storytelling remains a universal language. It is a testament to the power of language and communication, reminding us that even in the face of linguistic diversity, we can connect, empathize, and share the magic of cinematic narratives.

Another linguistic challenge lies in handling multilingual dialogues that occur in English films. Translators must provide subtitles not only for the English dialogue but also for non-Azerbaijani languages spoken in the film. This requires careful distinction and differentiation between the languages, ensuring that viewers can clearly understand the language switches and comprehend the dialogue in the appropriate language.(Gambier, Yves, and Henrik Gottlieb 2001).

Additionally, the subtitled content should undergo review by language experts or native speakers to ensure that it accurately reflects the source material and meets the linguistic standards of Azerbaijani.(Taylor, Christopher. 2019).

Additionally, translators face the challenge of capturing the nuances of emotions and tones in the subtitles. English films often contain dialogues that are infused with emotions such as humor, sarcasm, irony, or even subtle nuances of sadness or joy. Translators must carefully choose words and expressions that convey these emotions effectively in Azerbaijani, providing an immersive experience for the viewers.(Remael, Aline, and Reinhild Vandekerckhove 2020).

Furthermore, the technical constraints of subtitling pose additional linguistic challenges. Translators must consider the limited space available for subtitles on the screen, ensuring that the translated text is concise and legible. They need to maintain a balance between providing enough information for comprehension and avoiding overcrowded subtitles that may hinder the viewers' reading experience (Díaz Cintas, Jorge, and Aline Remael. 2014).

Translators also face the task of synchronizing the subtitles with the on-screen dialogue and visual cues. This requires careful attention to detail and precision in timing the subtitles to enhance the viewers' understanding and immersion in the film. Their dedication and expertise ensure that the subtitled content remains faithful to the original dialogue while seamlessly integrating into the visual and auditory elements of the film (Zabalbeascoa, Patrick 2008).

Moreover, translators must continuously adapt to evolving language trends and changes. Languages are dynamic, and new words, phrases, and expressions emerge over time. Translators need to stay updated with the latest linguistic developments in both English and Azerbaijani to ensure their translations remain relevant and reflect contemporary language usage. This involves extensive reading, research, and engagement with native speakers to maintain linguistic accuracy and authenticity in the subtitled content (Díaz Cintas, Jorge, and Aline Remael. 2014).

In addition to the linguistic challenges discussed, translators also face the task of maintaining consistency throughout the entire film. Consistency in terminology, style, and voice is crucial to ensure a seamless viewing experience. Translators must establish and adhere to consistent translation choices, especially when dealing with recurring terms, character names, or phrases. This helps to maintain coherence and avoids confusion for the audience (Taylor, Christopher. 2019).

Translators must also consider the target audience's language proficiency and comprehension level. Subtitles should be crafted in a way that strikes a balance between being linguistically accurate and accessible to a wide range of viewers. Translators need to avoid excessively complex or obscure language while still capturing the essence of the original dialogue.

Furthermore, translators often encounter challenges related to cultural adaptation and localization. English films often contain references, jokes, or cultural elements that may not directly resonate with the Azerbaijani audience. Translators must make necessary adjustments to ensure that the subtitled content is culturally relevant, relatable, and easily understood by the target audience. This involves replacing specific cultural references with equivalent ones from Azerbaijani culture, while still conveying the intended meaning and maintaining the humor or emotional impact.(Díaz Cintas, Jorge, and Aline Remael. 2014).

In today's fast-paced digital age, translators must also consider the limitations of screen size and reading speed. Subtitles need to be concise and presented within the available space, ensuring that viewers can comfortably read and comprehend the translations without missing important visual elements or dialogue. Translators often employ techniques such as condensing the text, using shorter sentences, or utilizing abbreviations to convey the necessary information efficiently (Remael, Aline, and Reinhild Vandekerckhove. 2020).

English films often feature characters speaking with specific dialects or accents. Translating these variations into Azerbaijani requires careful consideration to capture the regional or cultural differences accurately. Translators must find suitable linguistic equivalents that convey the intended dialect or accent while ensuring comprehension for the Azerbaijani audience.

Translating between languages with different sentence structures and word lengths can lead to text expansion or compression issues. Translators need to adapt the translation to fit within the limited space available for subtitles without compromising the meaning or readability. This

may involve rephrasing sentences, using shorter synonyms, or condensing the text while still conveying the original message.(Franco, Eliana, and Jorge Díaz Cintas. 2019).

Subtitles must not only convey the spoken dialogue but also capture the essence of non-verbal cues such as sounds, music lyrics, or background conversations. Translators need to provide accurate translations for these cues to ensure that viewers have a complete understanding of the scene and can fully engage with the film. Subtitling software and platforms may have specific limitations on subtitle formatting, such as character limits per line or restrictions on font size and style. Translators must adhere to these technical requirements while maintaining the quality and readability of the subtitles (Zabalbeascoa, Patrick. 2008).

Translators need to find creative solutions to recreate the comedic elements in Azerbaijani, taking into account the language and cultural context to ensure that the humor resonates with the audience. English films frequently feature scenes with multiple speakers and overlapping dialogue. Translators must accurately distinguish between different speakers and ensure clarity in the subtitles, making it clear who is speaking and avoiding confusion for the viewers (Remael, Aline, and Reinhild Vandekerckhove. 2020).

Regional Variations: There are dialects and accents used in the Azerbaijani language. When modifying the conversation to make it more applicable to particular locations or demographics within Azerbaijan, translators may need to take these variables into account.

Technical Terminology: Technical or specialised terms relating to various professions, such as science, technology, medicine, and law, are frequently used in English-language films. To effectively translate and express the intended meaning of these technical terminology, translators must have a firm grasp of both languages and do in-depth study.

Voice Casting & Voice Acting: When dubbing, it might be difficult to locate appropriate voice actors who can accurately portray the characters and match their voices and intonations. In order to provide the finest possible dubbing performance, translators may need to collaborate closely with casting directors and voice actors.

Considerations for Accessibility: When creating subtitles, translators may need to take viewers with hearing loss into account. This entails effectively translating crucial sound effects, music, and other auditory components through on-screen text in addition to the dialogue.(Pedersen, Jan. 2011).

Feedback and Quality Control: Receiving feedback and quality control for translations can be difficult for translators. To guarantee accuracy, consistency, and adherence to project criteria, a review procedure must be in place.

Copyright and Legal Restrictions: When dubbing or subtitling films, translators must be aware of copyright regulations and licencing agreements. They must make sure that their translations respect all intellectual property rights and adhere to all applicable laws.(Franco, Eliana, and Jorge Díaz Cintas.2019).

It takes a combination of language proficiency, cultural understanding, technical know-how, and audiovisual translating experience to meet these problems. To provide top-notch dubbing and subtitling services for English films in Azerbaijani, translators must stay current on industry trends, technologies, and best practises.

To strike the balance between the screen time of subtitles and the original conversations puts translators under the pressure. Techniques such as categorization, summary and paraphrasing might be sufficient here. A translator can make a decision on picking one of the dialogue's most crucial ideas or messages to emphasise. Keep those in mind while cutting or compressing less important details. Elimination of extraneous material is necessary. You could want to get rid of any side discussions, asides, or peripheral subjects that don't significantly advance the dialogue's core plot or goal.(Franco, Eliana, and Jorge Díaz Cintas. (2019). To communicate the main points more quickly, paraphrasing longer expressions are vital. A translator should try to keep track of the time spent for reading the passage. If needed, the scenes can be trimmed. However, maintaining coherence, signs of logical progression should be followed.

Subtitling is, at its core, a synchronization of time and language. Subtitles must appear and vanish on-screen in perfect harmony with the spoken words, maintaining the flow of the narrative. Achieving this synchronization is a meticulous endeavor, driven by timing and analysis.

1. Understanding the Dialogue: Subtitlers commence their journey by immersing themselves in the dialogue. Reading or performing it allows them to absorb the nuances, emotions, and pacing embedded within.
2. The Clock as a Guide: The clock assumes the role of a guiding metronome during the subtitler's exploration. It serves as an ever-ticking reminder of the temporal constraints.

3. Spotting Timing Discrepancies: Timing discrepancies emerge naturally as the dialogue unfolds. Some passages may stretch beyond the allocated time, while others might be too brief. These discrepancies become signposts for the subtitler.

4. Precision in Trimming and Alteration: To rectify these timing disparities, subtitlers employ a surgeon's precision. They trim or creatively alter the dialogue, carefully preserving its essence while adhering to temporal restrictions.

5. Maintaining Coherence: A delicate equilibrium must be maintained between conciseness and coherence. Trimming should never compromise the dialogue's overall meaning or emotional impact.

6. Iterative Fine-Tuning: Subtitling is an iterative process. Subtitlers revisit their work repeatedly, fine-tuning the timing until subtitles seamlessly synchronize with on- The ultimate goal of timing and analysis in subtitling is to enhance the viewer's experience. When subtitles harmoniously flow with the dialogue and action, they become an integral part of the cinematic narrative. This seamless integration allows viewers to immerse themselves fully in the storytelling without distraction.

Subtitling is an intricate craft that combines linguistic expertise with precise timing and analysis. As suggested by Gambier and Gottlieb (2001), subtitlers engage in a meticulous process of reading or performing the dialogue while keeping a watchful eye on the clock. This technique allows them to gauge the dialogue's duration and make necessary adjustments to ensure that subtitles align seamlessly with on-screen action.

Timing and analysis in subtitling serve a singular purpose: to enhance the viewer's experience. When subtitles seamlessly flow with the dialogue and action, they become an integral part of the storytelling. This seamless integration allows viewers to fully immerse themselves in the cinematic narrative, transcending language barriers.

Subtitling, often taken for granted, is a vital bridge that makes cinema accessible to diverse linguistic audiences. Timing and analysis are the invisible craftsmen who ensure that subtitles transcend mere translation, becoming enchanting facets of the cinematic experience. Guided by the insights of Gambier and Gottlieb, subtitlers wield these techniques to create subtitles that are not just accurate but also seamless enhancements to the world of storytelling. It is a meticulous craft that guarantees universal accessibility while preserving the enchantment of cinematic narratives.

It's critical to preserve the dialogue's coherence and logical flow when making changes. A translator tries to make sure the altered version successfully conveys the main point while maintaining the intended intent. Abrupt changes in topics or fragmented content are needless because they can cause confusion or lessen the effect.

After rewriting the dialogue, editing and refining are following steps. Review process of the updated version and searching for ways to further condense or streamline the text while maintaining its main points are conducted. Word choice, phrase construction, and overall clarity all contribute to the final product. A subtitler can increase the dialogue's effectiveness while staying under the time limitations by tweaking it. (Díaz Cintas, Jorge, and Aline Remael. 2007).

During the recording or dubbing process, reference footage or graphics of the characters' lip movements conducts as a guide. These allusions operate as visual signals for the voice actors, allowing them to more closely match their delivery to the characters' lip movements.

Phonetic transcription and study: A useful method for mapping the sounds and phonemes of the dialogue to the associated lip movements is phonetic transcription. Examinaion of the spoken language's phonetic features correspond to particular lip movements and shapes. Accurate lip syncing can be achieved with the help of this knowledge.(Pérez-González, Luis. 2012).

Observation and Mimicry: When performing or recording, performers or voice talent should pay great attention to and mirror the characters' lip movements. This entails paying close attention to the lip movements and accurately imitating them throughout vocal performance.

Editing and adjusting in post-production: Careful editing and synchronisation of the recorded dialogue with the lip movements after post-production occurs. To guarantee a seamless integration between the speech and lip motions, this may entail fine-tuning the time, changing the speed, or making minor adjustments.(Díaz Cintas, Jorge, and Aline Remael 2007).

Technology and animation: Lip syncing is frequently done during the animation process itself in animated content. Animators can precisely match the images and voice by synchronising the character's lip movements with the pre-recorded dialogue using specialised software and methods.

It takes a combination of technical know-how, meticulous preparation, close attention to detail, and creative interpretation to synchronise speech with lip movements. The lip syncing procedure can improve the entire audiovisual experience and produce a smooth integration between voice and pictures by taking these factors into account and using efficient strategies.

Focus on Phonetics and Articulation: A translator should pay great attention to the spoken language's phonetics and articulation. Different lip movements are needed for various phonemes and sounds. To recognise the various vowels, consonants, and how they are spoken in relation to various lip shapes aids in more precise lip synchronisation.(Pérez-González, Luis. 2012).

Adaptation for Live Performances: It might be difficult to lip sync flawlessly during live performances of musicals or plays. In these situations, keeping the vocal delivery and the character's entire stage presence closely related assists in a better comprehension. To increase the audience's participation and understanding, more emphasiss on emotions, body language, and gestures is placed.

When customising lip syncing for other languages or cultures, a translator should keep in mind that lip movements may change. Matching process of the dialogue's timing and delivery to the target audience's cultural norms and expectations should strike the balance. The lip syncing is kept in sync and understandable within the particular cultural context thanks to this adaption. (Chiaro, Delia, and Christine Heiss 2018). Consider the expectations and reception of the intended audience before deciding whether to lip sync. Different cultures and groups of people may be more or less sensitive to, or tolerant of, slight variations in lip syncing. Aim for a lip-syncing performance that satisfies audience expectations and is visually convincing.

More accurate and realistic lip syncing results can be obtained with the help of facial recognition software, motion capture technologies, and sophisticated editing techniques.(Chiaro, Delia, and Christine 2018). To prevent abrupt errors that can ruin the audience's immersion, the lip syncing should stand constant across all camera angles.

The complicated process of synchronising speech with lip movements calls for a blend of creative expression, technical mastery, and successful teamwork. A translator can produce precise and visually appealing lip synchronisation that improves the audiovisual experience overall by taking into account these extra factors and using the relevant techniques and resources.(Taylor, Christopher 2019).

There is a need for dragging attention to pronouncing words differently because different people may have different accents or speaking patterns. The lip syncing should accurately capture the distinctive speech patterns of each character by taking into account their individual voice qualities. This level of detail gives the performance more depth and authenticity. Providing voice actors with visual cues of the characters' lip movements so they can mimic them during recording sessions makes a high level of contribution to the process. They can more correctly time their speech to the on-screen images with the aid of this visual assistance, which also makes the integration of the audio and visual elements easier.

While editing, thinking about the shot framing and editing options impacts on the overall procedure. To guarantee that the conversation corresponds with the on-screen lip movements in each shot, lip sync should be coordinated with the precise shots and camera angles. This emphasis on continuity improves the visual coherence as a whole.

Timing and Vocal Delivery: Dubbing companies needs to make sure to emphasise to the voice actors the significance of timing and vocal delivery. The lip syncing and overall impact of the moment are enhanced by a well-timed and dramatic vocal delivery.

Collaboration between Animation and Sound Teams: Close cooperation between the animation and sound teams when creating animated works is an essence . Collaborative work is needed to make sure that sound synchronisation is taken into consideration while designing character motions and lip movements. This collaboration improves the overall integration of audio and graphics and streamlines the lip-syncing process.(Taylor, Christopher 2019).

Testing with Sample Audience: To ascertain the sample audience's opinion of the lip syncing, test screenings or previews might be helpful. Feedback and responses from the audience might offer insightful information about how well the synchronisation worked. This feedback can direct additional modifications and enhancements to the lip syncing procedure.(Pérez-González, Luis 2012).

It takes rigorous work that combines technical know-how, creative interpretation, and successful teamwork to synchronise speech with lip movements. Dubbing companies may accomplish accurate and aesthetically captivating lip syncing that improves the whole audiovisual experience and captivates the audience by taking into account these additional factors and applying the proper procedures.

Accentuate Emotion and Intensity: Lip syncing goes beyond simple mouth movement synchronisation. Additionally, it should reflect the dialogue's emotional intensity and vigour. The lip movements should match the intensity and tone of the discourse, and voice performers should adapt their vocal performance to the character's emotions.(Chiaro, Delia, and Christine Heiss 2018).

In addition to the spoken words, listening for any non-verbal sounds that may be present, such as breathing, sighing, or laughter is significant too . These sounds should be coordinated with the accompanying on-screen movements as they help with the overall lip synchronisation.

To ensure the editing and transitions between images or scenes with various lines of dialogue are seamless, paying attention to how lips move consistently whenever a switch happens between different camera angles or edits. The coherence and plausibility of the lip syncing across the entire production are improved by seamless editing.

Accurate lip syncing depends heavily on character design and voice casting. Creation of figures with mouth characteristics and shapes that permit distinct and unambiguous lip movements can be considered as a useful technique. Casting voice actors with comparable physical or vocal characteristics can also help create lip synchronisation that is more convincing (Pérez-González, Luis. 2012).

Different technological requirements or expectations may apply when lip syncing for media such as television, movies, video games, or web material. Optimisation level of the synchronisation for the intended platform is assessed and modifies the lip-syncing strategy to fit the particular medium.

Post-Production Modifications: Minor modifications could be done in post-production to polish the lip syncing. To obtain greater alignment between the dialogue and the lip motions, this may require minor audio or visual modifications. The quality of the lip syncing is improved overall by paying close attention throughout the post-production stage.(Chiaro, Delia, and Christine Heiss 2018).

Dialogues need to be skillfully revised and modified to match time limits. A translator can efficiently adapt dialogues to fit certain time constraints by prioritising important information, emphasising concision, cutting out unnecessary details, and using summary strategies. Additionally, the amended dialogue can successfully express its intended message while staying within the allotted timeframe by timing and modifying, preserving coherence, and

participating in rigorous editing. These techniques allow for efficient communication within constrained time constraints, ensuring that crucial information is conveyed to the audience quickly and effectively.

It's important to stay within a set time restriction when giving speeches, presentations, or performances. It could be necessary to modify dialogues, which are important for communication, to fit inside these time restrictions.(Taylor, Christopher 2019).

Prioritising Key Information: When time is limited, it's important to recognise and rank the dialogue's most important aspects. Conversation's main goal is upheld by concentrating on these crucial components. Significance should be given to important information, primary points, and conclusions in a corporate presentation, for instance, and leave out less important instances or supporting information.

Eliminating Extraneous Information: A translator should bear it in mind that cutting out any side discussions, asides, or tangential subjects that don't significantly advance the dialogue's main plot or goal. Even while these components could be fascinating, they can take up valuable time that could be better spent on important material. By keeping the discourse on track, the key point is kept in the forefront.

Omission of irrelevant anecdotes or personal experiences from a panel discussion if they don't significantly advance the debate's central theme is a real time saver .(Gottlieb, Henrik 2018). Using summaries or paraphrase to deliver information more rapidly, presenting concise explanations or descriptions rather than in-depth ones to avoid losing the point . This strategy ensures that the dialogue's essential points are still successfully communicated while also saving time.

To aid audience comprehension in an academic presentation, there is a need to make sure the modified language retains a clear framework with seamless transitions between key theme (Gottlieb, Henrik 2018).

In order to convey potent and succinct insights that fit inside the allotted time in a TED talk, speakers frequently go through numerous iterations of editing and improving their speeches.(Franco, Eliana, and Jorge Díaz Cintas. 2019).

Dialogues need to be skillfully revised and modified to match time limits. One can efficiently adapt dialogues to fit certain time constraints by prioritising important information,

emphasising concision, cutting out unnecessary details, and using summary strategies. Additionally, the amended dialogue can successfully express its intended message while staying within the allotted timeframe by timing and modifying, preserving coherence, and participating in rigorous editing. These techniques allow for efficient communication within constrained time constraints, ensuring that crucial information is conveyed to the audience quickly and effectively.

Speakers can reduce their communication to its fundamental pieces by highlighting important information, clearly expressing ideas, and removing extraneous details. This targeted strategy not only honours the time limits but also improves the dialogue's impact and intelligibility.(Franco, Eliana, and Jorge Díaz Cintas 2019).

Techniques like summarising and paraphrasing make it possible to effectively communicate intricate thoughts and concepts in a concise manner. Speakers can interest their audience while adhering to time constraints by distilling material without distorting its meaning.

To guarantee a seamless delivery, practise and rehearsal are essential for timing and dialogue adjustment. Speakers can keep a consistent flow while removing extraneous content by paying attention to the tempo and recognising areas that need to be modified.(Matamala, Anna, and Pilar Orero 2009).

Editing and revision are essential for perfecting the discourse. Speakers can further streamline their message, get rid of repetitions, and boost overall clarity by carefully reading and editing the content. The dialogue is polished and effectively conveys the intended message thanks to this iterative approach.

Modifying dialogues to match time limits is a skill that needs careful thought, originality, and accuracy. Speakers can successfully work within time constraints without sacrificing the coherence or effectiveness of their communication by using tactics including prioritisation, conciseness, deletion of non-essential aspects, summary techniques, timing and modifying, and rigorous editing. Speakers can learn the skill of altering dialogues with practise and attention to detail, producing succinct, impactful messages that connect with their audience.

Space restrictions can provide a serious problem when dealing with subtitles. Within the confines of the screen's limited real estate, subtitles must be readable, clear, and brief.(Franco, Eliana, and Jorge Díaz Cintas. 2019).

Consideration of employing acronyms or abbreviations to abbreviate your language whenever possible saves a big amount of space in the screen. However, to prevent confusion, a translator should make sure the abbreviations are widely known and understood by the intended audience.(Matamala, Anna, and Pilar Orero 2009). If there isn't much room, a translator might need to change the subtitles' timing to make room for shorter text segments. The subtitles should continue to the process of synchronisation with the dialogue by making sure they appear and disappear at the proper periods.(Neves, Josélia, and Luís Pérez-González.2019).

The dialogue should be edited to match the time allotted without losing sight of the larger message. As a translator adjusts the text, should be sure that it still closely resembles the characters' lip movements.(Matamala, Anna, and Pilar Orero 2009).

Flexibility in adaptation: In some circumstances, lip syncing may not be practicable or essential. Depending on the format or artistic intent, lip syncing can be flexible in order to meet time limits and still deliver a compelling performance.

Maintaining overall quality requires regular review and adjusting of voice-over recordings to ensure that they match the appropriate lip movements. To create a seamless connection between the dialogue and the visuals, tempo, intonation, and synchronisation demand considerable attention.

It takes meticulous attention to detail, inventiveness, and technological know-how to adjust dialogues to fit space restrictions for subtitles and address voice-over and lip-syncing issues. By using these techniques, one can improve the watching experience and communicate more effectively while still adhering to the limitations. To retain readability, reduction in the number of extraneous information, instead using only necessary punctuation marks is beneficial.(Neves, Josélia, and Luís Pérez-González. 2019).

If there isn't much room on the horizontal side, line breaks are used to fit the subtitles onto the screen. However, a translator should be careful not to interrupt sentences in a way that interferes with comprehension or the dialogue's natural flow.

To make the greatest use of the available space, necessary advancements on the length of each subtitle line are for sure. A subtitles technician should avoid writing in lines that are too long since they can make it difficult to read quickly or make the text appear overly small. Vertical alignment of subtitles may, in some circumstances, assist save space. By displaying

subtitles in numerous columns or rows, this method maximises space consumption without sacrificing readability. A choice making process on readable and space-saving font for the text makes a great deal of contribution to the quality . Even at reduced sizes, some fonts that were created expressly for subtitles offer good reading.(Díaz Cintas, Jorge, and Aline Remael 2014)

Apart from their lip-syncing, characters' other visual clues and movements requires attention. For a more accurate and realistic portrayal, tailoring the voice-over performance to match not only the lip movements but also the whole body language and expressions are needed.(Pedersen, Jan 2011). Post-production techniques to improve the voice-over performance while keeping the graphics in sync are an assistance to dubbers. These techniques include time stretching and compression. These methods can be used to change the dialogue without affecting the overall accuracy of the lip-syncing.(Díaz Cintas, Jorge, and Aline Remael. 2014)

A translator can improve communication and preserve a seamless viewing experience by taking care to handle space restrictions for subtitles and overcoming voice-over and lip-syncing difficulties. To get the best results within the restrictions set, flexibility, attention to detail, and engagement with important stakeholders are essential.

If space is really restricted, prioritising subtitles for crucial information, major plot points, and moments of crucial speech is only a valid solution. A translator should make sure that the most important details of the dialogue are communicated, even if this necessitates leaving out less important or unnecessary information. (Pedersen, Jan. 2011).

Examination of several subtitle placements, such as the top or bottom of the screen, to make the most of the available area is crucial. However, a technician should be careful that the location you choose doesn't impede crucial images or ruin the viewer's experience. In most cases, the bottom part of the screen is chosen. The readability of the subtitles on various screens and devices on a regular basis matters. For the best viewing experience, necessary advancements on taking into account the viewers' viewing distance and modifying the subtitle size and placement accordingly are highly crucial. If lip syncing is particularly difficult because of time constraints, changing the phrase or script to better match the facial expressions and lip motions is a more reasonable solution. This can entail editing or reworking the original dialogue while maintaining its core ideas.(Franco, Eliana, and Jorge Díaz Cintas. 2019).

Consider using ADR (automated dialogue replacement) procedures to re-record dialogue after the initial production stage if lip syncing becomes impossible or impractical. The new voice-over can be precisely timed to match the visual presentation thanks to ADR. While preserving lip sync is crucial, priority to communicating the dialogue's emotional undertones and objectives is addressed.(Gottlieb, Henrik 1997) The issues are addressed and the audio and graphics are incorporated seamlessly thanks to the collaborative approach.

When adapting content for international editions, there is a need to keep in mind that cultural differences in lip motions may exist. To ensure accurate lip syncing, it might be essential to change the conversation to better match the mouth movements of each individual language.(Franco, Eliana, and Jorge Díaz Cintas 2019).

Space restrictions for subtitles as well as issues with voice-over and lip syncing can be properly dealt with by integrating these extra factors. To provide a seamless and interesting viewing experience, there is a need to strike a balance between the technological requirements and the creative integrity of the discourse.

Localization and adaptation are essential processes in making content accessible and relevant to different regions, cultures, and languages. It involves modifying and tailoring content to suit the specific needs, preferences, and linguistic nuances of the target audience. The primary aspect of localization involves translating the content into the target language. Skilled translators or translation services are employed to ensure accurate and culturally appropriate translations. Consideration is given to idiomatic expressions, humor, and context to convey the intended message effectively. Localization also involves adapting the content's formatting and layout to fit the conventions and preferences of the target market. This includes adjusting text alignment, date and time formats, measurement units, currency symbols, and even colors and visuals that may have cultural significance. (Gottlieb, Henrik 1997)

Legal and Regulatory Compliance: Compliance with local laws, regulations, and legal requirements is crucial during localization. This includes adapting content to meet censorship guidelines, privacy laws, labeling requirements, and any other legal considerations specific to the target region.(Franco, Eliana, and Jorge Díaz Cintas. 2019).

User Experience and User Interface (UX/UI): In software and digital applications, localization extends to the user experience and user interface design. It involves translating

buttons, menus, tooltips, error messages, and other interface elements while ensuring usability and intuitive navigation for the target users.(Díaz Cintas, Jorge, and Aline Remael 2007).

Adapting Visual and Audio Content: Localization extends beyond text. Visual content, such as images, videos, and graphics, may require adaptation or replacement to be culturally appropriate and relatable to the target audience. Voice-overs, subtitles, or dubbing are adjusted to match lip-syncing or voice talent that resonates with the target culture.

A thorough understanding of the target market is crucial for effective localization. Market research helps identify cultural preferences, market trends, and audience expectations, guiding the adaptation process and ensuring that the content resonates with the local audience.(Gottlieb, Henrik 1997). Collaboration with local experts, consultants, or cultural advisors is invaluable during localization. Their insights and feedback help navigate sensitive cultural nuances and ensure that the localized content is accurate, respectful, and resonant with the target audience.(Franco, Eliana, and Jorge Díaz Cintas 2019).

Localization is an iterative process that involves continuous improvement and feedback. Localization teams learn from user feedback and market response, making necessary adjustments and updates to enhance the quality and effectiveness of the localized content.

Localization and adaptation are crucial for expanding the reach and impact of content in global markets. By considering linguistic, cultural, and regional factors, content can be tailored to connect with diverse audiences, fostering understanding, engagement, and ultimately achieving the desired impact.(Franco, Eliana, and Jorge Díaz Cintas. 2019).

Localizing Marketing and Branding: Localization extends to marketing and branding efforts, ensuring that campaigns resonate with the target audience. This involves adapting slogans, taglines, marketing messages, and imagery to align with cultural preferences and values. Localized marketing strategies help establish a connection and build trust with the target market.(Gottlieb, Henrik. 1997).

Adapting to Local Market Trends: Localization also considers local market trends, preferences, and competition. Adapting content to reflect regional trends and consumer behaviors helps ensure relevance and competitiveness in the target market.(Franco, Eliana, and Jorge Díaz Cintas. 2019).

Accessibility Considerations: Localization includes ensuring accessibility for individuals with disabilities. This involves providing alternative formats, closed captions, audio descriptions, or other accessibility features based on local regulations and guidelines.

Testing and Quality Assurance: Thorough testing and quality assurance are vital in the localization process. Localization teams conduct linguistic, functional, and cultural testing to ensure the accuracy, usability, and cultural appropriateness of the localized content. This helps identify and address any issues or discrepancies before the content reaches the target audience.(Zabalbeascoa, Patrick. 2008)

Continuous Updates and Maintenance: Localization is an ongoing process that requires regular updates and maintenance. As products, services, or content evolve, it's important to keep the localized versions up to date to maintain consistency and relevance for the target audience.

Balancing Global and Local Requirements: Localization involves finding the right balance between global consistency and local adaptation. While maintaining brand identity and message consistency, it's essential to respect and incorporate local preferences, cultural sensitivities, and market demands to ensure successful localization.(Gottlieb, Henrik.1997).

Localization Technology: Utilizing localization tools and technologies, such as translation management systems, terminology databases, and content management systems, streamlines the localization process. These tools help manage translation workflows, maintain consistency, and improve efficiency in the localization workflow.

Post-launch Monitoring and Analysis: Monitoring the performance and impact of localized content is essential. Analyzing user engagement, feedback, and market response helps refine future localization efforts and optimize the content for maximum effectiveness.

Localization and adaptation are dynamic processes that require ongoing attention, research, and adaptation to effectively reach and engage diverse audiences. By investing in thorough localization efforts, businesses and content creators can expand their reach, foster cultural understanding, and create meaningful connections with their target markets.(Franco, Eliana, and Jorge Díaz Cintas. 2019).

The processes of localization and adaptation are crucial for ensuring that content is understandable and pertinent to many locales, cultures, and linguistic groups. It entails editing

and customising content to fit the target audience's particular requirements, tastes, and linguistic quirks.

Iterative Process: Localization is an iterative process that incorporates feedback and continual improvement. The quality and efficacy of the localised content is improved by the localization teams through appropriate revisions and updates based on user feedback and market response.

For material to have a greater effect and reach in marketplaces around the world, localization and adaptation are essential. Content can be adapted to interact with varied audiences, increasing understanding, engagement, and eventually achieving the desired impact by taking into account language, cultural, and regional aspects.

Marketing and branding activities should be localised in order to make sure that the target audience is engaged with the campaigns. This entails changing marketing statements, taglines, and visuals to reflect cultural tastes and ideals. Localised marketing techniques aid in connecting with and gaining the trust of the target market(Franco, Eliana, and Jorge Díaz Cintas 2019).

Legal and technical documentation localization: Localization goes beyond text translation in fields including law, medicine, and technology. To comply with regional legal requirements and technological standards, it entails altering legal papers, user manuals, product specifications, and other technical paperwork.

Considerations for Accessibility: Assuring accessibility for people with impairments is a part of localization. According to regional laws and standards, this entails offering alternative formats, closed captions, audio descriptions, or other accessibility elements.(Gambier, Yves, and Henrik Gottlie 2001).

Continuous Updates and Maintenance: Since localization is a continuous process, it necessitates frequent updates and upkeep. To retain consistency and relevance for the target audience, it is crucial to keep localised versions of products, services, and content up to date.(Zabalbeascoa, Patrick. 2008)

Localization requires establishing the ideal balance between global consistency and local adaptability. To achieve successful localization, it is crucial to respect and take into account

local preferences, cultural sensitivities, and market demands while keeping brand identity and message consistency.(Díaz Cintas, Jorge, and Aline Remael. 2014).

Utilising localization technology and tools, such as terminology databases, content management systems, and translation management systems, makes the localization process more efficient. These technologies aid in streamlining the localization workflow, preserving consistency, and managing translation workflows.

In order to effectively reach and engage a variety of audiences, localization and adaptation are dynamic processes that demand continual attention, study, and modification. Businesses and content producers can increase their reach, promote cultural awareness, and forge enduring relationships with their target consumers by investing in extensive localization efforts.(Franco, Eliana, and Jorge Díaz Cintas. 2019).

In the process of localization and adaptation, it can be particularly difficult to translate humour and cultural allusions. Since humour and cultural allusions frequently have a strong cultural or linguistic foundation, a successful translation is essential to preserving the intended humorous or cultural impact. In order to properly translate humour and cultural references, a translator should go through several steps.

Maintain the Essence: While a literal translation might not always be able to convey the humour or cultural allusion, a translator makes an effort to keep the core of the original text. Instead of translating the phrases literally, concentrate on communicating the underlying idea or the comic effect. (Díaz Cintas, Jorge, and Aline Remael. 2014).

Usage of Localization Notes: Including footnotes or localization notes in some circumstances can be beneficial. These comments clarify any cultural allusions or give background information that might not be immediately comprehensible. This reduces the cultural divide and guarantees that the target audience will get the joke or cultural allusion.

Consideration of Other Methods: Direct translation might not always be feasible or efficient. In such circumstances, delving into various strategies, such as modifying the humour to a more broadly understood concept or utilising a different comic method that is well-known in the target culture.

Testing the Humour: As with any translation, it's important to test the humour with native speakers or others familiar with the target culture. To improve the translated humour, a dubber

or a subtitler should get feedback and iterate based on people's comprehension, reactions, and suggestions.(Díaz Cintas, Jorge, and Aline Remael. 2014). To achieve a balance between preserving the original humor's authenticity and modifying it so that it is pertinent to and appealing to the intended audience. The humour that is translated must retain the original's spirit and purpose while also appealing to the cultural sensibilities of the target audience. Humour and character personality are frequently intertwined. To maintain the humorous effect, modification of jokes or cultural allusions to fit the character's upbringing, knowledge, and demeanour is inevitable.(Díaz Cintas, Jorge, and Aline Remael 2014).

When translating and adapting a text, there is a high level of need to consult with native speakers or cultural consultants. Their knowledge of both cultures and insights into them can be a great help in ensuring that the humour and cultural references are properly and precisely translated. Certain humour and cultural allusions might not have exact translations in the target language or culture. In these circumstances, it's crucial to modify the material while taking into account the cultural expectations and sensibilities of the area. (Franco, Eliana, and Jorge Díaz Cintas. 2019).

Adaptation to Regional Variations: Within a single language, humour and cultural references might vary from region to region. When tailoring humour for various target regions, take into account local dialects, local practises, and distinctive cultural references. This localization strategy aids in ensuring that the humour is impactful and relatable to the target audience.(Taylor, Christopher. 2019).

After translating and adjusting the humour, editing and rereading the text several times to make it more precise are following. Humor's overall impact, timing, and flow is a considerable challenge here. Iterative revision ensures that the translated humour is polished and works to elicit laughter and cultural resonance. It takes sensitivity, imagination, and cultural awareness to translate humour and cultural references. Translator may successfully adapt humour and cultural references to entertain and engage audiences across languages and cultures by taking into account these additional considerations and working cooperatively with cultural specialists and local speakers.

Humour and cultural allusions are potent communication tools that foster happiness, kinship, and cultural identification. However, interpreting wit and cultural allusions poses a particular difficulty for localization. In order to bridge the gap between languages and cultures while

keeping the comic impact and cultural nuances, this essay addresses the complexities of translating humour and cultural references.(Chiaro, Delia, and Christine Heiss 2018).

Jokes and punchlines require a lot of cultural knowledge and context for adaptation. Finding comparable jokes or humorous scenarios that connect with the target culture while taking into account cultural norms, similar experiences, and local sensitivities is necessary for successful adaptation.(Díaz Cintas, Jorge, and Aline Remael. 2014).

Maintaining Character Personality: Character personality and humour go hand in hand. Translators must make sure that the humour matches the character features and demeanour. The comic impact can be preserved by tailoring jokes and cultural references to the character's upbringing and characteristics.

Collaboration with Native Speakers: During the translation process, working with native speakers and cultural specialists is crucial. Their knowledge of both cultures helps them make realistic adaptations that are also culturally sensitive, ensuring that the humour and allusions to other cultures are understood by the intended audience.(Gambier, Yves, and Henrik Gottlieb 2001).

Visual Humour and Cultural Adaptation: Images and visual jokes are frequently used in visual media to express humour. It is important to take into account visual signals while translating this type of material, adjusting them to produce comparable comic effects that are relevant to and intelligible in the target culture.

Iteration and refining: Humour translation necessitates ongoing iteration and refining. The flow, pace, and comic effect are kept by reading the translated text several times. The humour is polished through iterative revision, ensuring its success in eliciting laughter and cultural resonance.(Franco, Eliana, and Jorge Díaz Cintas. 2019).

METHODOLOGY

When dubbing and subtitling English films into Azerbaijani, translators face various challenges that are unique to the nature of these processes. Methodology refers to the systematic framework and approach used to conduct research, gather data, and analyze information in a structured and organized manner. It serves as the roadmap for how a research project will be carried out and helps ensure that the research objectives are met.

Data gathering instruments of the study: The main document for collecting the data was the translated scenes from the chosen film. A number of films were watched in order to become familiar with the qualities of the translations. Additionaly, the popularity degree of those films in Azerbaijan were discussed. Due to its comedic features, cultural context the film "Home Alone" was chosen. Before conducting the analysis process, the dubbed and the original version of the film was watched and examined carefully. Sample size was determined by the range of differences in source and target version. Specific parts, such as the scenes with vulgar expressions, taboo words, humor, puns and wordplay were demonstrated. Additionally, survey questions were designed to address the main difficulties faced by translators. While designing them, the most challenging aspects were considered.

As soon as all the instruments were ready, the investigation process commenced. The chosen parts from the film were given with their translations. The utilized translation method was identified and the validity level of it was determined.

Research Type: This study employs a qualitative research design based on a case study methodology supported by an experiment. Comparative analysis in qualitative research method aims to practice the strategies and methods used in subtitling and dubbing. The comparison of dubbed version in a case study with the original one draws a distinctive line between those wo languages. Furthermore, it also makes use of a quantitative approach based on a survey. Thematic analysis will be used to analyze the data collected from the survey and documentary analysis. Thematic analysis involves the identification of recurring themes, patterns, and meaningful insights within the data. It aims to explore the practices, challenges, and strategies involved in translating and adapting dialogue for dubbing or subtitling in the context of English films.

Ethical Considerations: Participants of the survey will be provided with informed consent forms explaining the purpose of the research, the voluntary nature of their participation, and the

use of their data. Participant identities and any sensitive information will be kept confidential. Pseudonyms will be used in the research findings to protect anonymity.

Validity and Reliability: To enhance the validity of the findings, triangulation will be employed by using multiple sources of data (survey and documentary analysis) to cross-verify and validate the research findings.The research process and findings will be subjected to peer review by experts in the field of translation and audiovisual localization to ensure methodological rigor and accuracy.

A comparative analysis of the main challenges experienced by translators in both dubbing and subtitling were categorized below:

Dubbing Challenges:

Lip Syncing: One of the primary challenges in dubbing is ensuring accurate lip syncing between the translated dialogue and the actors' lip movements. Translators must find suitable equivalents in Azerbaijani that not only convey the meaning but also match the timing and rhythm of the original dialogue.

Cultural Adaptation: Adapting cultural references, idiomatic expressions, humor, and wordplay from English into Azerbaijani presents a significant challenge in dubbing. Translators need to find culturally appropriate equivalents that resonate with the Azerbaijani audience, while still capturing the original intent.

Voice Casting: Finding voice actors who can accurately portray the tone, emotion, and character traits of the original actors is crucial in dubbing. Translators must consider factors such as age, gender, and vocal range to ensure the voices match the characters on screen.

Script Adaptation: Dubbing requires precise timing and synchronization with the original dialogue. Translators must adapt the translated script to fit within the allotted time constraints without sacrificing the meaning or coherence of the dialogue.

Subtitling Challenges:

Time and Space Constraints: Subtitles have limited space and time for text display, which poses a challenge in conveying the translated dialogue effectively. Translators must condense and summarize the original dialogue while ensuring it remains coherent and understandable.

Reading Speed and Placement: Subtitles need to be read quickly without hindering the viewers' overall understanding of the film. Translators must strike a balance between providing enough time for reading and ensuring the subtitles do not obscure essential visual elements on the screen.

Simplification and Localization: Subtitles often require simplification of complex sentence structures and idiomatic expressions, as there is limited time for viewers to read and process the text. Translators also need to localize the subtitles to match the cultural and linguistic norms of the Azerbaijani audience.

Conveying Nuances and Tone: Translating subtle nuances, humor, sarcasm, and emotional undertones from English into Azerbaijani can be challenging in subtitling. Translators must find concise and accurate ways to convey these elements without overwhelming the viewers with excessive text.

Here's a comparative analysis presented in tabular form:

Table 1. Comparative analysis of challenges

Challenges	Dubbing	Subtitling
Lip Syncing	✓	
Cultural Adaptation	✓	
Voice Casting	✓	
Script Adaptation	✓	
Time and Space Constraints		✓

Reading Speed and Placement		✓
Simplification and Localization		✓
Conveying Nuances and Tone		✓

In the table above, the challenges faced by translators in both dubbing and subtitling English films into Azerbaijani are categorized. Aspects such as lip syncing, cultural adaptation, voice casting, and script adaptation are primarily associated with the dubbing process. On the other hand, challenges related to time and space constraints, reading speed and placement, simplification and localization, and conveying nuances and tone are more relevant to the subtitling process.

In this expanded table, specific details regarding the challenges faced in each approach are provided. The challenges associated with dubbing include translating dialogue to match lip movements, adapting cultural aspects, casting appropriate voice actors, and adapting the script for timing and synchronization. On the other hand, subtitling challenges involve condensing dialogue, ensuring optimal reading speed and placement, simplifying language, and accurately conveying nuances and tone.

This table offers a more comprehensive overview of the challenges experienced by translators in both dubbing and subtitling English films into Azerbaijani, showcasing the distinct areas where each approach requires focused attention and expertise.

Table 2. Requirements of the challenges

Challenges	**Dubbing**	**Subtitling**
Lip Syncing	Requires synchronization of translated dialogue with actors' lip movements.	N/A

|		
Cultural Adaptation	Adapting cultural references, humor, and idiomatic expressions to resonate with the target audience.	N/A
Voice Casting	Selecting suitable voice actors who can accurately portray the original characters.	N/A
Script Adaptation	Adapting the translated script to match the timing and rhythm of the original dialogue.	N/A
Time Constraints	N/A	Working within limited time and space for displaying translated text.
Space Constraints	N/A	Ensuring subtitles fit within the screen and do not obstruct the visuals.
Reading Speed	N/A	Striking a balance between providing sufficient reading time and maintaining comprehension.

Localization	N/A	Adapting subtitles to match the cultural and linguistic norms of the target audience.
Conveying Nuances and Tone	N/A	Translating subtle nuances, humor, and emotional elements succinctly.

CHAPTER III. RESULTS AND DISCUSSION

A survey was conducted using Google form for the Result and Discussion section of the thesis. During the survey, a number of translators were asked questions and the results were shown through the graphs.
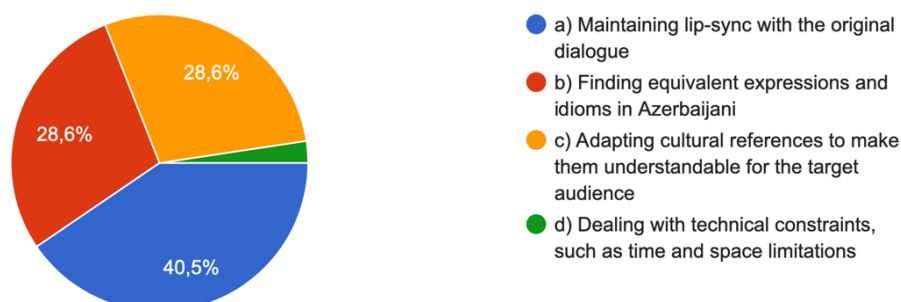
Figure 1. Statistic of technique users

How often do you work on dubbing or subtitling English films into Azerbaijani?
42 yanıt

a) Very frequently
b) Occasionally
c) Rarely
d) Never

33,3%
9,5%
54,8%
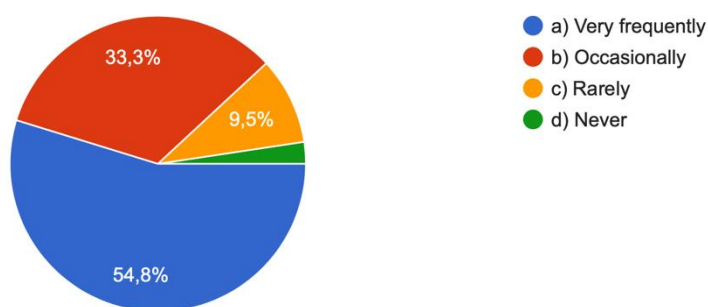
A survey was conducted to understand how many people work on dubbing or subtitling English movies into Azerbaijani. If we look at the results of the survey using the graph below, we can see that out of 42 responses, 33.3% say they use it sometimes, 9.5% say they use it rarely, 54.8% say it works very often, and the rest mentioned that they never worked. Based on the survey, it can be concluded that people often work on dubbing or subtitling English movies into Azerbaijani.

Figure 2. Main challenges in dubbing and subtitling

What are the main challenges you face when dubbing or subtitling English films into Azerbaijani?
42 yanıt

a) Maintaining lip-sync with the original dialogue
b) Finding equivalent expressions and idioms in Azerbaijani
c) Adapting cultural references to make them understandable for the target audience
d) Dealing with technical constraints, such as time and space limitations
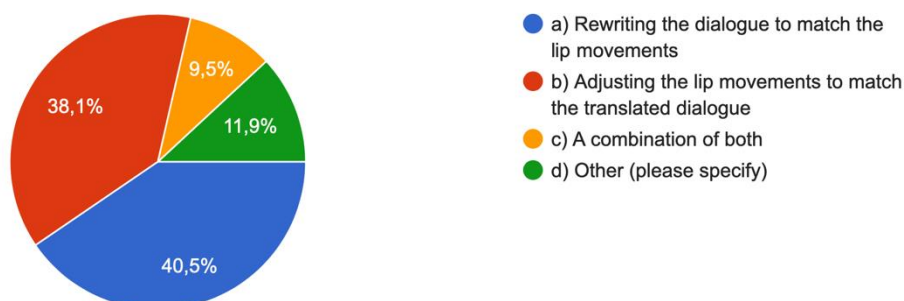
28,6%
28,6%
40,5%

People were asked about the main difficulties they faced with dubbing or subtitling English films into Azerbaijani. 28.6% of the 42 respondents answered with the difficulty of adapting cultural references to be understood by the target audience, 28.6% with the difficulty of finding equivalent phrases and idioms in the Azerbaijani language, and 40.5% with maintaining lip sync with the original dialogue. with its difficulty, while the rest of the remaining answers have difficulties such as dealing with technical limitations, time and space limitations. The results indicate that lip synchronization is the main challenge among translators.

Figure 3. Lip synchronization techniques

How do you typically address the challenge of maintaining lip-sync with the original dialogue?
42 yanıt

- a) Rewriting the dialogue to match the lip movements
- b) Adjusting the lip movements to match the translated dialogue
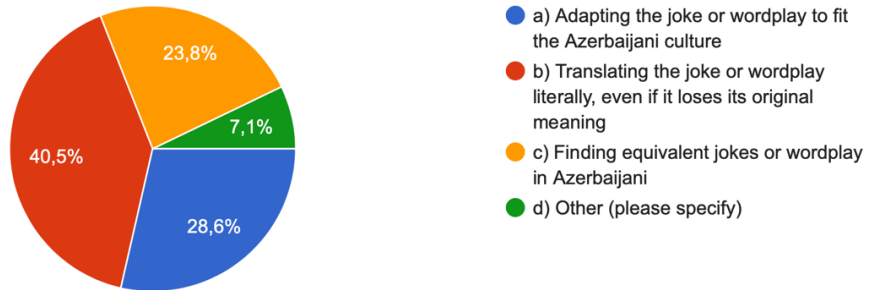- c) A combination of both
- d) Other (please specify)

Respondents were asked how they typically handle the problem of maintaining lip sync with the original dialogue. 38.1% of the respondents responded by adapting the lip movements to the translated dialogue, 9.5% by a combination of both, 40.5% by rewriting the dialogue according to the lip movements. According to the survey results it can be indicated the technique of rewriting the dialogue and adjustment of lip movements are being used almost in the same level by translators.

When translating humor and wordplay, how do you ensure that it is effectively conveyed in the Azerbaijani version?

42 yanıt

- a) Adapting the joke or wordplay to fit the Azerbaijani culture
- b) Translating the joke or wordplay literally, even if it loses its original meaning
- c) Finding equivalent jokes or wordplay in Azerbaijani
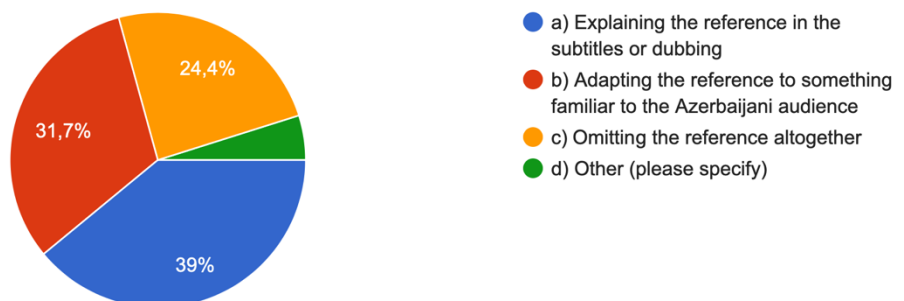- d) Other (please specify)

23,8%

7,1%

40,5%

28,6%

When translating humor and puns, the participants were asked how to effectively convey it in the Azerbaijani version. 28.6% of those who participated in the survey by adapting a joke or pun to Azerbaijani culture, 40.5% by literally translating a joke or pun even if it loses its original meaning, 23.8% by an equivalent joke in Azerbaijani language or by finding puns, and 7.1% mentioned their options. This survey question specifies the main setback of the translation process. Literal translation of humour and puns often lead to misunderstanding and bewildering moments among Azerbaijani audience. Less amount of people who selected finding right equivalents demonstrate how challenging this process is.

Figure 5. Cultural references in dubbing and subtitling

How do you handle cultural references that may not be easily understood by the Azerbaijani audience?

41 yanıt

- a) Explaining the reference in the subtitles or dubbing
- b) Adapting the reference to something familiar to the Azerbaijani audience
- c) Omitting the reference altogether
- d) Other (please specify)

24,4%

31,7%

39%

Then the question was asked how do you deal with cultural references that are not easily understood by the Azerbaijani audience. 31.7% of the people who took part in the survey

indicated by adapting the reference to something familiar to the Azerbaijani audience, 24.4% by completely omitting the reference, 39% by explaining the reference in subtitles or dubbing, and the remaining people indicated their own variants. The results show adaptation technique is commonly used during subtitling and dubbing. However providing explanations for specific cultural references is also widely used by translators.

Figure 6. The rate of interest in boosting dubbing and subtitling techniques

Would you be interested in attending workshops or training sessions focused on improving translation skills for dubbing and subtitling?
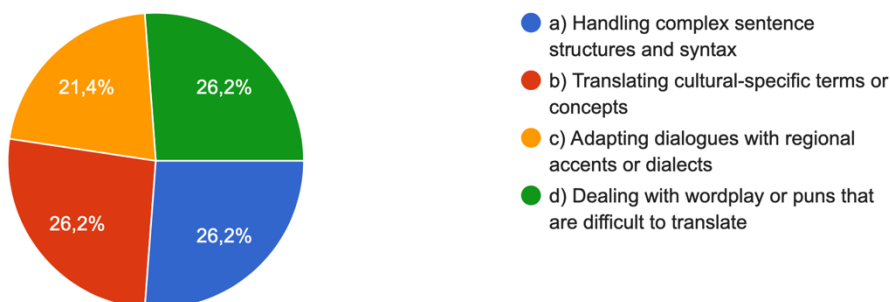42 yanıt

- a) Yes
- b) No
- c) Maybe

33,3%
23,8%
42,9%
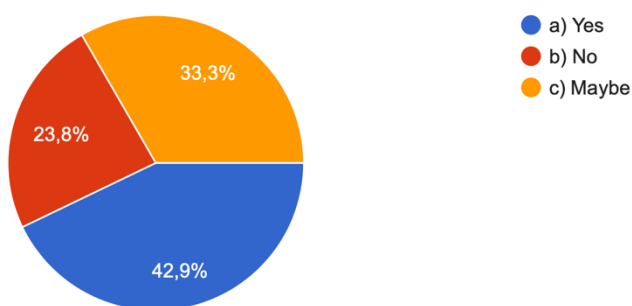
The survey asked if you would like to participate in workshops or training aimed at improving translation skills for dubbing and subtitling. Among the 42 responses, 33.3% said they might want to participate, 23.8% said they didn't want to participate, and 42.9% said they wanted to participate. This underlines the necessity for conducting such training sessions in order to provide practical skills.

Figure 7. Frequent linguistic challenges

What specific linguistic challenges do you encounter when translating films into Azerbaijani?
42 yanıt

- a) Handling complex sentence structures and syntax
- b) Translating cultural-specific terms or concepts
- c) Adapting dialogues with regional accents or dialects
- d) Dealing with wordplay or puns that are difficult to translate
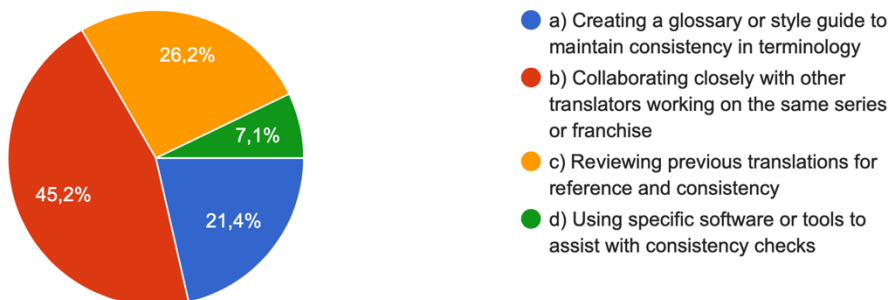
21,4%
26,2%
26,2%
26,2%

The question of what specific linguistic difficulties do you face when translating films into Azerbaijani is directed to people. There were 42 answers to this question. 21.4% of those who took part in the survey gave the answer of matching dialogues with regional accents or dialects. Of the 42 responses, 26.2% said they had difficulty dealing with puns or puns that were difficult to translate, 26.2% had difficulty translating cultural terms or concepts, and 26.29% had difficulty they noted that it is difficult to work with sentence structures and syntax. Consequently, while dubbing and subtitling linguistic challenges may vary including different sentence structure, word order, regional accents and dialects, cultural-specific terms.

Figure 8. How to ensure consistency

How do you ensure consistency in the translation when working on a series or franchise with multiple installments?
42 yanıt

- a) Creating a glossary or style guide to maintain consistency in terminology
- b) Collaborating closely with other translators working on the same series or franchise
- c) Reviewing previous translations for reference and consistency
- d) Using specific software or tools to assist with consistency checks

Respondents were asked how they ensure consistency in translation when working on a multi-part series or franchise. 21.4% uses special programs or tools to help with consistency. 26.2 % make use of the previous translations for reference. By creating a style guide, 45.2% of the same series or other translators working on the same series or franchise prefers collaborating.

According to the survey results, it is obvious that Azerbaijani translators work on dubbing and subtitling quite often. However, they still do need to be specialized in these fields via the assistance of suitable trainings and sessions. Maintaning lip synchronization is considered as the biggest obstacle for them. To avoid this obstacle they prefer rewriting the dialogues to match lip movements. Finding a suitable equivalent in a target language for cultural elements such as wordplay, puns, regional dialects requires hard work and dedication. The failure of finding those equivalents results in word for word translation – the loss of intended meaning in target language. Linguistic challenges also vary ranged from regional accents and dialogues, syntax

and different word order, cultural-specific terms. In spite of all these challenges translators work ambitiously in a cooperative way with other translators to ensure the consistency between the source and the target text.

Case Study – "Home Alone"

"Home Alone" is an American Christmas film created by John Hughes. It first premiered in Chicago on November 10, 1990. The same year, on November 16 it got released in theatres in the United States. Soon the film got its own popularity and turned into people's timeless favorite one. Totally, worldwide it got the gross of $476.7 million. The film was nominated for the two Golden Globe Award nominations for the Best Actor in a Motion Picture, Best Original Song – "Somewhere in my memory". Main characters such as Macaueley Culkin, Joe Pesci and Daniel Stern have starred in the film. An eight-year-old boy, the protagonist Kevin manages to defend his home from two burglars since he was mistakenly forgotten by his family on their holiday vacation to France. Family and friendship, the idea of being and feeling home, independence are the main themes presented in the film. These represented themes, a great sense of humor, holiday setting, uplifting moments, the shades of nostalgia assisted it to gain its popularity and preserve it over all these years.

By reaching its global audience, the film has at least been dubbed into thirty languages. The same year, right after its release, in a month it has been dubbed to Brazilian Portuguese as a title of *Esqueceram de Mim*, Castilian Spanish (*Solo en Casa*), French and German (Allein zu Haus). Accordingly, translators from different cultural backgrounds have made use of various translation techniques which suit their own target language structure. As a result, this has led to the inevitable case of changes and reduction. During the subtitling process a translator deals with difficulties regarding the effective language expression and humor. Presented as a cultural product, this film implements specific cultural elements, symbols and traditions. Consequently, the transmission of these elements precisely requires high level of dedication of time and hard work. Simple copying and over-interpretation may lead to misunderstanding, confusion and deprive audience of enjoyment while watching the film.

Slang and colloquial language, verbal humor, catchphrases, puns and wordplay, repetition and running gags are mainly used linguistic aspects in the film. The main challenges translators come across could be listed like this:

Cultural references: Since each film presents the specific elements of the nation in which it was produced, "Home Alone" is full of those cultural references. There is a strong need to

find identical expressions or sensible explanations for those expressions in a target language. It contains some cultural nuances which are not transferrable to other languages. Adaptation technique might be helpful in this stage.

Synchronization: Preserving the balance between the rhythm of dialogues and real actor's expressions, being successful at lip-sync requires hard work. Linguistically, English and Azerbaijani can be differentiated from each other by the variety of speech patterns and word length.

Voice casting: The choice of right voice actor can be considered as one of the hardest parts of dubbing. The voice actor should be given some time to get to know the original characters. Factors such as voice tone, pause, emotional shades matter when it comes to go deeper into the essence of the original character. Consequently, it demands high level of dedication to pick the suitable actors.

The voice actor chosen for the film is quite successful at his job. He presented all the emotions in his voice tone naturally, as a result the dubbed film goes smoothly and manages to maintain the attention of the audience. Lowering and raising voice tone, high pitches have been successfully given. Even in our country most people recall that film by the voice tone of the voice actor, for them it feels like that is the original version.

Humor and wordplay: Alike other family themed comedy films Home Alone contains a wide range of puns, wordplay and humor instances. Humor, as one of the most challenging linguistic elements may lead to misunderstanding, confusion among the audience. Moreover, to find its identical equivalent in our language and preserve comedic timing is a considerable challenge.

Child actors: Looking for a child actor whose voice tone, timbre, reactions to the happenings matches with the original actor is quite hard. Even some dubbed films lose the audience attention and interest as a result of wrong actor choice. The main character Kevin in the film is quite naughty and confident. All his bravery and confidence, sense of humor is transmitted to the audience by a voice actor. Therefore, this choice affects the dubbing process deeply.

Regional dialects and accents: The film contains characters with regional accents and dialects. Whether to copy those accents or substitute them with a more neutral accent is a point to be considered by translators.

Age-appropriate language: Since the film stars a number of child actors, Macauley Culkin in a lead role, it is age-appropriate and contains lots of youthful expressions. Considerably, it should be ensured that the dubbed version follows the age limit and personality of the characters.

Expressiveness of emotions: A variety of emotions such as fear, humor, excitement, uplifting moments are main. Transmission of these emotions in a high quality without affecting the originality of the story is needed.

Below is given some dubbing examples from the film to identify the strategies and describe the problems the translator faced in "Home Alone".

ST: There are fifteen people in this house. And you are the only one who has to make trouble.

TL: Bu evdə 15 adam var, nədənsə bütün xoşagəlməz şeylərin günahı səndə olur.

SL: I'm the only one getting dumped on.

TL: Çünki həmişə hər şeyi boynuma atırlar.

SL: You're the only one acting up. Now get upstairs.

TL: Çünki sən özünü pis aparırsan, cəld yuxarı çıx.

SL: I am upstairs, dummy.

TL: Artıq yuxarıdayam.

In the given extract, the equivalence principle has been preserved. Equivalence is one of the strategies where the translator tries to transmit the meaning from the source text to the target one as precisely as possible. This happens when both languages contain the expressions with the same level of informality. None of the cultural and linguistic differences are concerned here. Apart from semantic equivalence, the functional equivalence might be used as well when it comes to make some changes linguistically, but preserve the character's state of mind.

However, in the first line, the target version "nədənsə bütün xoşagəlməz şeylərin günahı səndə olur" does not convey the same level of naturality since we do not make use of the word "xoşagəlməz" often in our colluquial language. Instead, "nədənsə bütün problemləri çıxaran sən olursan" can be considered informal and original enough for the source text. Elements of

free translation are visible in the utterance. The second line can be considered a successful instance of translation since the translator has tried to find the equivalance of the expression in the target language. In the last line, there is an instance of omission. The word "dummy" which means stupid, silly has been skipped. However, the translator could have preserved it in the target text as "kütbeyin", "axmaq".

SL: I don't want a new family! I don't want any family! Families suck!

TL: Başqa ailə istəmirəm. Mənə ümumiyyətlə ailə lazım deyil.

Functional equiavalence has been achieved by preserving the character's attitude towards his family. The last sentence misses in a dubbed version as an instance of omission.

SL: Oh really? You're completely helpless. Everybody has to do everything for you.

TL: Sən çox acizsən. Müstəqil heç nə edə bilmirsən.

SL: Excuse em, puke breath, I never packed a suitcase.

TL: Bağışlayın cənab müstəqillər, mən sizdən çox-çox balacayam.

SL: What you're worried about? Mom's gonna pack your stuff anyway. You're what the French call "les Incompetant".

TL: Bura bax, Kev. Niyə belə narahat olursan? Bilirsən ki, bütün əşyalarını anam özü yığacaq. Sən isə fransızlar demiş "les Incompetant".

The abovementioned extract follows the signs of free translation. The word "helpless" has been translated as aciz. In the second line, the translator has only translated the first utterance, the rest of the line is given in a free translation version. The translator has omitted an idiomatic expression in the source text. However, the last line holds the principle of equivalency in translation. Translator has preserved the french word in its original version without giving its equivalent in the target text. Due to the translation methods, this can be considered as a successful exampleof translation.

Timing and delivery: The delivery of dubbed lines on time is necessary in comedy films. Matching the scene and the mouth movements of the actors is a considerable challenge. There is a need to ensure elements are delivered with same tone. In a dubbed version of the film the lines go quite smoothly, not any loss of meaning is observed.

Parody and satire: The film emphasizes the chaotic family gatherings whereas the McCallister family is presented as dysfunctional members who do not get along well. The scene where Kevin asks Santa Claus to bring his family back, he utters the sentence "and if he has time, uncle Frank". This satires Kevin's love for his uncle. The comedic injuries and misadventures of burglars, Harry and Marv are presented in a satirical form to show them as incompetent criminals.

SL: That's ridiculous. Only a wimp would be hiding under a bed. And I can't be a wimp. I am the man of the house.

TL: Bu ki gülmǝlidir. Çarpayıların altında tǝkcǝ qızlar gizlǝnir. Mǝnǝ belǝ şey elǝmǝk olmaz. Bu evdǝ yeganǝ kişi mǝnǝm axı.

The word "wimp" could be translated as "qorxaq, cǝsarǝtsiz", but instead the translator has given it as "qız" implying women are weaker than the men.

Sight gags and visual humor: The frequent examples of sight gags and visual humor are presented since it is a comedy themed. In a dubbed version, we can convey those gags by the reactions of the voice actors. Kevin and Marv's screams are well delivered.

Verbal humor:

Keep the change, ya filthy animal! - this line is delivered on Tv by a violent man. Humor comes from the exaggerated, tough voice tone here. If the translation does not present the same level of exaggeration, translation should be considered ineffective. However, the translator gave it as "Qalığını özünǝ saxla, acgöz heyvǝrǝ" – which implies the strong level of toughness. Therefore it can be considered a successful instance of translation.

"Fuller, go easy on the Pepsi"- this sentence is funny because it foreshadows a funny situation due to overconsumption of soda. To translate it may demand finding a beverage with similar implication in the target language. Since the same beverage is easily found in our country too, it did not cause any harm to the translator.

Downtoning: Downtoning, as one of the efficient translation strategies implements reducing the power of the vulgar expressions by modifying them with more polite and acceptable utterances in the target language. It can be conducted in two different levels. Semantic downtoning refers to the usage of less offensive and a weaker version of the term. Pragmatic downtoning implies the usage of a pragmatically weaker version, in a politer way.

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SL: I wouldn't let you sleep in my room if you were growing on my ass.

TL: Əgər mənə bitişmiş olsaydın belə, səni öz otağımda yatmağa qoymazdım.

SL: Why do I get treated like a scum?

TL: Niyə hamı mənimlə pis rəftar edir?

SL: It's not even an "R". He's just being a jerk.

TL: Orda heç bir yaş məhdudiyyəti yoxdur. Uzunqulaq kimi inad eliyir.

SL: Damn! How low can you get? Giving Kris Kringle a parking ticket on Christmas Eve. What's next? Rabies shots for the Easter Bunny?

TL: Zəhrimar, əgər Milad ərəfəsində maşını yanlış yerdə saxladığına görə Santa Klausa da cərimə yazırlarsa, bu dünyanın axırı necə olacaq?

SL: I'm gonna give you to the count of ten to get your ugly, yella, no-good keister off my property before I pump your guts fulla lead.

TL: Sarı sifətini buradan çıxarmaq üçün on saniyən var, nə qədər ki qarnını qurğuşunla doldurmamışam.

In all these given examples, vulgar expressions have been replaced with more weakened ones. Since the audience of the film is mostly kids, appropriate language is crucial.

SL: I didn't mean it. If you come back, I'll never be pain in the butt again.

TL Mən istəmirdim. Əgər geri qayıtsanız, özümü yaxşı aparacam.

An instance of pragmatic downtoning.

Omission: Omission involves the elimination of the term without any substitution for censorship reasons mostly. However sometimes a translator might drop it for no valid reason.

SL: She's got her own earrings. A whole shoe box full of them. Dangley ones.

TL: Onun sırğaları var, çoxdur. Bütöv bir ayaqqabı qutusu.

The last sentence has been omitted above.

SL: I don't want a new family! I don't want any family! Families suck!

TL: Başqa ailə istəmirəm. Mənə ümumiyyətlə ailə lazım deyil!

The last utterance has been fully omitted.

Findings of the analysis. As a dubbing style, translator has followed an equivalent translation method in most scenes. The utilization of semantic and functional equivalance was a successful act to convey the intended meaning. The main purpose of equivalent translation is to find the suitable alternatives for cultural references in target language, consequently, achieve the maximum level of comprehension among the viewers.

Apart from equivalent translation, free and literal translation styles are used in some certain parts. These scenes considered the parts where there was no need for finding the equivalents in the target language. The cases of reduction and omission are utilized to preserve the originality in the translated version. However, in some scenes the translator could have given the equivalence of the source utterance instead of skipping it wholly.

Overall, the film has presented a number of challenges for the translator. Due to its comedic content, the challenges increase as well. Maintaining visual and verbal humor, adaptation of cultural references, appropriate translation of vulgar expressions, expressiveness of emotions, comedic timing, synchronization are the main difficulties encountered by the translator. However, through the analysis of translation instances we may emphasize that the film can be considered as an example of successful dubbing. A translator has tried to maintain the originality of the dialogues by giving equivalents of expressions. Therefore, the dubbed version still keeps its popularity on Tv screens every year during the New Year Eve.

CONCLUSION

In conclusion, the process of dubbing and subtitling English films into Azerbaijani poses several challenges for translators. These challenges stem from linguistic differences, cultural nuances, and technical constraints. The linguistic variations between English and Azerbaijani require translators to find suitable equivalents and adapt the dialogue to ensure natural and fluent translations. Cultural references and idiomatic expressions further complicate the task, necessitating cultural adaptation to make the film relatable and understandable to the target audience. In conclusion, the process of translating and adapting dialogue for dubbing and subtitling is a multifaceted endeavor that plays a crucial role in making English films accessible to diverse linguistic audiences, including Azerbaijani speakers. This research project delved into the practices, challenges, and strategies involved in this intricate process, with a particular focus on the Azerbaijani context. The following key conclusions emerge from this study:

Translating and adapting dialogue for dubbing and subtitling is not merely a mechanical task but an art that requires a deep understanding of language, culture, and storytelling. Translators and subtitlers are tasked with preserving the essence of the original dialogue while making it culturally relevant and temporally precise.

The process of dialogue adaptation presents several challenges, including linguistic nuances, cultural references, humor, and idiosyncrasies. Striking the right balance between faithfulness to the source material and cultural adaptation is a constant challenge. Technology has significantly influenced the field of audiovisual translation. Subtitling software, speech recognition, and machine translation tools have streamlined the process but also necessitate skilled human intervention to ensure quality and accuracy.

The study highlighted that dubbing and subtitling are distinct processes with unique challenges. While dubbing involves voice acting and synchronization, subtitling requires concise and timed text. Professionals in both fields employ specific strategies tailored to their respective tasks.

Cultural sensitivity is paramount in translation and adaptation. Ensuring that dialogues resonate with the target audience while respecting cultural norms and values is a delicate yet vital aspect of the process.

Ethical considerations, including informed consent and privacy, are essential when conducting research in the field of translation and audiovisual localization. Protecting the rights and identities of participants is of utmost importance.

The research methodology employed in this study, including in-depth interviews and documentary analysis, adheres to the principles of methodological rigor, validity, and reliability. Triangulation of data sources and peer review further enhance the research's credibility.

In summary, the art of translating and adapting dialogue for dubbing and subtitling is a dynamic and evolving field that requires a deep understanding of language, culture, and technology. This research project sheds light on the intricacies of this process in the context of Azerbaijani localization of English films, offering insights into the challenges faced by professionals in the field and the strategies they employ. As audiovisual content continues to play a significant role in global entertainment, the importance of skilled translators and subtitlers in bridging language and culture cannot be overstated.

Technical constraints, such as time and space limitations in subtitles or lip-syncing in dubbing, add another layer of complexity for translators. They must find ways to convey the intended meaning while adhering to these constraints. The quality and effectiveness of the translated films are directly influenced by the translators' ability to overcome these challenges.

Practically, this research provides valuable insights for translators, dubbing studios, subtitling companies, and filmmakers involved in the translation and localization of English films into Azerbaijani. The proposed solutions and strategies can enhance the overall quality of translated films and improve audience satisfaction.

In the ever-expanding global entertainment industry, effective translation and localization play a vital role in bridging linguistic and cultural gaps. Through continued research and the implementation of innovative approaches, the challenges faced by translators during the dubbing and subtitling process can be successfully addressed, leading to high-quality, culturally accurate, and engaging film translations for Azerbaijani audiences.

Future Research Directions:

While this research provides valuable insights into the challenges faced by translators when dubbing and subtitling English films into Azerbaijani, there are several avenues for future

research to further enhance our understanding and address the evolving landscape of audiovisual translation. Some potential directions for future research include:

Comparative Analysis: Conducting a comparative analysis of the challenges faced in dubbing versus subtitling English films into Azerbaijani. Exploring the specific difficulties encountered in each mode of translation and understanding the impact on the final output.

Audience Perception: Investigating the audience's perception and reception of dubbed and subtitled films in Azerbaijani. Understanding the preferences and satisfaction levels of the target audience to inform translation practices and improve localization strategies.

Technological Advancements: Exploring the influence of emerging technologies, such as machine translation and speech recognition, on the dubbing and subtitling process. Investigating the potential benefits and limitations of these technologies in enhancing the efficiency and quality of translations.

Cultural Adaptation: Delving deeper into the cultural adaptation process in dubbing and subtitling. Examining the strategies employed by translators to convey cultural nuances effectively and maintain the authenticity of the source material.

Training and Education: Investigating the training and education programs available for translators in the field of audiovisual translation. Assessing the adequacy of current curricula and identifying areas for improvement to equip translators with the necessary skills and knowledge.

Industry Practices: Examining the practices and workflows adopted by dubbing studios, subtitling companies, and localization teams during the translation process. Identifying industry standards and best practices that contribute to successful translations.

By exploring these research directions, we can further enhance the understanding and practices of translating and localizing English films into Azerbaijani. This will contribute to the continuous improvement of audiovisual translation processes, leading to more effective and culturally sensitive translations for global audiences.

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