ПЕРЕКЛАДОЗНАВСТВО

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STRATEGIES AND TECHNIQUES IN SUBTITLING

This study explores subtitling as a vital and complex form of audiovisual translation, emphasizing the combination of linguistic accuracy, cultural sensitivity and technical precision required in the subtitling process. Subtitling, as interlingual communication, goes beyond direct translation – it requires conveying spoken dialogue, visual cues, and cultural nuances through concise, synchronized on-screen text. The research focuses on the core strategies employed by professional subtitlers to navigate the challenges, including adaptation, compression, foreignization, and domestication. These strategies function as overarching frameworks that guide the decision-making process when subtitling idiomatic expressions, humour, culture-specific references or emotionally charged language. To operationalize these strategies, subtitlers rely on a variety of techniques essential for tailoring the original message to the subtitle format, which is limited to two lines, a set number of characters and brief screen time; this demands skillful distillation of the core message while preserving the speaker's tone, intention and emotional depth. The study also highlights the subtitler's dual role as both a linguistic and cultural mediator, responsible for ensuring that the subtitling is not only accurate and readable but also emotionally resonant and culturally appropriate. This mediation is particularly important in contexts where language reduction is necessary, such as in fast-paced dialogue, action scenes or humour that relies on cultural knowledge. By analyzing real-world examples and contextual applications of these strategies and techniques, the research offers valuable insights into the dynamic and interpretive nature of audiovisual translation. It emphasizes the cognitive demands placed on subtitlers, who must simultaneously process auditory, visual and textual information while making rapid decisions about how best to convey meaning within the constraints of the medium.

Key words: audiovisual translation, adaptation, compression, foreignization, domestication, semantic accuracy, cultural relevance, technical precision, cognitive efficiency, space and time constraints, cross-cultural communication.

Statement of the problem. The translation of audiovisual content has become an essential component of cross-cultural communication in the context of rapidly globalizing media consumption. Among the primary types of audiovisual translation, subtitling and dubbing are the most common, each presenting distinct methodological challenges and requiring different interpretive approaches. This article focuses on subtitling, which has gained prominence in recent decades due to its cost-effectiveness, speed of production and wide applicability across various media platforms, making it a crucial tool for overcoming language barriers in foreign-language films, television programs and online content.

The growing importance of subtitling is further amplified by the expansion of streaming platforms such as Netflix, YouTube and Amazon Prime Video, which cater to a global, multilingual audience. As subtitling has moved beyond traditional cinema and television to include digital platforms like online tutorials and social media content, new challenges have emerged for subtitlers. These challenges include managing varying linguistic registers, adapting cultural nuances and ensuring clarity while adhering to space and time constraints.

Despite the increasing relevance of this field, a comprehensive understanding of the strategic and technical aspects of subtitling remains underdeveloped. Therefore, the study of strategies and techniques in subtitling is both timely and essential, offering valuable insights for professionals involved in translation, media production and language education.

Analysis of recent research and publications. Over the past two decades, the field of audiovisual translation has experienced rapid academic growth, with subtitling emerging as a significant area of scholarly inquiry. Researchers have examined subtitling from various perspectives, including linguistic, cognitive, cultural and technical angles, aiming to better understand the methodologies and challenges associated with this unique form of interpreting.

The translation of audiovisual content has been widely explored in recent research, with significant contributions from various scholars. Gambier and Pinto discuss the theoretical and methodological challenges in audiovisual translation, stressing the need for an integrated approach to translation theory that considers both linguistic and visual components [2]. Abdelaal emphasizes the challenges in subtitling culture-bound terms, proposing strategies to address these difficulties while ensuring quality translation [1]. Noureldin further addresses the subtitling of culture-bound terms, exploring strategies for maintaining clarity and relevance across different languages [4]. Malenova explores the transition from traditional translation to transcreation in subtitling, highlighting how creative adaptation can maintain the essence of the original while catering to cultural nuances [3].

Other scholars have examined subtitling in the context of semiotic cohesion, readability and cognitive processing. Valdeón highlights the latest trends in audiovisual translation, focusing on the impact of technological advancements such as automatic speech recognition and cloud-based platforms [9]. Orero discusses the importance of visual and textual alignment in subtitles [5], while Seerig investigates the specificities of subtitling, offering insights into the unique challenges posed by audiovisual content [6]. Research by Shermukhamedova focuses on the pragmatic features of audiovisual translation, exploring the contextual and cultural nuances that subtitlers must navigate [7]. Ünsal adds to this conversation by examining the subtitling process, particularly the challenges of preserving the emotional and narrative weight of audiovisual content [8]. The work of Orero on subtitle readability and viewer comprehension has provided practical guidelines that are now widely adopted in the subtitling industry [5].

Despite the growing importance of subtitling in today's multimedia environment, its strategic foundations remain insufficiently explored. Previous research has primarily focused on isolated aspects such as temporal synchronization, linguistic adaptation and cultural localization. However, a comprehensive system of subtitling strategies that addresses both linguistic and visual dimensions of this mode of translation is still lacking. This study proposes a set of key strategies aimed at achieving semantic accuracy, cultural relevance, visual clarity and effective audience engagement. The findings may be of practical value to subtitlers, educators, translators and media professionals operating within increasingly globalized and multimodal communication contexts.

Task statement. The purpose of the article consists in conducting a comprehensive analysis of identifying effective strategies and techniques used in subtitling for conveying meaning, preserving cultural context and ensuring clarity within the constraints of audiovisual translation.

Outline of the main material of the study. Subtitling is a complex process that goes beyond simply converting spoken dialogue into written text. It requires subtitlers to condense language, synchronize text with visuals and maintain the tone, context and intent of the original content within strict spatial and temporal constraints. Subtitlers face challenges such as limited screen space, character count and subtitle exposure time, which must align with the viewer's reading speed and the video's pacing. Unlike dubbing, which focuses on lip-sync and oral performance, subtitling demands multimodal awareness, understanding the interaction between sound, image and text. Subtitlers must also reduce redundancies, simplify speech patterns, adapt culture-specific elements and make decisions on which parts of the message to preserve or omit, ensuring the result is readable, natural and synchronized.

The subtitling process is multifaceted, involving an interplay of linguistic, technical and cognitive dimensions, each of which plays a vital role in overcoming the complex challenges of meaning transfer across languages and cultures.

From a *linguistic* perspective, subtitlers must navigate the challenges of language reduction, simplifying complex expressions while maintaining the essence of the original message. This includes dealing with cultural references, idiomatic expressions and humour, which may need to be adapted or localized for the target audience. The subtitler's role is to ensure that the subtitled text remains faithful to the original while being easily readable and comprehensible to viewers.

From a *technical* perspective, subtitlers are required to adhere to certain limitations, such as character counts per line and the time duration each subtitle stays visible on screen. These constraints demand precise timing and synchronization to ensure that subtitles align with the dialogue and match the

rhythm of the visuals. Additionally, aspects like subtitle formatting, font selection and layout play a crucial role in readability and the overall viewer experience, requiring careful consideration.

From a *cognitive* perspective, subtitling requires the ability to quickly process both the linguistic and visual elements of the content. Subtitlers must simultaneously listen to the spoken dialogue, analyze its meaning and present the subtitling in a format that is both concise and contextually appropriate. This cognitive load is compounded by the need to keep pace with the audiovisual content, making subtitling a unique interpretive challenge that demands multitasking and rapid decision-making.

The study proposes an integrated approach to subtitling that combines core strategies – *compression, adaptation, foreignization* and *domestication* – to address linguistic, cultural and technical challenges. These strategies are supported by practical techniques such as *equivalent translation, concretization, generalization, explication, elimination, modulation* and *syntactic restructuring*. Together, they form a comprehensive framework that ensures subtitles are accurate, culturally appropriate and technically efficient. By focusing on the most effective methods, this approach meets the demands of an increasingly multilingual and multimedia-driven environment, promoting clarity, engagement and a seamless viewer experience.

Compression, as a general strategy, involves the concise reduction of content while maintaining the essential meaning and essence. This approach ensures that subtitles fit within the strict time and space constraints of audiovisual media. Applying compression strategy requires adherence to these constraints, as viewers must read and understand the subtitles within a limited time while simultaneously following the visual content. Subtitlers must skillfully shorten the text without losing its core meaning, ensuring that the subtitling remains concise, understandable and faithful to the original message. This process involves specific techniques to address key challenges in subtitling – such as simplifying dialogue, preserving the essence of the original message and meeting temporal and spatial constraints.

The challenge of ***maintaining meaning within a limited space*** is central to subtitling. To overcome this, subtitlers condense spoken sentences into concise written forms while preserving the core message. This involves eliminating contextually understood information, without distorting the intended meaning. For example, in The Godfather (1972), Michael Corleone's line, '*I just wanted to let you know that I've been think-*

ing about what you said yesterday', can be simplified by removing the redundant phrase 'I just wanted to let you know that', making the dialogue more concise without losing its core meaning. The line then becomes 'Я думав про те, що ти сказав', preserving the essential message while fitting within the space-time constraints and ensuring clarity and brevity.

The challenge of ***redundancy in speech*** arises from the frequent use of filler words, repetitions or hesitations like 'um', 'you know' or 'like', which don't add meaning in casual speech and can take up valuable space. For example, in *Friends* (1994–2004), Joey's line, '***Well, you know, I was just kind of thinking, maybe we could go out sometime?***' can be simplified in Ukrainian subtitling to '**Хочеш піти кудись?**' By eliminating unnecessary verbal hesitations and fillers like 'you know' and 'kind of', the subtitle becomes more direct and easier to read, while still maintaining the original intent of the dialogue.

The challenge of ***simplifying complex or technical speech*** arises when film or television dialogue includes long, intricate sentences or technical jargon that are difficult to fit within the limited space and time of subtitles. To overcome this, subtitlers eliminate and restructure the syntax to simplify complex phrases while preserving the core meaning. For instance, in The Matrix (1999), Morpheus says, *'I'm not sure if this is going to work, but let's try it anyway'*. This can be reformulated in Ukrainian as 'Давай спробуємо'. By removing non-essential elements and restructuring the message, the subtitle becomes clearer, more concise and better suited to the constraints of audiovisual translation.

The challenge of ***contextual clarity*** arises when elements in spoken dialogue – such as the subject or implied actions – are understood from context but not explicitly stated. In subtitles, however, clarity and precision are essential, as viewers must grasp the meaning instantly. For example, in *Inception* (2010), where dialogue often involves complex concepts and layered meanings. In one scene, Cobb says to Ariadne during a fast-paced explanation: *'You create the world of the dream. We bring the subject into that dream, and they fill it with their subconscious'*. In the Ukrainian subtitles, to maintain clarity and fit within time and space constraints, this line might be condensed to 'Ти створюєш сон, а підсвідомість суб'єкта його наповнює'. Here, the less critical elements 'we bring the subject into that dream' are implied and eliminated, as the context of the scene already makes the roles of the characters clear.

Adaptation refers to the culturally sensitive modification of content, ensuring that the subtitling aligns

with the expectations, norms and understanding of the target audience. This strategy makes the text contextually appropriate and relatable, preserving the intent, tone and message of the original while making it accessible to the target culture. Adaptation often requires significant changes in phrasing, structure and context to maintain cultural relevance. This process presents significant challenges, as many elements rely on cultural references, specific language nuances or local expressions. Subtitlers must balance maintaining the essence of the original dialogue with the need for the subtitling to be concise, accurate and immediately comprehensible to the target audience. Culturally bound expressions, puns and dialects require careful adaptation, as direct translations often fail to capture the intended humour, regional flavour or emotional depth. Several techniques can be employed in adaptation, including: modulation, concretization, substitution, transposition and elimination.

The challenge of *adapting culture-specific expressions* arises when culturally nuanced phrases do not have direct equivalents in the target language. For instance, in *Forrest Gump* (1994), in one scene, Forrest says, '*Life is like a box of chocolates, you never know what you're gonna get*'. In a direct translation to Ukrainian, the phrase might not carry the same cultural resonance, especially since the specific connection between chocolate boxes and unpredictability is tied to American culture. In this case, the subtitler might adapt the phrase by utilizing *modulation* to maintain the intended message while ensuring it is culturally relevant. The subtitle could be rendered as 'Життя, як лотерея – ніколи не знаєш, що вийде'. This adaptation uses a Ukrainian cultural reference 'лотерея' instead of 'chocolates', keeping the meaning intact while ensuring that the target audience can easily grasp the message.

The challenge of *rendering humour* is deeply tied to cultural contexts, social norms and shared experiences, which can differ greatly between cultures. What one audience finds humorous may not be perceived the same way by another, making it a challenge for subtitlers to reproduce humour in a way that retains its intended impact. For example, in *The Simpsons* (1989–present), where the character Homer Simpson often makes jokes based on his simple and often clueless nature. In one episode, Homer says, '*Just because I don't care doesn't mean I don't understand*'. This line plays on the irony of Homer's character – he is unintentionally wise in his cluelessness and the humour stems from the contradiction between what he says and what we know about him. In a direct translation to Ukrainian, the phrase might not carry

the same comic weight because it could be perceived as just a straightforward statement. To adapt it for a Ukrainian audience, the subtitler might use *modulation*, *elimination* and *transposition* by rewording the line as 'Не означає, що я не розумію, що не піклуюсь'. This keeps the ironic tone intact while making it sound more conversational in the target language. While the humour may not be immediately obvious to all viewers, this localized version retains the sarcastic edge of Homer's personality, which is crucial to the joke.

The challenge of translating **idiomatic expressions** often deeply rooted in the cultural and linguistic context of the source language, making them difficult to translate directly into another language. These expressions convey meanings that are not literal but instead rely on shared cultural understanding. Subtitling them requires finding a balance between maintaining the original meaning, ensuring that the expression remains understandable to the target audience and adhering to the time and space constraints of subtitles. For example, in *The Simpsons* (1989–present), the idiomatic expression '*It's not rocket science!*' implies that something is not difficult to understand. Since directly translating the phrase might confuse the Ukrainian audience, the subtitler uses a locally equivalent idiom, 'Це не ядерна фізика', which serves the same purpose and preserves the humour. This solution demonstrates the technique of *modulation* and *concretization*, where the subtitler finds a culturally familiar expression that resonates with the target audience.

The challenge of adapting songs to **match melody, rhythm and emotion**, making it challenging to translate them literally without disrupting the musical experience. Literal translations can result in a mismatch between the lyrics and the music, potentially diminishing the song's emotional impact. For instance, in *Frozen* (2013), the English lyrics '*Let it go, let it go, can't hold it back anymore*' are subtitled in the Ukrainian version as 'Відпусти, відпусти, я більше не стримуюсь'. While the original English version uses repetition and rhythmic flow to evoke a sense of liberation and emotional release, the Ukrainian subtitling is not a direct word-for-word reproduction. Instead, it is adapted with the help of *modulation* to fit the song's rhythm and melody, while still preserving the meaning and emotional essence of the lyrics.

Foreignization is a translation strategy that emphasizes the retention of the original cultural and linguistic features of the source text. By keeping these elements intact, foreignization exposes the

target audience to the cultural nuances, idiomatic expressions and customs of the source culture. This approach contrasts with domestication, which seeks to make the text feel familiar and relatable to the target culture by adapting references and expressions. Foreignization involves using elements like specific cultural references, names, idioms or even unconventional sentence structures that might not have direct equivalents in the target language. By preserving these characteristics, foreignization allows the audience to experience the original culture in a more authentic way, offering a glimpse into the world the author or creator inhabited.

The challenge of rendering **wordplay and puns** often rely on language-specific nuances, double meanings or cultural references that do not have direct equivalents in the target language. Puns are typically based on homophones, idiomatic expressions or semantic ambiguity, which are difficult to reproduce across languages without losing the intended humour or impact. A notable example can be found in *The Big Lebowski* (1998), where the character says, '*This is a rare situation where the Dude abides, and the Dude does not abide'.* The humour stems from the repetition and contrast within the verb *'abide',* a term associated with the main character's iconic philosophy. In the Ukrainian subtitling, this is rendered as 'Це рідкісна ситуація, коли Дуд не підтримує і не підтримує'*,* which uses a similar syntactic structure and plays on equivalent meanings to preserve the humorous tone.

The challenge of reproducing **dialects and regional speech** lies in their ability to convey a character's cultural, social and linguistic identity. These variations in language not only reflect a character's background but also contribute significantly to their tone, authenticity and personality. Subtitling such speech can be difficult because regional accents or dialects often carry cultural significance that may not be directly translatable. For example, in *Forrest Gump* (1994), the line '*I'm not a smart man, but I know what love is'* is delivered with a distinct Southern American dialect. The subtitled Ukrainian version reads, 'Я не дуже розумний, але я знаю, що таке любов'. Here, Forrest's dialect is not directly reproduced, as replicating the regional speech could come across as inauthentic or confuse the target audience. Instead, *substitution* is applied, where the subtitler chooses a neutral phrasing in Ukrainian that conveys the meaning without attempting to mimic the Southern dialect.

The challenge of *cultural sensitivity* in subtitling arises from the fact that content in films and television shows is often shaped by cultural norms, beliefs and values that may not align with those of the target audience. Inaccurately translating or misinterpreting these cultural references can lead to confusion, miscommunication or even offense. Subtitlers must be aware of cultural differences and sensitive to the diverse backgrounds of viewers to ensure that the message is not only understood but also resonates appropriately with the target audience. For example, in *The Hangover* (2009), the famous slogan for Las Vegas *'What happens in Vegas, stays in Vegas',* conveying the idea that anything done there stays secret. Since Las Vegas is internationally recognized, the phrase remains unchanged in the Ukrainian subtitle 'Що відбувається у Веґасі, залишається у Веґасі'. The subtitler ensures that the cultural reference is clear to the Ukrainian audience, as the meaning of the slogan is universally understood, even without significant adaptation. No lexical substitution or change in register is necessary, demonstrating that some culturally specific references can be retained without distortion, as long as they are already familiar to the target audience.

The challenge of using **original phrases or names** (e.g., songs, chants). In some cases, maintaining the rhyme scheme of a song or poem in translation can interfere with the clarity of the message. When this happens, subtitlers must find a balance between preserving the rhyme and ensuring that the meaning is clearly conveyed. For example, in *The Lion King* (1994), the original English lyrics '*Hakuna Matata, what a wonderful phrase'* are subtitled in the Ukrainian version as 'Хакуна матата, чудова фраза'. The subtitling retains the original Swahili phrase 'Hakuna Matata', meaning 'no worries', as it is an important cultural reference and remains easily recognizable by audiences. However, to fit the Ukrainian language structure and maintain the message's clarity, the rhyme and meter are adjusted. In this case, the rhyme is sacrificed to ensure the phrase remains clear and easily understood by the target audience, while still preserving the essence of the original phrase. This is an example of a compromise, where the focus is placed on delivering an accurate message rather than strictly maintaining the rhyme.

Domestication is a translation strategy that aims to make the target text feel familiar and natural to the audience by adjusting the content to fit the cultural norms, values and expectations of the target culture. The goal of domestication is to create a seamless reading or viewing experience, where the audience feels as though the text was originally created in their own language and cultural context. This strategy

often involves modifying or replacing culturally specific elements from the source text, such as idioms, references, humour and even names, with ones that resonate more with the target audience. In practice, domestication might involve replacing foreign idiomatic expressions or humour with equivalents that are more recognizable to the target audience. For instance, in a movie or TV show, a culturally specific joke about a famous local celebrity or an event might be changed to reference a more familiar celebrity or event within the target culture. This ensures that the humour is still effective and relevant, even if the specific cultural context differs.

The challenge of **speech pace** arises in fast-paced dialogue or action-heavy scenes, where there is limited time for viewers to read subtitles. For instance, in *The Fast and the Furious* (2001) franchise, which is known for its rapid dialogue, high-energy action and car culture references. In one particular scene, Paul Walker's character, Brian O'Conner, says '*You're not just racing for the respect, you're racing for your life!*'. In the original English, this line conveys both the intensity of the race and the stakes involved. However, in the Ukrainian version, a domesticated approach might condense this dialogue for readability and cultural relevance 'Ти не тільки за повагу гонись, ти за своє життя борешся!'. Here, the phrase 'for your life' is retained, but the rest of the sentence is simplified and adjusted slightly to make it sound more natural in Ukrainian. The original phrasing 'racing for respect' might not have the same cultural resonance in Ukrainian, so it's adjusted to something more immediate and impactful – 'for your life' takes precedence in communicating the dramatic urgency of the situation.

The challenge of **character and scene changes** arises when subtitles must adapt to rapid shifts in visuals, tone or location, ensuring they remain synchronized with the on-screen action. For instance, in *How I Met Your Mother* (2005–2014), where rapid scene transitions and quick dialogue are common. In one scene, Ted Mosby says '*I've been thinking about it for a while now, and I'm just not sure if I should do this, but I think it might be a good idea*'. In a fast-paced moment, the subtitles could be condensed to 'Не знаю, але, мабуть, це хороша ідея'. In this case, the subtitler eliminates the redundant phrases like 'I've been thinking about it for a while now' and 'I'm just not sure if I should do this', focusing on the key emotional content – Ted's uncertainty and the potential of the idea. This simplification ensures that the audience can quickly read the subtitles and stay in sync with the fast-changing visuals, while still

capturing the essence of Ted's character and hesitation. By eliminating the length of the text, the subtitle can keep up with the rapid scene changes, ensuring it doesn't distract from the overall flow of the narrative.

The challenge of **character count and space constraints** is a core issue in subtitling, as subtitles are typically limited to two lines with no more than 37 characters per line. For instance, in *Avengers: Endgame* (2019), where dialogue is often fast-paced and packed with important emotional content. In one scene, Rocket Raccoon says '*I've got a lot of problems with you people, and now you're gonna hear about it!*'. This line is packed with humour and frustration but would need to be condensed for subtitling to fit within the character count limit. In the Ukrainian version, the subtitle might be condensed to 'В мене купа проблем з вами!'. This simplified version preserves the key emotion – Rocket's frustration – while omitting the less critical phrase 'and now you're gonna hear about it', which, although humorous, is not essential to understanding the main message. This demonstrates how compression techniques help maintain clarity, emotional impact, and synchronization within strict technical limits.

The challenge of **maintaining the semantic core and emotion,** even if rhyme is sacrificed. In some cases, the subtitler may need to sacrifice rhyme or wordplay to preserve the core meaning and emotional depth of the lyrics. This approach ensures that the emotional impact of the original song remains intact, even if the rhyme is not perfectly replicated. For instance, in *Beauty and the Beast* (1991), the original English lyrics '*Tale as old as time, true as it can be*' are subtitled in the Ukrainian version as 'Казка, що триває вічно, правдива, як вона є'. While the rhyme between 'time' and 'be' is not preserved in the Ukrainian subtitling, the emotional essence and the meaning of the line are effectively maintained. Instead of focusing on trying to force a rhyme, the subtitling prioritizes the essence of Bell's emotional release and empowerment, ensuring that the meaning – letting go of past burdens and embracing freedom – remains clear and impactful.

Conclusions. Subtitling is a complex process that requires balancing linguistic accuracy, cultural sensitivity, technical precision and cognitive efficiency. From a linguistic perspective, subtitlers must reduce and simplify language while preserving the original tone, emotion and intent – especially when dealing with idioms, humour and culture-specific references. Technically, they must operate within strict spatial and temporal constraints, ensuring that subtitles are brief, well-timed and visually accessible. Cogni-

tively, the process demands rapid interpretation and multitasking, as subtitlers must process dialogue, extract meaning and subtitle it into concise, readable way in real time.

To address these challenges, the study supports an integrated approach grounded in four core subtitling strategies: compression, adaptation, foreignization and domestication. These strategies serve as guiding principles that help navigate linguistic and cultural differences while remaining sensitive to the audiovisual medium's constraints.

The most commonly used techniques that support these strategies include: elimination (to remove redundant or non-essential information), modulation (to adjust form while preserving meaning), calque (to substitute culturally and linguistically appropriate expressions), concretization and generalization (to clarify or broaden abstract ideas), explication (to make implicit meanings explicit) and syntactic restructuring (to reshape sentence structure for clarity and brevity).

These techniques have proven effective because they allow for meaningful compression without sacrificing the essence of the original message. For example, elimination and syntactic restructuring are crucial in meeting spatial and timing limitations, while modulation helps maintain tone and cultural relevance. Together, these strategies and techniques provide a practical and versatile framework that enables subtitlers to deliver high-quality subtitling in a fast-paced, multilingual and media-rich environment. They ensure subtitles are not only linguistically precise but also culturally resonant and visually coherent – maximizing the viewer's understanding and engagement.

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Бойко Я. В. СТРАТЕГІЇ І ТЕХНІКИ СУБТИТРОВАНОГО ПЕРЕКЛАДУ

Дослідження присвячене аналізу субтитрування як вагомої та складної форми аудіовізуального перекладу, що передбачає інтеграцію лінгвістичної точності, культурної чутливості та технічної вправності, необхідних у процесі трансформації усного мовлення в письмову форму, синхронізовану з відеорядом. Субтитрований переклад, як один із різновидів міжмовної комунікації, виходить за межі прямого перекладу, оскільки потребує передачі усного діалогу, візуальних сигналів і культурних реалій у стислому, структурованому й водночас функціональному тексті, обмеженому за обсягом і часом демонстрації на екрані. У межах дослідження зосереджено увагу на базових перекладацьких стратегіях, зокрема адаптації, компресії, форенізації та доместифікації, що використовуються професійними субтитристами для подолання специфічних викликів. Зазначені стратегії виконують роль методологічних орієнтирів у процесі прийняття рішень при передачі ідіоматичних виразів, гумористичних елементів, культурно маркованих одиниць та емоційно насиченої лексики. Реалізація цих стратегій здійснюється через низку перекладацьких технік, що дають змогу адаптувати первинне повідомлення до формату субтитрів, обмеженого, як правило, двома рядками тексту, встановленою кількістю символів і короткою тривалістю екранного часу. Це вимагає від субтитриста вміння максимально стисло передати зміст висловлювання, зберігаючи його інтонаційне забарвлення, прагматичну настанову й емоційний компонент. Особлива увага у дослідженні приділяється подвійній ролі субтитриста як мовного та культурного медіатора, покликаного забезпечити не лише точність і читабельність перекладу, а й його емоційну виразність і культурну релевантність. Така медіація набуває особливого значення у ситуаціях, що потребують скорочення мовного матеріалу, зокрема у швидкому

діалозі, сценах з інтенсивною динамікою або в репліках, гумористичний ефект яких базується на культурній обізнаності глядача. Шляхом аналізу реальних прикладів і контекстуального застосування вказаних стратегій і технік, дослідження формує уявлення про динамічну та інтерпретативну природу аудіовізуального перекладу. Наголошується також на високих когнітивних вимогах до субтитриста, який змушений одночасно обробляти аудіальну, візуальну та текстову інформацію, оперативно ухвалюючи перекладацькі рішення в умовах жорстких формальних обмежень медіасередовища.

Ключові слова: *аудіовізуальний переклад, адаптація, компресія, форенізація, доместифікація, семантична точність, культурна релевантність, технічна точність, когнітивна ефективність, просторові та часові обмеження, міжкультурна комунікація.*