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AUDIOVISUAL TRANSLATION: THEORY AND PRACTICE

Навчальний посібник

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Рекомендовано до друку вченою радою Чорноморського національного університету імені Петра Могили (протокол № 6 від 30 червня 2023 року).

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Посібник містить корисні поради для тих, хто прагне покращити свої навички перекладу, особливо в аудіовізуальній галузі, охоплює такі аспекти, як види аудіовізуального перекладу, жанри медіа контенту, переваги/недоліки АВП, вибір програми субтитрування, інструментарію субтитрування, вибір правильного слова у субтитрах, збереження контексту і багато іншого. Всі ці поради можуть бути корисними як для початківців, так і для досвідчених перекладачів.

Навчальний посібник складається з двох частин: теоретичної та практичної. У частині І стисло подається теоретичний матеріал англійською мовою. У частині ІІ міститься багато практичних завдань, які допоможуть студентам практикувати свої навички аудіовізуального перекладу та зробити власні висновки щодо ефективних технік та стратегій.

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INTRODUCTION

Welcome to the world of audiovisual translation! In an era dominated by technology and an ever-growing globalized society, audiovisual media has become an integral part of our daily lives. From films and television series to video games and online content, audiovisual materials entertain, inform, and connect people across different cultures and languages.

This textbook aims to provide you with a comprehensive introduction to the field of audiovisual translation, also known as AVT. Whether you are a student, a professional translator, or simply interested in the fascinating world of audiovisual media, this book will serve as a valuable resource to deepen your understanding and enhance your skills.

Audiovisual translation encompasses a wide range of modalities, including subtitling, dubbing, voice-over, and audio description. Each modality presents unique challenges and requires specific techniques and strategies to ensure the successful transfer of meaning from the source language to the target language.

Throughout this textbook, we will explore the theoretical foundations of audiovisual translation and delve into practical aspects such as translation techniques, cultural adaptation, and the use of technology in AVT. We will also examine the ethical considerations that arise when translating audiovisual content, as well as the role of the translator in maintaining fidelity to the original while considering the target audience's expectations and cultural context.

Furthermore, we will discuss the evolving landscape of audiovisual translation in the digital age. The proliferation of streaming platforms and online content has not only increased the demand for AVT but has also introduced new challenges and opportunities. We will explore topics such as fan translation, crowdsourcing, and the impact of globalization on audiovisual translation practices.

It is important to note that audiovisual translation is not just a technical exercise; it is a creative and cultural endeavor. Translators must navigate the intricate interplay between language, culture, and visual elements, striving to convey the intended meaning while respecting the artistic and cultural aspects of the source material. This textbook will encourage you to develop a critical and analytical mindset, fostering an appreciation for the complexity and artistry inherent in audiovisual translation.

We would like to express our gratitude to the scholars, professionals, and practitioners who have contributed to the development of audiovisual translation as a field of study and practice. Their insights, research, and

dedication have paved the way for the recognition and appreciation of audiovisual translation as a vital component of cross-cultural communication.

Finally, we hope that this textbook will inspire and empower you to embark on your own audiovisual translation journey. Whether you aspire to become a skilled AVT professional or simply want to enhance your viewing experience by understanding the intricacies of audiovisual translation, we invite you to immerse yourself in this exciting field and embrace the challenges and rewards it offers.

Enjoy your exploration of audiovisual translation!

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PART 1.
THEORY OF AUDIOVISUAL TRANSLATION

1.1. The role of audiovisual translation in the digital age

Audiovisual translation (AVT) has become increasingly important in the digital age, as technology has made it easier to create and distribute audiovisual content across borders and languages. AVT refers to the translation of audiovisual content, including subtitles, dubbing, voice-over, and audio description. Its role in the digital age is significant and varied, and can be broken down into several key areas.

Firstly, AVT plays a crucial role in facilitating communication and cultural exchange. With the rise of globalization and the increasing interconnectedness of the world, audiovisual content has become a powerful tool for bridging linguistic and cultural barriers. By translating audiovisual content, AVT allows people from different cultures and language backgrounds to share and appreciate each other's stories, perspectives, and experiences.

Secondly, AVT is essential for the global distribution of audiovisual content. With the advent of streaming services like Netflix, Amazon Prime, and Disney+, audiovisual content can be distributed worldwide at the click of a button. However, in order to reach audiences in different regions, audiovisual content must be translated into the languages spoken in those regions. AVT makes this possible, allowing audiovisual content to reach a wider audience than ever before.

Thirdly, AVT is crucial for accessibility. Audiovisual content is an important part of modern life, but not everyone can access it in the same way. People with visual or hearing impairments, for example, may require audio description or subtitles in order to fully appreciate audiovisual content. AVT makes it possible to provide these accessibility features, allowing everyone to enjoy audiovisual content on an equal footing.

Finally, AVT is an important industry in its own right, with a growing demand for skilled translators and interpreters who can work in this field. As the digital age continues to unfold, it is likely that the demand for AVT will only increase, making it a valuable and exciting career path for those with an interest in language, culture, and technology.

In conclusion, the role of audiovisual translation in the digital age is multifaceted and important. It facilitates communication and cultural exchange, enables the global distribution of audiovisual content, provides

accessibility for people with disabilities, and creates a growing industry for skilled professionals.

Audiovisual translation is the process of translating audiovisual content such as films, TV series, and video games into another language. It is a complex process that involves not only translating the dialogue but also adapting the visual and audio elements of the content to ensure that it is accessible to viewers in the target language.

There are several different types of AVT, including subtitling, dubbing, voice-over, and audio description. Subtitling involves adding written translations of the dialogue to the bottom of the screen. Dubbing involves replacing the original dialogue with a new recording in the target language. Voice-over involves adding a new narration in the target language over the original soundtrack. Audio description involves adding a description of the visual elements of the content for viewers with visual impairments.

Each type of AVT has its own advantages and disadvantages. Subtitling is often preferred by viewers who want to experience the content in its original language, but it can be difficult to read quickly and can sometimes obscure important visual elements. Dubbing can make the content more accessible to viewers who prefer to watch content in their native language, but it can also be difficult to match the lip movements of the actors and can sometimes result in a loss of the original performance. Voice-over can be an effective way to translate documentaries and news broadcasts, but it can also be distracting and can sometimes interfere with the original audio. Audio description can make the content accessible to viewers with visual impairments, but it can also be difficult to integrate seamlessly with the original soundtrack.

AVT is an important field that plays a crucial role in making audiovisual content accessible to viewers around the world. It requires a deep understanding of not only language but also visual and audio elements, as well as an ability to adapt to the specific needs of different audiences. AVT professionals must also be able to work quickly and accurately to ensure that content is delivered on time and on budget.

As the demand for audiovisual content continues to grow, the importance of AVT will only increase. It is a dynamic and challenging field that requires a unique set of skills, but for those who are passionate about language, culture, and technology, it can be a rewarding and fulfilling career.

1.2. Some facts about audiovisual translation

Audiovisual translation (AVT) has a long and complex history that has evolved over the years. The term refers to the process of translating and

adapting audiovisual content, such as films, TV programs, and videos, for audiences in different linguistic and cultural contexts. Audiovisual translation (AVT) refers to the translation of audiovisual content such as films, television shows, and video games. The history of AVT can be traced back to the early days of cinema in the late 19th and early 20th centuries. In those days, films were shown with live musical accompaniment, and sometimes an intertitle card would appear on screen to translate dialogue or provide additional information. Here's a brief history of audiovisual translation:

1.　　The silent era (1895-1927): In the early days of cinema, there was no need for AVT, as films were silent and used intertitles to convey dialogue and other important information. However, as films became more complex, filmmakers began to use subtitles and dubbing to reach broader audiences.

2.　　The advent of sound (1927-1950): With the introduction of sound, films became more accessible to international audiences. Subtitling and dubbing became more common, although the technology was limited, and it was difficult to produce high-quality translations.

3.　　The post-war period (1950-1980): During this period, the demand for AVT grew rapidly as international markets for film and television expanded. Dubbing became the dominant mode of translation in most countries, although subtitling remained popular in some regions.

4.　　The digital era (1980-present): With the rise of digital technology, AVT has become more widespread and sophisticated. Advances in subtitling software and dubbing technology have made it easier to produce high-quality translations, and new forms of AVT, such as voiceover and audio description, have emerged to meet the needs of different audiences.

Today, AVT is a vital part of the global entertainment industry, and the demand for high-quality translations of audiovisual content continues to grow.

1.3. Audiovisual translation and its types

Audiovisual translation is the process of translating audiovisual content from one language to another. It involves translating the spoken language, as well as any written text or visual images that appear on screen, such as subtitles or captions. Audiovisual translation is a crucial part of the entertainment industry, and it plays an important role in making movies, TV shows, and other forms of multimedia accessible to audiences around the world.

Types of Audiovisual Translation:

There are several types of audiovisual translation, including:

1. Dubbing: Dubbing is the process of replacing the original audio with a translated version in the target language. Dubbing is commonly used for movies, TV shows, and other forms of multimedia.

2. Subtitling: Subtitling involves adding written text in the target language that appears on screen while the original audio remains in the source language. Subtitling is commonly used for movies, TV shows, and other forms of multimedia.

3. Voice-over: Voice-over involves adding a translated voiceover narration to the original audio. Voice-over is commonly used for documentaries and educational videos.

4. Closed Captioning: Closed captioning involves adding written text in the target language that appears on screen for viewers who are deaf or hard of hearing. Closed captioning is commonly used for TV shows and movies.

Challenges of Audiovisual Translation:

Audiovisual translation can be challenging for several reasons. First, it requires a deep understanding of the target language and culture. Translators must be able to accurately convey the intended meaning and tone of the original content while adapting it for a new audience.

Second, audiovisual translation requires a strong sense of timing and rhythm. The translated text must fit within the same amount of time as the original content and be synchronized with the on-screen action.

Finally, audiovisual translation can be challenging because of the technical requirements involved. For example, subtitling requires specialized software and knowledge of timing and formatting requirements.

Benefits of Audiovisual Translation:

Despite the challenges involved, audiovisual translation is essential for making content accessible to audiences around the world. It allows people to enjoy movies, TV shows, and other forms of multimedia in their native language, which can help to promote cultural exchange and understanding.

In addition, audiovisual translation can help to expand the reach of a particular piece of content. By translating a movie or TV show into multiple languages, it can reach a much larger audience and potentially generate more revenue for the producers.

Conclusion:

In conclusion, audiovisual translation is a complex process that plays a crucial role in making movies, TV shows, and other forms of multimedia accessible to audiences around the world. Despite the challenges involved, it is an essential part of the entertainment industry and has the potential to promote cultural exchange and understanding.

1.4. Here are 10 of the best subtitle editing software tools:

1. Aegisub - A free and open-source subtitle editor with advanced features such as automation, scripting, and real-time preview.

2. Subtitle Edit - A free and open-source software that supports over 200 subtitle formats and has features such as translation, synchronization, and waveform representation.

3. Jubler - A cross-platform subtitle editor with features such as spell-check, translation, and timing adjustment.

4. Subtitle Workshop - A free subtitle editor with features such as timing adjustment, translation, and spell-check.

5. Subtitle Composer - A Linux-based subtitle editor with features such as translation, spell-check, and preview.

6. Subtitle Processor - A subtitle editor with features such as timing adjustment, translation, and spell-check.

7. SubtitleNEXT - A professional subtitle editor with features such as timing adjustment, translation, and cloud collaboration.

8. Gnome Subtitles - A Linux-based subtitle editor with features such as spell-check, translation, and timing adjustment.

9. Subtitle Horse - A free online subtitle editor with features such as translation, synchronization, and spell-check.

10. Subtitle Studio - A subtitle editor with features such as translation, spell-check, and a built-in video player. It also supports multiple languages and is available for both Mac and Windows.

We shall see below subtitling in more details as a separate type of audiovisual translation. Subtitling is one method that dominates in a number of countries: Scandinavian countries (Denmark, Norway, Sweden), the Netherlands, Belgium, Portugal, Greece, Israel. In Ukraine it is also often used for interlanguage translation, especially from russian.

Subtitling consists of adding written text to the screen. Written text with subtitles should be shorter than audio, simply because the viewer needs time to read the captions while not realizing what they are actually reading. The words contained in the original dialogues are usually reduced by 40-75 percent to enable the audience to read the subtitles while watching the film. Especially where audiovisual products are full of dialogue, the subtitle translator is forced to reduce and compress the original so that the audience can read, watch and enjoy the film.

Traditionally, subtitles consist of one or two lines of 30-40 characters (including spaces) that appear at the bottom, center, or left of the image. However, movies for the big screen tend to have longer lines with more

characters compared to TV screens because of the greater concentration of movie audiences.

In the process of placing subtitles for a movie or TV series, the following requirements for translation with the help of subtitles must be taken into account

1. Constant parameters

Position on the screen. Subtitles should be located on the screen not too high, so as not to block the image, and not too low, otherwise the viewer, shifting his gaze to the subtitles, will not see what is happening on the screen at that time (or at all risk not noticing the appearance of a new line). The ideal vertical margin is 1/12 the height of the video frame. At the same time, subtitles should be placed at the bottom of the screen. Positioning at the top of the screen is also allowed if, for example, two independent but simultaneous broadcast streams are displayed in the subtitle text. And here, the least significant in terms of content is placed on top. The indentation on the left and right should be equal to 1/12 of the width of the video frame .

Number of lines. Only subtitles in one or two lines are allowed. Subtitles of three lines or more will block the image. Also, some players do not play three-line subtitles.

Position. Subtitles must be aligned to the center of the image. When two characters are talking, their speech can be formatted as dialogue: with a "-" sign (not a hyphen, but a dash) at the beginning of each of their lines. At the same time, it is allowed to align the text along the left edge.

Number of characters. One line of the subtitle should not contain more than 40 characters. This standard is written for Western European languages, because in the Ukrainian language sentences are usually one and a half times longer, in this case it is permissible to make up to 45-50 characters in a line.

Type. Fonts should be as easy to understand as possible, which does not force the viewer to get used to them. For example, Arial, Trebuchet etc. Times font is not recommended New Roman and fonts with the same character width, such as Courier New . The font size is selected in such a way as to satisfy all the conditions described above. This is usually 1/12 the height of the screen or slightly less.

Color. Subtitles should be white, but not bright, slightly grayish, with a black border. A small translucent "shadow" from the subtitles is allowed.

2. Temporary parameters

The duration of the two-line subtitle. A two-line subtitle must appear on the screen for no less than 3.5 seconds and no more than 6 seconds. The latter - if each line has 35-45 characters. If the subtitle appears for less than 3.5 seconds, the viewer will not have time to read it to the end. If it is longer than

6 seconds, the subtitle will be too distracting, and the viewer may mistakenly start reading it again, thinking that the text has been updated.

Duration of one-line subtitle . A one-line subtitle (up to 50 characters) appears on the screen for less than 1.5 seconds, and no more than 3.5 seconds. The choice of these intervals is explained in the same way as in the previous point.

The length of the subtitle is one word. No matter how simple and short this word is, it must appear on the screen for at least 1.5 seconds, otherwise the viewer may not notice it.

Entry time. The subtitle should appear on the screen 0.25 seconds after the start of the corresponding cue. This way, the viewer will have time to understand which character started speaking, and move his gaze to the bottom of the screen, where the subtitles will appear.

Output time. Sometimes it happens that the text is quite long, and the character quickly said his line. Then you have to delay the subtitle on the screen already after the end of the speech. In this case, the subtitle should not stay on the screen longer than 2 seconds after the end of the speech.

Interval between subtitles. The interval between two subtitles should be at least 0.25 seconds. Only then does the viewer notice that the text of the subtitles has changed.

Dialogues, language overlap. When two characters speak at the same time, or their lines follow each other in quick succession, they should be rendered as a two-line subtitle, with the speech of the first person always at the top.

Personnel change. When there is an abrupt change of frame showing a completely different place, it is not recommended to continue to display the cue that "happened" in the previous frame . If there is a smooth frame change, or after the frame change the camera shows the same place of action, such delays are quite acceptable.

3. <u>Punctuation marks, font format, etc.</u>

Three dots. If a sentence begins in one subtitle and ends in another, then at the end of the first subtitle you should put an ellipsis so that the viewer understands that the phrase is not fully spoken. An ellipsis is also placed at the beginning of the second subtitle , after which the sentence continues with a small letter; there is no space between the ellipsis and the word (so the viewer will understand that this is a continuation of an unfinished phrase).

Point. When any sentence ends, you should put a full stop. This is the easiest way to make it clear that the sentence is finished .

Dashes and hyphens. Dashes are used to indicate dialogue: at the beginning of each line there is a dash, followed by a sentence with a capital

letter. A hyphen is used in accordance with the rules of the Ukrainian language, just as in other cases - a dash.

Question and exclamation marks. Required to indicate a question or an exclamation, respectively. Placed at the end of a sentence instead of a full stop. It is not recommended to put several exclamation marks/question marks in a row.

Commas, colons, semicolons. They are used in the same way as in ordinary writing. If an unfinished sentence ends with one of these signs, it is worth adding a colon to it, so that the viewer does not have unnecessary questions. For example, ",.." or ":.." The following subtitle according to the rules begins with three dots.

Brackets The translator's notes are in square brackets. That is, it is a text that is not pronounced from the screen and is not depicted in the frame as an inscription.

Italics. Italicized words spoken by someone who is not currently in the place where the action is taking place: character's thoughts, voiceover, voice over the phone, etc.

Quotation marks and italics. Quotation marks with italics indicate television and radio broadcasts, that is, when information is transmitted to several receivers at once (telephone communication, for example, does not fall into this category). The lyrics of the songs are also highlighted. Inscriptions are indicated in quotation marks, but without italics.

Register. Only abbreviations are shown in upper case.

Bold and underlined text. It is forbidden to use bold and underlined text [Кузенко].

The coordinator, translators, editor(s), moderator(s) participate in the preparation of subtitles. The coordinator of all works with subtitles is the project manager. The coordinator organizes everything: offers work, sets tasks, checks what has been done and resolves possible conflicts between participants. Editors are connected at the next stage and carry out comprehensive editing and literary processing of the translation. Sometimes it is almost a complete rewriting of the text.

The translator has the right to appeal the editing, if he does not find mutual understanding with the editor himself, justifying his point of view. An editor does not justify his editing by default, but must provide an explanation when asked.

Profound analysis gives a reason to assert that subtitling is distinguished from other types of translation by the presence of both technical and contextual limitations. Technical restrictions are divided into formal and textual restrictions. Formal restrictions include spatio-temporal parameters: position on the screen, number of lines and symbols, font and its color,

duration of the subtitle , opening and closing time, intervals between subtitles. As a consequence of having formal constraints, there are contextual constraints: elements that need to be translated, elements that need to be shortened, and optional elements that can be omitted. The length of the cue is affected by time and space, as well as reading speed, but timing is critical. Space and time constraints regulate the number of characters and lines of subtitles and their duration on the screen, which directly affects the translation features. There are certain rules that guarantee a quality subtitling product, including the translation of the linguistic and cultural aspect, the application of compression and compliance with the technical requirements of the translation.

1.5. A popular open-source subtitle editor Aegisub: advantages and disadvantages

Aegisub is a popular open-source subtitle editor that is widely used for creating and editing subtitles for videos.

In digital encoding, there are two main ways of including subtitles in a video: softsubbing and hardsubbing. Both methods has unique advantages and disadvantages, along with various arguments both for and against each method [1].

Hardsubbing is a method that "burns in" subtitles into the actual video portion of a movie. Digital hardsubs are much like subtitled VHS tapes; the subtitles cannot be turned off.

The translation assistant is a valuable tool for translating subtitles from one language to the other. It allows you to translate in the most efficient possible manner, by letting you type the translated text without having to worry about selecting the original, or forgetting what was written in it. It also parses ASS override tags, and will skip over them.

Hardsubbing is usually much less demanding on the playback device. Since the text is already part of the video, it will only take as much processing as the unsubtitled video would. You are also often able to make special effects that would be difficult to replicate in a soft subtitle format, because of the large amount of CPU usage required to renderer them. Even in softsubbed anime fansubs, the opening and closing karaoke are often hardsubbed because of the special effects used.

Some people argue that with hardsubs, scripts are harder to steal, since the text is embedded in the image - thieves cannot simply extract subtitles as in a softsub. However, the presence of very good subtitle extractors designed for the purpose of extracting this embedded text removes much of the argument that hardsubs prevent script stealing.

Many playback devices and computer platforms cannot display the special fonts and formattings that softsubs contain, but this problem is removed with hardsubs, where the style is preserved. Also, these stylings will show back exactly the same on any device, unlike softsubs which depend on the playback device to properly intrepret and display the stylings.

Despite what some may call numerous advantages for hardsubbing, there are several distinct disadvantages that should be evaluated before making a decision.

The method of hardsubbing requires that the source video is re-encoded so the subtitles can be written on the image. This, by the nature of lossy video encoding, causes a reduction in video quality.

Subtitles add a sharp contrast in a video image due to their nature. This will cause compression artifacts along the edges of the encoded subtitle, and blurring of the subtitle. This effect is especially evident at lower bitrates.

Under typical circumstances, the inclusion of the subtitles will cause an increase in the bitrate needed for the video to keep the same quality. This, of course, means an increased filesize, or lower quality at the same size. The increase in bitrate necessary is typically around 3 to 10%.

Changing the subtitles requires a re-encode of the video source, which can add a lot of time and extra work to the release process.

Softsubbing is a method that keeps subtitles seperate from the video and relies on the playback device to combine the two when the video is being played. This method can be best compared to subtitles on most DVDs. The subtitling can be turned on or off as needed, and multiple languages can be supported with just one combined media file. Unlike with a DVD though, digital softsubs are actually text (DVD subtitles are pictures) which adds many nice features at the cost of complexity.

Softsubs are much clearer on display. Since they are not part of the video image, video compression does not affect them, and with a good subtitle renderer, they are sharp and crisp - a huge benefit to readability.

Softsubs can be smaller. Since the subtitle is just a text file, it can take up less room because it isn't hogging video bitrate. This allows for an encoder to either make a smaller file with the same video quality, or a same-sized file with higher video quality.

People with vision problems have an opportunity to adjust how the subtitles look on-screen.

Without a huge impact on size, multiple languages can be supported in one video file.

If you find a subtitling mistake in a file, you can fix it without having to re-encode the video - saving a lot of time.

Softsubs add processing complexity to the video. The playback device has to render and overlay the text before displaying the video, as a result, this means that low-powered devices will not be able to play the video.

Since the subtitles are bundled as straight text they are very easy to extract and use. This makes things easier on bootleggers or other script stealers. Note that grabbing subtitles from a hardsub is very easy currently, so this argument doesn't hold much weight.

The playback device is responsible for rendering the subtitles on screen. As a result, they might not look the same as the subtitler intended. In some cases, the playback device might not support the subtitle format, or might have bugs with it.

The AVI file format is not reliable for supporting softsubs, if you plan to use it. Please note that Matroska (MKV) is very well supported by computers, so this isn't a major negative.

Subtitles with effects added (usually for karaoke) take up a lot of processing time, and may cause playback issues if the device cannot handle the processing requirements. A solution for this is to hardsub the complex parts such as opening and ending karaoke, and softsub the normal dialog [2].

Aegisub advantages:

1. User-Friendly Interface: Aegisub has an intuitive and user-friendly interface that makes it easy for both beginners and experienced users to create and edit subtitles.

2. Cross-Platform Compatibility: Aegisub is available for Windows, macOS, and Linux, making it accessible to a wide range of users.

3. Extensive Format Support: Aegisub supports a wide variety of subtitle formats, including SubStation Alpha (SSA), SubRip (SRT), Advanced SubStation Alpha (ASS), and more, making it versatile for different projects.

4. Real-Time Preview: Aegisub allows users to preview their subtitles in real time while making edits, which is helpful for fine-tuning timing and appearance.

5. Automation and Macros: The software offers automation and scripting capabilities, allowing users to create macros to automate repetitive tasks and save time.

6. Advanced Subtitle Styling: Aegisub supports advanced subtitle styling options, including multiple fonts, colors, and styles, which can be useful for creating visually appealing subtitles.

7. Spellcheck and Grammar Check: It includes built-in spellcheck and grammar check features to help ensure subtitle text is free of errors.

8. Collaboration and Version Control: Aegisub supports collaboration on subtitle projects and version control through its project management features.

Aegisub disadvantages:

1. Steeper Learning Curve: While Aegisub is user-friendly, some of its more advanced features and scripting capabilities may have a steeper learning curve for newcomers to subtitle editing.

2. Limited Video Editing: Aegisub is primarily a subtitle editor and not a full-fledged video editing tool. You can't perform complex video editing tasks within the software.

3. Resource Intensive: Aegisub may be resource-intensive on older or less powerful hardware, especially when working with large subtitle files or videos.

4. Limited Export Options: While it supports various subtitle formats, it may have limited options for exporting subtitles to other formats commonly used in the industry.

5. Lack of Real-Time Translation: Aegisub does not offer built-in real-time translation features, which could be a disadvantage for users who need to create subtitles in multiple languages.

6. Occasional Bugs: Like any software, Aegisub may have occasional bugs or compatibility issues, which may require updates or workarounds.

In summary, Aegisub is a powerful and versatile tool for subtitle editing, but it may have a learning curve for new users and lacks certain advanced video editing features. It is well-suited for dedicated subtitle editing tasks and is favored by many subtitlers for its capabilities.

1.6. A diverse range of genres in Audiovisual Translation

Modern television content is characterized by a diverse range of genres that cater to a wide range of audience interests. Some of the most popular genres of modern television content include:

1. **Drama:** This genre includes television shows that feature compelling storylines, complex characters, and emotional intensity. Examples include "Game of Thrones," "Breaking Bad," and "The Crown."

2. **Comedy**: This genre includes television shows that aim to make the audience laugh through humorous situations, witty dialogue, and comedic performances. Examples include "The Office," "Friends," and "Brooklyn Nine-Nine."

3. **Science fiction and fantasy**: This genre includes television shows that explore imaginary worlds, futuristic technologies, and supernatural elements. Examples include "Stranger Things," "Westworld," and "The Mandalorian."

4. **Crime and mystery**: This genre includes television shows that revolve around criminal investigations, detective work, and suspenseful

storytelling. Examples include "Mindhunter," "True Detective," and "Sherlock."

5. **Reality TV:** This genre includes television shows that feature real people in unscripted situations, often with a competitive or game-show element. Examples include "Survivor," "The Bachelor," and "The Amazing Race."

6. **Documentary:** This genre includes television shows that focus on factual storytelling, often exploring topics related to science, history, politics, or culture. Examples include "Planet Earth," "Making a Murderer," and "The Social Dilemma."

7. **Animation:** This genre includes television shows that use animated characters and settings to tell stories aimed at children and adults alike. Examples include "The Simpsons," "Rick and Morty," and "Avatar: The Last Airbender."

These genres often overlap and intersect, and new sub-genres continue to emerge as television content evolves to meet changing audience preferences and consumption habits.

1.7. Peculiarities of translating different genres

Rendering **drama** in audiovisual translation requires a nuanced understanding of the emotional and psychological aspects of the genre. The following are some peculiarities that should be considered when translating drama content:

1. Emotional impact: Drama is a genre that focuses on emotions and relationships, and translators need to ensure that the translated content maintains the same emotional impact as the original content.

2. Cultural adaptation: Drama stories are often set in specific cultural contexts, and translators need to adapt the content to make it relevant and understandable for the target audience. This may include changes in character names, locations, and cultural references.

Rendering drama in audiovisual translation requires careful attention to detail and an understanding of the genre conventions and audience expectations. The following are some peculiarities that should be considered when translating drama content:

Characterization: In drama, characters often have complex emotions and motivations that are essential to the story. Translators need to ensure that the translated content accurately reflects the characters' personalities and motivations.

Cultural adaptation: Drama stories are often set in specific cultural contexts, and translators need to adapt the content to make it relevant and

understandable for the target audience. This may include changes in character names, locations, and cultural references.

Tone and atmosphere: Drama often relies on a particular tone and atmosphere to convey the emotions and mood of the story. Translators need to ensure that the translated content maintains the same mood and feeling as the original content.

Dialogue: Dialogue is a key element of drama, and translators need to ensure that the translated content accurately conveys the same emotions and subtext as the original dialogue.

Idiomatic expressions and slang: Drama often uses idiomatic expressions and slang to convey the characters' emotions and personalities. Translators need to ensure that these elements are translated accurately and in a way that maintains their impact on the viewer.

Sound effects and music: Sound effects and music can play an important role in setting the mood and atmosphere of a drama story. Translators need to ensure that the translated content maintains the same impact and emotional resonance as the original content.

Overall, rendering drama in audiovisual translation requires a deep understanding of the genre conventions, cultural contexts, and audience expectations. Translators need to pay close attention to all the details and ensure that the translated content maintains the same emotional impact, characterization, and atmosphere as the original content.

Comedy is a unique and challenging genre to perform and create. It requires a specific set of skills and a deep understanding of timing, delivery, and audience expectations. Here are some difficulties and peculiarities of rendering comedy:

Subjectivity: Comedy is subjective, and what one person finds funny, another may not. A joke that lands well with one audience may not resonate with another. This can make it challenging for comedians to gauge what material will work with their audience.

Timing: Timing is crucial in comedy. A well-timed punchline can turn an average joke into a hilarious one. Comedians need to be able to read the room and adjust their pacing accordingly.

Audience engagement: Comedy is an interactive art form, and audience engagement is essential. Comedians need to be able to connect with their audience and respond to their reactions in real-time.

Originality: There is a lot of competition in the comedy world, and it can be challenging to come up with original material that hasn't been done before. Comedians need to be creative and think outside the box to stand out.

Political correctness: Comedy can be controversial, and comedians need to be mindful of their material to avoid offending their audience. Political

correctness has become an increasingly important issue in recent years, and comedians need to be aware of the boundaries and sensitivities of their audience.

Delivery: The delivery of a joke is just as important as the punchline. Comedians need to master their delivery and use their tone, facial expressions, and body language to enhance the joke's humor.

Embracing failure: Failure is an inevitable part of comedy. Not every joke will land, and not every audience will respond positively. Comedians need to be resilient and learn from their failures to grow and improve their craft.

Rendering **science fiction and fantasy** refers to the process of creating digital images, animations, and visual effects that depict imaginary worlds, creatures, and technology. This process typically involves using specialized software and tools to create highly-detailed and realistic images that bring these fantastical elements to life.

In order to render science fiction and fantasy content, digital artists and designers must have a strong understanding of the principles of design, composition, and lighting. They must also be highly skilled in using 3D modeling software and other tools to create complex, highly-detailed scenes and characters.

The process of rendering science fiction and fantasy content can be highly complex and time-consuming, requiring extensive planning, collaboration, and experimentation. In addition, it often involves a high level of creativity and imagination in order to bring the director or writer's vision to life in a visually stunning and convincing way.

Overall, rendering science fiction and fantasy content requires a combination of technical skills, artistic talent, and creativity. It is a challenging and rewarding field that allows digital artists and designers to explore new worlds and push the boundaries of what is possible in visual storytelling.

Rendering **crime and mystery** in audiovisual translation requires careful attention to detail and an understanding of the genre conventions and audience expectations. The following are some peculiarities that should be considered when translating crime and mystery content:

Accuracy and consistency: Crime and mystery stories often involve complex plots, clues, and character relationships. Translators need to accurately convey all the details to ensure the viewer can follow the story. Consistency is also important to avoid confusion and maintain coherence.

Cultural adaptation: Crime and mystery stories are often set in specific cultural contexts, and translators need to adapt the content to make it relevant and understandable for the target audience. This may include changes in character names, locations, and cultural references.

Tone and atmosphere: Crime and mystery stories often rely on a particular tone and atmosphere to create tension and suspense. Translators need to ensure that the translated content maintains the same mood and feeling as the original content.

Characterization: Characters in crime and mystery stories are often complex and have hidden motives or secrets. Translators need to ensure that the translated content accurately reflects the characters' personalities and motivations.

Clues and red herrings: Crime and mystery stories often include clues and red herrings that are essential to the plot. Translators need to ensure that these elements are translated accurately and that the viewer has the same opportunity to solve the mystery as the original audience.

Dialogue and wordplay: Crime and mystery stories often involve dialogue and wordplay that are important to the plot or characterization. Translators need to ensure that these elements are translated accurately and in a way that maintains their impact on the viewer.

Overall, rendering crime and mystery in audiovisual translation requires a deep understanding of the genre conventions, cultural contexts, and audience expectations. Translators need to pay close attention to all the details and ensure that the translated content maintains the same tone, atmosphere, and plot elements as the original content.

Rendering **Reality TV** refers to the process of creating the visual effects, animations, and graphics that are used in reality television shows. This can include adding text and graphics to the screen, creating animated transitions, and enhancing footage to make it more visually appealing or impactful.

The process of rendering Reality TV content typically involves using specialized software and tools to create and manipulate visual elements. This can include video editing software, motion graphics software, and 3D modeling software, among others. In some cases, visual effects artists may also create custom tools or scripts to automate repetitive tasks or streamline the rendering process.

Rendering Reality TV content requires a keen eye for design and aesthetics, as well as a solid understanding of the technical aspects of video production. Visual effects artists and designers must be able to work quickly and efficiently while maintaining a high level of quality and attention to detail.

Overall, rendering Reality TV content is an important aspect of the production process, helping to enhance the visual appeal of the show and create a more engaging and immersive experience for viewers. It requires skilled professionals with expertise in both design and technology, as well as

a willingness to collaborate closely with producers, editors, and other members of the production team.

Documentary translation refers to the process of translating documentary content from one language to another. This can involve translating spoken dialogue, on-screen text, captions, subtitles, and other relevant content in a documentary film.

Translating a documentary requires a deep understanding of the subject matter and cultural references presented in the content. Translators need to be able to capture the intended meaning of the original content while making sure that the translated version is clear and accurate.

In addition to language translation, documentary translation can also involve adapting cultural references, jokes, and other nuances to make them more relatable and understandable to the target audience. This may involve making adjustments to the translated content to ensure that it is culturally appropriate and accurate for the target audience.

Overall, documentary translation is an important process in making documentary content accessible to audiences around the world. It requires skilled professionals with expertise in both language and the subject matter presented in the documentary. Translators must also have a keen eye for detail to ensure that the final translated product is accurate, clear, and engaging for viewers.

Animation translation is a specialized field that requires a deep understanding of both the source and target languages, as well as an appreciation for the nuances of animation and the cultures represented in the content. Translators must also have a keen sense of timing and pacing to ensure that the translated content fits seamlessly with the visuals and audio of the original.

In addition to translation, animation localization may also involve dubbing or voice-over work, where voice actors provide new dialogue in the target language to replace the original audio. This process can be complex and time-consuming, as it requires careful lip-syncing and matching of the actors' voices to the original performances.

Overall, animation translation is an important aspect of making animated content accessible to audiences around the world, and it requires skilled professionals with expertise in both language and animation.

Rendering **advertisements** refers to the process of creating digital images, animations, and videos that are used in advertising campaigns. This process involves using specialized software and tools to create compelling and visually appealing content that promotes products, services, or brands.

In order to render advertisements, digital artists and designers must have a strong understanding of the principles of marketing, branding, and visual

communication. They must also be highly skilled in using graphic design software, animation software, and video editing tools to create polished and professional-looking content.

The process of rendering advertisements can involve a wide range of techniques, including 3D modeling, motion graphics, and special effects. It also involves working closely with marketing and advertising professionals to understand the goals and target audience of the campaign, and to ensure that the content is aligned with the overall messaging and branding strategy.

Overall, rendering advertisements is a challenging and exciting field that requires a combination of technical skills, creative talent, and a deep understanding of marketing and advertising. It is a crucial aspect of the advertising industry, and plays a vital role in helping companies promote their products and services to consumers.

When rendering **a website**, there are several key peculiarities to keep in mind. These include:

1. Browser compatibility: Different web browsers may render the same website differently due to variations in their rendering engines. Therefore, it is important to test the website on different browsers to ensure that it looks and functions as intended.

2. Responsive design: Websites are often viewed on a wide range of devices, from desktop computers to smartphones and tablets. Therefore, it is important to ensure that the website is designed to be responsive, so that it adapts to different screen sizes and resolutions.

3. Loading speed: The speed at which a website loads can impact user experience and search engine rankings. Therefore, it is important to optimize the website's code, images, and other assets to minimize loading times.

4. Accessibility: Websites should be designed with accessibility in mind, so that users with disabilities can easily access and navigate the content. This can include using semantic HTML, providing alternative text for images, and ensuring that the website is keyboard-navigable.

5. Security: Websites should be designed with security in mind, to prevent attacks such as cross-site scripting and SQL injection. This can include using secure coding practices, implementing HTTPS, and regularly updating the website's software and plugins.

Overall, rendering a website requires a deep understanding of web development technologies, as well as a focus on usability, performance, and security. By taking these peculiarities into account, web developers can create websites that are both visually appealing and functional, while providing a positive user experience for visitors.

Localization of video games refers to the process of adapting a video game to make it suitable for a specific region or market. This involves

translating the game's text, voice-over, and other content into the target language, as well as modifying certain elements of the game to make them more culturally appropriate or appealing to the target audience.

The translation of video games requires a specialized approach, as it involves not only linguistic skills but also knowledge of gaming terminology, game mechanics, and cultural references. The following are some of the key considerations when translating video games:

1. Contextualization: The translation of video games should take into account the context in which the text appears, as well as the gameplay mechanics and user interface. This requires a deep understanding of the game's structure and design.

2. Characterization: Video games often feature complex characters with distinct personalities and voices. Translators must be able to capture these nuances and convey them effectively in the target language.

3. Cultural adaptation: Video games often contain cultural references and humor that may not be understood or appreciated by players from different regions. Translators must be able to adapt these elements to make them relevant and appealing to the target audience.

4. Technical constraints: Video games have technical limitations that can impact the translation process, such as character limits, font size restrictions, and audio synchronization issues. Translators must be able to work within these constraints to deliver a high-quality localized product.

Overall, the localization and translation of video games play a crucial role in making them accessible and appealing to global audiences, and require specialized skills and expertise to ensure a successful outcome.

Evaluating the quality of translated audiovisual productions is a complex process that requires a comprehensive approach that takes into account several factors. Here are some of the key aspects to consider when evaluating the quality of translated audiovisual productions:

Accuracy: The accuracy of the translation is essential for ensuring that the meaning and intent of the source content are accurately conveyed in the target language. Evaluators should check for errors, mistranslations, omissions, and additions in the translated content.

Linguistic quality: The linguistic quality of the translation refers to the clarity, fluency, and naturalness of the language used. The translated content should be easy to understand, grammatically correct, and idiomatic in the target language.

Technical quality: The technical quality of the audiovisual production refers to the quality of the audio and video components. Evaluators should check for issues such as poor sound quality, poor video resolution, or synchronization problems.

Cultural appropriateness: Audiovisual productions often contain cultural references and humor that may not be universally understood or appreciated. Evaluators should assess whether the translated content is culturally appropriate for the target audience.

Voice acting and dubbing: In cases where the original content is dubbed, evaluators should assess the quality of the voice acting and the lip-synchronization with the video.

Subtitling: In cases where the original content is subtitled, evaluators should assess the quality of the subtitling, including factors such as timing, readability, and accuracy.

Overall impact: Finally, evaluators should assess the overall impact of the translated audiovisual production, including factors such as its entertainment value, its emotional impact, and its ability to engage and resonate with the target audience.

1.8. Errors in the quality of audiovisual translation

Errors can have a significant impact on the viewer's experience and perception of the content. The following are some common errors that can occur in audiovisual translation:

1. Linguistic errors: These include mistakes in grammar, syntax, vocabulary, and spelling. Linguistic errors can result in confusion, misinterpretation, and a loss of credibility.

2. Cultural errors: These include inaccuracies or misrepresentations of cultural references, idiomatic expressions, and humor. Cultural errors can result in alienation or offense to the target audience.

3. Technical errors: These include synchronization issues, poor sound quality, and visual glitches. Technical errors can disrupt the viewer's immersion in the content and detract from the overall experience.

4. Omissions or additions: These include missing or added dialogue, subtitles, or captions that alter the meaning or tone of the original content. Omissions or additions can result in confusion or a loss of authenticity.

5. Inconsistencies: These include inconsistencies in style, tone, and terminology that can disrupt the viewer's understanding and immersion in the content.

6. Localization errors: These include inaccuracies or inappropriate adaptations of cultural references or terminology. Localization errors can result in a loss of authenticity or relevance to the target audience.

To minimize errors in audiovisual translation, it is important to work with experienced translators who have a deep understanding of the source and target languages, cultures, and technical requirements of audiovisual

production. It is also important to establish clear quality standards, provide adequate resources and training, and conduct thorough quality assurance checks throughout the translation process.

1.9. Audiovisual translation as a means of intercultural communication

Audiovisual translation (ATV) is a crucial means of intercultural communication, as it enables people from different linguistic and cultural backgrounds to access and appreciate content from around the world. By making movies, TV shows, and other forms of multimedia accessible in different languages, ATV helps to promote cross-cultural understanding and appreciation.

One of the primary benefits of ATV is that it allows people to experience different cultures through their art and entertainment. For example, someone who does not speak Spanish can still appreciate the storytelling and cinematography of a Mexican movie with the help of subtitles or dubbing. This can help to break down barriers and promote empathy and understanding across different cultures.

ATV can also help to preserve cultural heritage and promote diversity. By making content available in multiple languages, it can help to ensure that important cultural works are not lost or forgotten over time. Additionally, by showcasing a range of voices and perspectives from around the world, ATV can help to promote diversity and inclusion.

Moreover, ATV can be used as a tool for language learning and education. By watching content in a foreign language with subtitles, viewers can improve their language skills and gain exposure to different cultural perspectives. This can be particularly useful for students learning a new language, as it can help to make the language more engaging and accessible.

However, it is important to note that ATV is not without its challenges. As mentioned in the previous article, ATV requires a deep understanding of the target language and culture, as well as a strong sense of timing and technical proficiency. Additionally, the quality of the ATV can vary widely, which can impact the viewer's experience and understanding of the content.

ATV is an important means of intercultural communication that enables people to experience and appreciate content from around the world in their own language.

Audiovisual translation (ATV) is a powerful means of intercultural communication that helps to bridge the gap between people who speak different languages and come from different cultural backgrounds. By translating movies, TV shows, and other forms of multimedia into multiple

languages, ATV allows people from all over the world to enjoy and understand the same content.

One of the main benefits of ATV as a means of intercultural communication is that it helps to promote cultural exchange and understanding. When people are exposed to different cultures through ATV, they can learn about new customs, traditions, and ways of life that they might not have otherwise encountered. This can help to break down cultural barriers and foster greater understanding and tolerance between people from different backgrounds.

ATV also has the potential to promote cultural diversity and preserve cultural heritage. By translating movies and other forms of media into minority languages, ATV can help to preserve endangered languages and cultures. It can also help to promote cultural diversity by showcasing the unique perspectives and traditions of different cultures.

Another important benefit of ATV as a means of intercultural communication is that it can help to promote language learning. When people watch movies or TV shows with subtitles or dubbing in a foreign language, they can improve their language skills and develop a deeper understanding of the language and culture. This can be especially helpful for people who are learning a new language and want to improve their listening and comprehension skills.

Despite its many benefits, ATV as a means of intercultural communication also faces several challenges. One of the biggest challenges is ensuring that translations are accurate and culturally appropriate. Translators must have a deep understanding of both the source and target languages and cultures to ensure that the translation conveys the intended meaning and tone.

Another challenge is ensuring that translations are accessible to people with disabilities. This includes providing closed captioning and audio descriptions for people who are deaf or hard of hearing, as well as providing translations in sign language for people who are deaf.

In conclusion, ATV is a powerful means of intercultural communication that helps to promote cultural exchange and understanding. By translating movies, TV shows, and other forms of multimedia into multiple languages, ATV allows people from all over the world to enjoy and understand the same content, regardless of their language or cultural background. Despite the challenges involved, ATV has the potential to promote cultural diversity, preserve cultural heritage, and promote language learning, making it an essential part of intercultural communication.

Humor is a fundamental aspect of human communication, and it plays a significant role in media content. Whether it's in television shows, movies,

books, or online content, humor is used to entertain, engage, and elicit laughter from audiences. Translating humor across different languages and cultures can be challenging, as jokes and comedic elements often rely on language-specific wordplay, cultural references, and social context. However, here are a few common ways in which humor can be translated in media content:

1. Translation Equivalents: The translator attempts to find a linguistic equivalent or similar joke in the target language that captures the essence of the humor. This approach works when the humor is based on universal experiences or puns that can be recreated in different languages.

2. Adaptation and Cultural Substitution: Sometimes, cultural references or jokes that are specific to one culture may need to be adapted or replaced with something equivalent in the target culture. The translator substitutes jokes, references, or puns that are more familiar to the target audience to maintain the comedic effect.

3. Explanatory Footnotes or Parentheticals: In some cases, humor may be preserved by providing additional explanations or footnotes to clarify cultural references or wordplay that may not directly translate. This approach is often used in books or subtitled content to help the audience understand the underlying joke.

4. Visual and Physical Humor: Visual gags, slapstick comedy, and physical humor are forms of humor that can transcend language barriers. These types of humor rely on exaggerated gestures, facial expressions, and actions, making them easier to understand and appreciate across different cultures.

5. Timing and Delivery: The timing and delivery of jokes are crucial for humor to land effectively. Translators may need to consider adjusting the timing or structure of jokes to match the natural flow and comedic rhythm of the target language.

It's important to note that humor is subjective, and what may be funny in one culture may not necessarily be amusing in another. Translating humor requires a deep understanding of both the source and target cultures to ensure that the comedic intent is preserved and appreciated by the audience.

Realia refers to elements of culture, such as objects, products, signs, or specific references to real-world entities that are incorporated into media content. Translating realia can be challenging because they often carry cultural significance and may not have direct equivalents in other languages. However, here are a few approaches to translating realia in media content:

1. Transliteration: Transliterating realia involves representing the original term using the closest phonetic equivalents in the target language. This approach maintains the original spelling and pronunciation of the realia

while adapting it to the target language's script. For example, the word "sushi" (a Japanese dish) is transliterated in many languages, preserving its original form.

2. Translation: Sometimes, realia can be translated into the target language using an equivalent term or description. This approach aims to convey the meaning and cultural context of the realia in a way that is understandable to the target audience. For example, the Japanese term "karaoke" has been translated into multiple languages as "karaoke," "karaoke singing," or "karaoke machine."

3. Cultural Adaptation: When a realia item does not have a direct translation or equivalent, cultural adaptation can be used. This involves replacing the realia with a similar cultural reference that the target audience can relate to. For example, if a media content includes a reference to a specific local restaurant in one culture, the translator may adapt it to mention a well-known restaurant in the target culture.

4. Explanatory Notes or Subtitles: In some cases, explanatory notes or subtitles can be used to provide additional information or context about the realia. This approach helps the audience understand the significance or meaning of the realia without directly translating it. It is commonly used in documentaries or foreign films.

5. Visual Representation: Realia can also be visually represented in media content to provide a visual cue or context. For example, if a character is holding a famous landmark in a movie, it visually signifies the location without explicitly mentioning it. This approach can help convey the cultural significance of the realia without relying on translation.

When translating realia, the goal is to strike a balance between maintaining the cultural authenticity of the source content and ensuring the target audience can understand and appreciate the intended meaning. Translators need to consider the context, cultural references, and the preferences of the target audience to make appropriate decisions in translating realia in media content.

Phraseological units, also known as idiomatic expressions or fixed expressions, are combinations of words with a figurative or non-literal meaning that cannot be understood based on the individual meanings of their components. Translating phraseological units in media content can be challenging as they often have cultural connotations, specific usage patterns, and may not have direct equivalents in other languages. Here are some ways to translate phraseological units in media content:

1. Literal Translation: In some cases, a phraseological unit may have a direct equivalent in the target language. In such instances, a literal translation can be used to convey the same figurative meaning. For example, the English

phrase "break a leg" can be translated literally into Spanish as "romper una pierna," maintaining its idiomatic sense.

2. Cultural Equivalence: When a phraseological unit does not have a direct equivalent, cultural equivalence can be employed. This involves finding a similar expression or proverb in the target language that conveys a similar meaning or cultural concept. For example, the English phrase "raining cats and dogs" can be translated into Spanish as "llover a cántaros," which means "raining buckets."

3. Explanation or Paraphrasing: In cases where a phraseological unit is highly idiomatic and its meaning is not readily apparent, providing an explanation or paraphrase can help the target audience understand its intended meaning. This approach is often used in subtitles or footnotes to provide additional context.

4. Retaining the Source Expression: In some situations, the translator may choose to retain the source phraseological unit as it is, accompanied by a gloss or an explanatory note. This approach preserves the original cultural flavor and allows the audience to appreciate the unique aspects of the source language.

5. Creation of New Phraseological Units: Translators may need to create new phraseological units in the target language to capture the essence and intended meaning of the source expression. This approach involves using idiomatic expressions or wordplay that is culturally relevant and carries a similar connotation.

When translating phraseological units, the context, cultural references, and intended effect of the expression should be carefully considered. The translator needs to strike a balance between conveying the figurative meaning and maintaining the cultural nuances and impact of the original phraseological unit in the target language.

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PART 2.
PRACTICAL ASSIGNMENTS

SUBTITLING

Unit 1

Exercise 1. Compare the film titles in the SL with their names in the TL. Define the methods and ways of films translating depending on their genre

Sweet Liberty – Солодка свобода (комедія)
The Debt Collector – Колектор (комедія)
Encino Man – Заморожений Каліфорнієць (комедія)
Full of it – Правда і нічого більше (комедія)
Without a Paddle – Троє в каноє (комедія)
Aquaman – Аквамен (пригодницький фільм)
Clockstoppers – Ті, що зупинили час (пригодницький фільм)
Small Soldiers – Солдатики (пригодницький фільм)
In the Beginning – Повстання світу (пригодницький фільм)
The Mercy – Перегони століття (пригодницький фільм)

Exercise 2. Read the excerpt of the animation movie *Frozen* script. Translate it into Ukrainian, paying attention to the underlined words:

YOUNG ELSA (CONT'D)
(goofy voice)
Hi, I'm Olaf and I like warm **hugs.**

Anna jumps up and hugs him.
YOUNG ANNA
I love you, Olaf.

*Anna and Olaf appear to be dancing. REVEAL: Elsa is actually
propelling them across the ice floor with her magic.*

-The girls slide down snowbanks together!
-Anna fearlessly jumps off a snow peak into mid air.

YOUNG ANNA (CONT'D)
Catch me!

Elsa makes another peak to catch Anna.

YOUNG ELSA
<u>**Gotcha!**</u>

Anna keeps jumping. Elsa keeps casting magic.

YOUNG ANNA
(jumping faster)
Again! Again!

YOUNG ELSA
(struggling to keep up)
<u>**Slow down!**</u>

Elsa suddenly slips.
Her magic accidentally STRIKES Anna in the head. Anna tumbles
down a snowbank and lands, unconscious.

YOUNG ELSA (CONT'D)
ANNA!

Elsa runs to Anna and takes her in her arms. A streak of
Anna's hair, where struck, turns white.

YOUNG ELSA (CONT'D)
MAMA! PAPA!

The room around them fills with frightening ice spikes.
The parents burst through the frozen door. GASP at the sight
of the room.

KING
Elsa, what have you done? This is
getting <u>**out of hand!**</u>

QUEEN
(seeing Anna)
Anna!

The King and Queen rush to Anna and take her in their arms.

ELSA
It was an **accident.** I'm sorry,
Anna.

QUEEN
(about Anna)
She's ice cold.

KING
I know where we have to go.

Exercise 3. Match the following words with their definitions:
1) **Hugs**
2) **Gotcha!**
3) **Slow down!**
4) **out of hand!**
5) **Accident**
a) an unpleasant event, especially in a vehicle, that happens unexpectedly and causes injury or damage
b) to hold someone close to your body with your arms, usually to show that you like, love, or value them
c) out of control
d) to be less active and relax more
e) said to mean "I have got you" in order to surprise or frighten someone you have caught, or to show that you have an advantage over them

Exercise 4. Find the synonyms for the following words/word combinations:
Hugs, Gotcha! Slow down! out of hand, accident
Relax, Embrace, crash, caught you, out of control

Exercise 5. Fill in the gaps with a suitable word/word combination:
Hugs, Gotcha! Slow down! out of hand, accident
1) You must … or you'll make yourself ill.

2) "… , you little thief!" she cried, as I tried to snatch a cookie from the table.

3) They put their arms around each other and ….

4) Every year in the United Kingdom more than 4 000 people die in … in the home.

5) He went to see his doctor because he felt his drinking was getting … .

Exercise 6. Look through the list of subtitle editing software for Windows 10. Find out their pros and cons and share with your groupmates:
7 best subtitle editing software for Windows 10

Adobe Premiere Pro

Our top recommendation for adding and editing subtitles in a video is Adobe Premiere Pro. Getting on the first spot in this list is a no surprise for us, it being on the best video editing software overall.

Premiere Pro comes with a vast toolset for editing captions and text along with a couple of export and import features.

The import feature allows you to view a caption and edit fonts, colors, backgrounds in real-time. The supported subtitle formats being .scc, .mcc, .srt, .xml and .stl which are the most widely used.

With the caption tool, you can edit, create and export files into any format Foreign language lines are also easy to implement due to the non-linear video editing format it has.

Premiere Pro also gives you the freedom to create subtitle files from scratch, all you need being the text and practice of syncing the sound with captions.

WonderShare Uniconverter

Use WonderShare Uniconverter to edit your videos just the way you like. Make changed to your video entirely with the software's easy and interactive interface.

In addition, you can also edit and add any subtitles to your videos with ease. The program works perfectly with most video formats, and it allows you to downsize and resample them.

Some of WonderShare Uniconverter's **key features** include:

• Being able to convert more than 1000 video and audio formats

• Insane conversion speed, up to 30x faster

• Being able to convert multiple media files at the same time from different devices

• It allows you to extract and insert subtitles

• It allows you to compress and burn your videos into DVDs

Subtitle Edit

Subtitle Edit is another great easy subtitles synchronizer for Windows 10. It allows you to easily adjust the start line of any subtitle if it's not synced with the movie.

Take a look at the **best features** that come together with this software for editing subtitles:

- You will be able to create/adjust/sync and translate subtitle lines
- The program comes with a cool audio visualizer control that is able to display waveform and spectrograms
- You will be able to visually sync and adjust a subtitle and its start/end position along with speed
- The software provides auto-translation via Google translate
- Subtitle Edit 3.5.4 can merge and split subtitles
- It also comes with a wizard that fixes errors
- You will be able to also enjoy spell checking via Open Office dictionaries

These are just a few of the robust set of features that are included in this software.

Subtitle Workshop

Subtitle Workshop is a free software for creating, editing, and also converting text-based subtitle files. The program is ideal for beginners.

This program is considered to be one of the best free subtitle editing tools out there that come with an extremely easy to use interface.

Take a look at the **best features** that are included in the program:

- It supports converting between creating, opening, editing and saving more than 60 subtitle formats via the Subtitle API library
- You can also save subtitles in a custom user-defined file format.
- The program's interface is user-friendly, customizable and multi-language
- You will get a massive set of tools that you can customize and all kinds of functions for automatic timing and manipulation of texts
- Some of the best tools include automatic durations, spell checking, smart line adjusting, FPS conversion, search and replace and more
- The software comes with a customizable system for manually or automatically detecting, marking and also fixing all kinds of subtitle errors
- This program supports style tags and color tags in the subtitle text

Subtitle Workshop comes with an integrated video player that provides customizable subtitles preview and a full-screen mode.

The software also includes detailed information about the subtitle files including custom data based on user-defined rules.

You can download Subtitle Workshop or visit its website to find out more about this great software that's also compatible with Windows systems.

Jubler Subtitle Editor

The Jubler Subtitle Editor is a handy tool that is able to edit text-based subtitles into videos with an interactive and colorful interface.

It can be used as a tool to convert, correct, transform or refine existing subtitles. You can also use the software as an authoring program for new subtitles.

Take a look at the most **impressive features** of Jubler Subtitle Editor:

- It supports some of the most popular subtitle formats
- You will also get to preview in real-time or in design time the subtitles
- The program comes with a spell checker, and it also includes a translation mode
- Jubler Subtitle Editor comes with various editing styles for your subtitles

The minimum requirements to use the software is the latest version of JRE, MPlayer to view the subtitles, and ASpell to spell-check the subtitles.

The software is written in Java 5.0, and this means that it's multiplatform. You can check out more of its features, and you can also download Jubler Subtitle Editor from its official website.

POP Subtitle Editor

POP Subtitle Editor is a really easy to use program that allows you to write and add your very own subtitles to any video file.

You can write your texts while previewing the movie and all you have to do after that is to select both start and end times by using the same function key.

Check out more **impressive features** that are packed into this software for editing subtitles:

- You can customize the font, size, color and also position of your subtitles.
- You will be able to generate AVI, MPEG or WMV files with just a single click
- Adding subtitles to your videos will turn out to be the most straightforward task even for beginners with this editor
- You can easily change and edit the font properties

It's important to note that with this software, subtitles will be always justified to the left margin.

This will be more obvious with longer subtitles that will take up at least a line or two. You will be able to center the whole block of text if that what you want.

You can download the POP Subtitle Editor 1.0 from the official website and start adding and writing subtitles on your videos.

Aura Video Editor

Aura Video Editor is a full-featured and effortless to use video editor that comes with a built-in subtitle editor for managing your subtitles.

Take a look at the most impressive features of this tool below:

- This is a professional video editing software that allows you to create your very own videos
- You will be able to make a professional looking video with all kinds of effects and transitions
- It includes a built-in subtitle editor.
- You can apply various video effects, and you will be able to create
- The program supports adding all the popular video formats, images and soundtracks as well
- It comes with a user-friendly interface that will allow you to edit videos with a unique video editing timeline and a story box panel as well.
- All you have to do is just drag and drop the video files onto the graphical timeline and start editing

The software is really efficient to edit videos, trim audio and video, and also add watermarks and subtitles as well.

You will be able to preview all your edits in real-time without having to render your entire project first. This is one of the best video editing software out there with an abundance of helpful features regarding subtitles.

You can check out the complete detailed list of its functionalities, and you can download Aura Video Editor from the official website.

Exercise 7. Compare the ST and TT subtitles to the TV series *Good Omens*. Find out and analyse the transformations used:

0: 13 Current theories on the creation of the universe state	0: 12 Сучасні теорії створення Всесвіту стверджують,
0: 15 that if it were created at all and didn't just start, 0: 18 as it were, unofficially,	0: 15 що, якщо він взагалі був створений, а не просто почався, як то кажуть, неофіційно
0: 19 it came into being about 14 billion years ago.	0: 19 то це сталося 14 мільярдів років тому.
0: 23 The Earth is generally supposed to be 0: 25 about 4 1/2 billion years old.	0: 23 Передбачається, що Землі близько 4,5 мільярдів років.
0: 27 These dates are incorrect.	0: 27 Ці цифри неточні.

0: 29 Some medieval scholars put the date of the creation at 3760 BC.	0: 29 Середньовічні вчені стверджували, що це сталося в 3760 році до н.е.
0: 35 Others put creation as far back as 5508 BC.	0: 34 Інші відносили цю подію до 5508 року до н.е.
0: 39 Also, incorrect	0: 39 Теж неточно.
0: 41 Archbishop James Ussher 0: 43 claimed that the Heaven and the Earth	0: 41 Архієпископ Джеймс Ашер стверджував, що Небеса і Землю
0: 45 were created on Sunday, the 21st of October, 4004 BC,	0: 44 сотворили в неділю, 21 жовтня 4004 до н.е.,
0: 48 at 9:00 a.m.	0: 48 о дев'ятій ранку.
0: 51 This too was incorrect, 0: 52 by almost a quarter of an hour.	0: 50 Це теж помилково. Приблизно на чверть години.
0: 55 It was created at 9:13 in the morning.	0: 55 Він був створений о 9:13 ранку.
0: 58 Which was correct.	0: 58 І це точно.
1: 00 The whole business with the fossilised dinosaur skeletons	1: 00 Всі ці скам'янілі скелети динозаврів
1: 03 was a joke the palaeontologists haven't seen yet.	1: 03 були жартом, яку палеонтологи так до сих пір і не зрозуміли.
1: 07 This proves two things.	1: 07 Це підтверджує дві речі.
1: 09 Firstly, that God does not play dice with the universe.	1: 08 По-перше, Бог грає зі Всесвітом зовсім не в кістки.
1: 13 I play an ineffable game of my own devising.	1: 13 Я веду незбагненну гру власного винаходу.
1: 16 For everyone else, it's like playing poker	1: 16 Для всіх інших це, як гра в покер в темній кімнаті,
1: 18 in a pitch-dark room, for infinite stakes,	1: 19 з нескінченними ставками, а правила відомі тільки тим, хто роздає,
1: 20 with a dealer who won't tell you the rules, 1: 22 and who smiles all the time.	1: 22 хто весь час посміхається.
1: 24 Secondly, the Earth is a Libra.	1: 24 По-друге, Земля – Терези за знаком зодіаку.
1: 29 The entry for Libra in The Tadfield Advertiser	1: 30 Прогноз Терезам в «Тадфілд адвертайзер»

1: 33 on the night our history begins reads as follows:	1: 33 в той день, коли почалася ця історія, каже:
1: 36 "You may be feeling rundown 1: 37 and always in the same daily round.	1: 36 «Ви відчуваєте пригні-ченість, ніби весь час рухаєтеся по колу.
1: 40 A friend is important to you.	1: 40 Друг дуже важливий для вас.
1: 42 You may be vulnerable to a stomach upset today, 1: 45 so avoid salads.	1: 42 Сьогодні ваш шлунок дуже вразливий, тому відмовтеся від салатів.
1: 47 Help could come from an unexpected quarter."	1: 47 Допомога може прийти з несподіваного боку ».
1: 51 This was perfectly correct on every count,	1: 51 Прогноз виявився на рідкість точним,
1: 53 except for the bit about the salads.	1: 53 за винятком частини про салати.
1: 57 To understand the true significance 1: 59 of what that means,	1: 57 Щоб зрозуміти істинне значення всього цього,
2: 01 we need to begin earlier.	2: 00 ми повинні почати здалеку.
2: 02 A little more than 6,000 years earlier, to be precise.	2: 02 Трохи далі, ніж шість тисяч років, якщо бути точними.
2: 06 Just after the beginning.	2: 06 Відразу після створення Всесвіту.
2: 08 It starts, as it will end, with a garden.	2: 08 Все починається, як і закінчиться, в саду.
2: 12 In this case, the Garden of Eden.	2: 12 В нашому випадку - в саду Едему.
2: 15 And with an apple.	2: 15 І з яблука.
2: 30 Go on.	2: 31 Продовжуй.
2: 32 This apple will give you...	2: 34 Це яблуко..
3: 07 It was a nice day.	3: 07 Був чудовий день.
3: 08 All the days had been nice.	3: 08 Тоді всі дні були чудовими.
3: 10 There had been rather more than seven of them so far,	3: 10 Їх всього пройшло трохи більше сьоми,
3: 12 and rain hadn't been invented yet.	3: 13 і дощ ще не створили.
3: 15 But the storm clouds gathering east of Eden	3: 15 Однак на сході від Едему збиралися хмари,

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3: 17 suggested that the first thunderstorm was on its way.	3: 18 натякаючи, що перша гроза вже на підході.
3: 20 And it was going to be a big one.	3: 20 I буде вона серйозною.
3: 30 Well, that went down like a lead balloon.	3: 30 Жарт не дуже вдався.
3: 33 Sorry, what was that?	3: 33 Вибач, що ти сказав?
3: 36 I said, "Well, that went down like a lead balloon."	3: 36 Я сказав: «Жарт не дуже вдався».
3: 39 Yes, yes, it did, rather.	3: 39 Ну так, так, мабуть.
3: 43 Bit of an overreaction, if you ask me.	3: 43 Як на мене, трохи занадто.
3: 46 First offence and everything.	3: 46 Перший привід і таке інше.
3: 50 I can't see what's so bad	3: 50 Не розумію, що поганого в тому, щоб пізнати відмінність
3: 52 about knowing the difference between good and evil anyway.	3: 53-між добром і злом? - Напевно, це погано ...
3: 56 Well, it must be bad...	
3: 58 -Crawley. -...Crawley.	3: 58 -Кроулі. -... Кроулі.
4: 01 Otherwise...	4: 01 Інакше ...

Exercise 8. Watch the following video *China's 'sun king' who built a solar city* and translate it into Ukrainian, paying special attention to its subtitles:
https://www.youtube.com/watch?v=VpgDMaTd-Dk
Huan Ming built a vast 'solar valley' in China, dreaming of clean air and energy - but did he dream too big?

Questions for discussion:
1. What is Huan Ming from China famous for?
2. Was his project successful? What were the challenges he faced with?
3. What are the benefits of solar architecture for environment protection?
4. Are there any similar projects in the world?
5. Is it possible to replicate his project?

Project work. Study the web site https://amara.org/.
Find a movie trailer which has no translation, translate it and place it on the platform https://amara.org/uk/workspace/ (you can edit your

translation several times). Mind timing, find most appropriate equivalents relevant in the modern Ukrainian language.

As an example watch the official trailer of your most liked movie or a cartoon - it might help you with your task.

Unit 2

Exercise 1. Compare the following film posters. Be ready to discuss translation methods used:
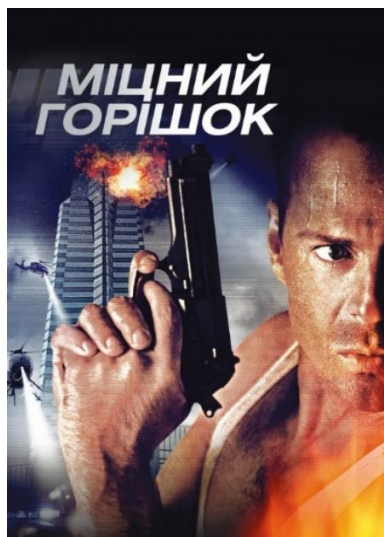
Exercise 2. Read the excerpt of the animation movie *Frozen* script. Translate it into Ukrainian, paying attention to the underlined words:

Anna knocks on Elsa's door and SINGS.

"Do You Want to Build a Snowman?"

YOUNG ANNA
DO YOU WANT TO BUILD A SNOWMAN?
COME ON LET'S GO AND PLAY.

Anna peeks under the door.

YOUNG ANNA (CONT'D)
I NEVER SEE YOU ANYMORE.
COME OUT THE DOOR.
IT'S LIKE YOU'VE GONE AWAY.

-INT. ANNA'S ROOM -- Anna plays with two dolls, gives up, sad.

YOUNG ANNA (CONT'D)
WE USED TO BE BEST BUDDIES
AND NOW WE'RE NOT.
I WISH YOU WOULD TELL ME WHY**.**

-ELSA'S DOOR. Anna peeks through the key hole.

YOUNG ANNA (CONT'D)
DO YOU WANT TO BUILD A SNOWMAN?

-Anna calls through the keyhole.

YOUNG ANNA (CONT'D)
IT DOESN'T HAVE TO BE A SNOWMAN.

YOUNG ELSA (O.S.)
Go away, Anna.

YOUNG ANNA
 (heartbroken)
OKAY BYE.

-BEHIND THE DOOR -- DAY. Elsa sits at the window looking out, longingly. Suddenly, her icy hands freeze the windowsill.
-LATER. The King slips leather gloves onto Elsa's hands.

KING
The gloves will help.

He pats her gloved hand.

KING (CONT'D)
See? You're good....
(starting their mantra)
Conceal it.

YOUNG ELSA
Don't feel it.

YOUNG ELSA & KING
Don't let it show.

-INT. HALLWAY, ELSA'S DOOR -- DAY. Anna, now 9, knocks on Elsa's door.

ANNA (9)
DO YOU WANT TO BUILD A SNOWMAN?

-INT. HALLWAY -- DAY. Alone, Anna rides a bicycle built for two in the hall by standing on the back seat.

ANNA (9) (CONT'D)
OR RIDE OUR BIKE AROUND THE HALL?
I THINK SOME COMPANY IS OVERDUE...

-INT. PORTRAIT ROOM -- DAY. Anna runs around the portrait room, gaining momentum to flip over the arm of the couch.

ANNA (9) (CONT'D)
I'VE STARTED TALKING TO
THE PICTURES ON THE WALLS.
Anna lands PLOP on the cushions, then looks up at the painting above her of the courageous Joan of Arc.

ANNA (9) (CONT'D)
<u>Hang in there,</u> Joan.

-INT. EMPTY LIBRARY -- DAY. Looks like no one's around.

ANNA (9) (CONT'D)
IT GETS A LITTLE LONELY
ALL THESE EMPTY ROOMS.

But then we find Anna, laying at the base of the grandfather clock, playing with her braids, bored out of her mind.

ANNA (9) (CONT'D)
JUST WATCHING THE HOURS <u>TICK BY</u>.

Anna's eyes follow the grandfather clock's pendulum.

ANNA (9) (CONT'D)
TICK TOCK. TICK TOCK. TICK TOCK.

-INT. ELSA'S ROOM -- NIGHT. Elsa (now 12) paces as she panics. The entire wall is frozen behind her.

ELSA (12)
I'm scared. It's getting stronger.

KING
Getting upset only makes it worse.

The King goes to hug her.

ELSA (12)
No. Don't touch me. I don't want to
hurt you.

Exercise 3. Match the following words with their definitions:
1) <u>**Buddies**</u>
2) <u>**Conceal**</u>
3) <u>**Overdue**</u>
4) <u>**Hang in there**</u>
5) <u>**Tick by**</u>

a) (of time) to pass
b) not paid, done, returned, etc. by the required or expected time
c) *(informal)* to remain determined to succeed even when a situation is difficult
d) to prevent something from being seen or known about
e) *(informal)* a friend

Exercise 4. Find out the synonyms for the following words/word combinations:
Buddies, conceal, overdue, hang in there, tick by
Do not give up, hide, a friend, go past, late

Exercise 5. Fill in the gaps with a suitable word/word combination:
Buddies, conceal, overdue, hang in there, tick by
1) I had to get to the airport by two, and the minutes were … .
2) I'd like you to meet an old college … of mine.
3) Tim could barely … his disappointment.
4) This car is … for a service.
5) Work can get tough in the middle of a term but … and it'll be OK.

Exercise 6. Compare the ST and TT subtitles to the TV series *Stealing a Chip*. Find out and analyse the transformations used:

00:00-00:12	00:00-00:12
Hannes, my old friend.	Ханносе, мій друже.
00:13-00:14	00:13-00:14
So glad you could make it.	Радий, що ти приїхав.
00:15-00:19	00:15-00:19
I knew you had a soft spot for an old-school bidding war. How have you been?	Я знав, ти скажеш своє слово у цій аукціонній війні. Як твої справи?
00:19-00:22	00:19-00:22
I trust my people implicitly. What they say goes.	Я цілком довіряю своїм людям. Покажіть їм усе.
00:23-00:28	00:23-00:28
Certainly. But I'm sure you'd like to see it for yourself. Hold it in your hands, check the build quality.	Звісно. Але я думав, ти хочеш глянути сам. Потримати в руках, перевірити якість.
00:31-00:36	00:31-00:36
Or not. Also fine. Well, if you'd like to, follow me.	Чи ні. Дуже добре. Що ж, друзі, тоді за мною.

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00:39-00:43 You'll have to remove all your metal. Watches, rings, etc.	00:39-00:43 Вам доведеться здати весь метал. Годинник, персні, таке інше.
00:43-00:44 Yeah, of course.	00:43-00:44 Так, звісно.
00:44-00:47 Excuse me for asking... Where might I have seen you before?	00:44-00:47 Вибачте, що питаю… Де я міг вас раніше бачити?
00:48-00:51 I don't know, probably one of my many symposiums.	00:48-00:51 Не знаю, можливо, на якомусь симпозіумі.
00:51-00:52 The book jacket!	00:51-00:52 На обкладинці книги!
00:53-00:55 I have to say, Dr. Michaelakis, I'm a huge fan.	00:53-00:55 Маю сказати, Докторе Міхаелакіс, я ваш шанувальник.
00:56-1:00 Oh, thank you so much. Uh, which book? There have been so many...	00:56-1:00 О, дуже вам дякую. Яка книга? Їх багато…
1:02-1:07 Does Hannes' chippy always talk for you, Doctor? Doctor?	1:02-1:07 Чому Ханнесова повія відповідає за вас? Докторе?
1:10-1:13 Sorry, when you say "chippy," you are referring to Buffy here, yeah?	1:10-1:13 Вибачте, кажучи «повія», ви маєте на увазі саме Баффі, так?
1:13-1:14 Of course.	1:13-1:14 Звісно.
1:16-1:20 Hannes prefers the term "floozy" for all his boy toys.	1:16-1:20 Ханнес любить слово «куртизанка». Називає так своїх хлопчиків.
1:21-1:24 Yeah. He does. That's good.	1:21-1:24 Так. Так і є. Добре.
1:24-1:35 By the way, I got your email, Dr. Michaelakis. You had a query about our ability to maintain quantum coherence at room temperature without the use of dilution,	1:24-1:35 До речі, я отримав ваш e-mail, доктор Міхаелакіс, з проханням пояснити, як нам вдається зберігати квантову когерентність при кімнатній температурі без використання розчинників або за

refrigerators, or error correction. Do you care to elucidate?	вадостійкого кодування. Можна трохи детальніше?
1:35-1:1:39 Right.Yeah. Yes, I did send that email.	1:35-1:1:39 Так, я відправляла цей e-mail.
1:37-1:39 The other day, I saw you.	1:37-1:39 Зовсім нещодавно.
1:40-1:43 I did, I sent it. So what gives?	1:40-1:43 Так, відправляла, тому поясніть.
1:43-1:45 I'm sorry, what gives...	1:43-1:45 Вибачте, пояснити…
1:45-1:47 I think what she's trying to say...	1:45-1:47 Я думаю, вона хоче сказати…
1:46-1:50 Actually, the grown-ups are having a meeting, Buffy. Okay. If you'll hold on to that.	1:46-1:50 Неввічливо перебивати дорослих, Баффі. Не потримаєш це?
1:50-1:51 Yeah, sure, Doctor.	1:50-1:51 Так, звісно, Докторе.
1:51-1:52 Thank you.	1:51-1:52 Дякую.
1:52-1:57 Now, every seventh grader, even the dumb ones, know the second law of thermodynamics.	1:52-1:57 Кожен тринадцятирічний тупий школяр знає другий закон термодинаміки.
1:57-2:00 "All ordered systems tend toward disorder." Disorder!	1:57-2:00 «Кожна система йде від порядку до безпорядку»
2:01-2:05 So I'm going to ask you one more time, sir, what gives?	2:01-2:05 Тому я кажу вам ще один раз, сер, поясніть!
2:11-2:20 Well, it's actually topological quantum order. The emergence of quantum effects on a macroscopic level. So that is, in fact, what gives.	2:11-2:20 Що ж, це топологічний квантовий порядок. Поширення квантових ефектів на мікроскопічному рівні. Тепер сподіваюсь, я пояснив.
2:25-2:26 Thank you.	2:25-2:26 Дякую.
2:33-2:2:41 You know, Buffy is not a bad name	2:33-2:2:41 Знаєш, Баффі – не таке вже й

for you. You know, buff, firm, taut.	погане ім᾽я. Означає сильний, бокатий, моцний.
2:42-2:43 That's good. Did you just find a thesaurus somewhere?	2:42-2:43 Добре, що ти зазирав у словник.
2:43-2:44 Nubile.	2:43-2:44 М᾽язистий.
2:44-2:45 That's good. Thank you. Okay.	2:44-2:45 Чудово, дякую. Супер.
2:46-2:47 There we go.	2:46-2:47 Ось так.
2:58-2:59 Sorry, sorry.	2:58-2:59 Так, вибачте.
3:06-3:08 The stick's metal. How are we going to get it out?	3:06-3:08 Чіп металевий. Як його винести?
3:08-3:10 Yeah. I don't know.	3:08-3:10 Я не знаю.
3:11-3:17 This is the housing. 820 million qubit miles of digi-synaptic resonance.	3:11-3:17 Це корпус. 820 мільйонів кубічних миль цифро-сине-птичного резонансу.
3:22-3:29 But of course, what sets us apart from anything else on the planet is the processor, which we playfully refer to as the Magic Broomstick.	3:22-3:29 Та відрізняє його від усього іншого на планеті процесор, який ми грайливо називаємо Магічною Мітлою.
3:29-3:30 The Broomstick?	3:29-3:30 Мітлою?
3:31-3:37 Has the power to clear the contents of any computing system on the planet and then magically sweep them into your bin.	3:31-3:37 Він здатен захопити контент будь-якої комп'ютерної системи на планеті і магічно змести його у вашу папку.
3:38-3:40 Oh! Broomstick. That's funny.	3:38-3:40 О! Зрозуміла, Мітла.

3:41-3:46	3:41-3:46
Take a look, vet it however you'd like, and tell Hannes we'll be taking bids on Monday.	Дивіться, розглядайте, як хочете, і скажіть Ханнесу, що аукціон у понеділок.
3:49-3:51 Oh, my God. I must be allergic to something in here.	3:49-3:51 О Господи. Здається, у мене алергія на щось тут.
3:52-3:55 What could you possibly be allergic to in here? This room is hermetically sealed.	3:52-3:55 На що тут може бути алергія? Ця кімната герметично закрита.
3:56-3:58 That's it. I'm allergic to hermetic seals.	3:56-3:58 Це воно. У мене алергія на герметизатори.
3:59-4:01 If we could get him away from the computer, please.	3:59-4:01 Заберіть його, будь ласка, від комп'ютера.

Exercise 8. Watch the following video *Why is Africa building a Great Green wall?* and translate it into Ukrainian paying special attention to its subtitles:
https://www.youtube.com/watch?v=4xls7K_xFBQ&list=PLS3XGZxi7cBULz8ArX-oOzUny8Srd5kTJ&index=1

Questions for discussion:
1. What is the purpose of the Great Green Wall in Africa?
2. How many countries will it span?
3. What is the size of the wall?
4. What plants will be used?
5. Does it have any effects?

Project work. **Select a film of any genre, watch it, analyse the SL subtitle text and translate it into Ukrainian, applying necessary translation methods and strategies specified by subtitle standardization.**

VOICE-OVER

<u>Unit 1</u>

<u>**Phonetic drill.**</u> **Read the following words paying attention to their pronunciation:**
Accident /ˈæksɪdənt/, unconscious /ʌnˈkɒnʃəs/, frightening /ˈfraɪtnɪŋ/, vehicle /ˈviːəkl/, advantage /ədˈvɑːntɪdʒ/, thief /θiːf/, debt /det/, universe /ˈjuːnɪvɜːs/, marine /məˈriːn/, iguana /ɪˈɡwɑːnə/, reptiles /ˈreptaɪl/, bamboo /ˌbæmˈbuː/, photosynthesis /ˌfəʊtəʊˈsɪnθəsɪs/, cub /kʌb/, foal /fəʊl/, giraffe /dʒəˈrɑːf/, atmosphere /ˈætməsfɪə(r)/, evaporate /ɪˈvæpəreɪt/, equator /ɪˈkweɪtə(r)/, desert /ˈdezət/, predators /ˈpredətə(r)/, volcano /vɒlˈkeɪnəʊ/, stomach /ˈstʌmək/, metabolism /məˈtæbəlɪzəm/, fungus /ˈfʌŋɡəs/, sloth /sləʊθ/, isolated /ˈaɪsəleɪtɪd/, savanna /səˈvænə/, coast /kəʊst/

Exercise 1. Translate the following scientific terms of the BBC documentary *Earth: One Amazing Day* into Ukrainian. Classify them into the categories:
Space, sun's energy, universe, serval, prey, radar ears, southern vlei rat, marine iguana, reptiles, Galapagos racer snakes, baby iguanas, hatchling, photosynthesis, bamboo, giant panda, cub, a rare animal, atmosphere, evaporate, zebra, foal, ocean, narwhal, sea, land, bear, fur, equator, herd, insects, lions, giraffe, desert, habitat, sperm whales, predators, jet engine, the tropics, three-toed sloth, male, female, penguins, volcano, chick, stomach, racket-tailed hummingbird, starvation, metabolism, bees, mayfly, cheetah, langur, fungus, raccoon

Exercise 2. Suggest the possible ways of translating the following geographical names:
Africa, The Galapagos Islands, isolated group of Pacific islands, African savanna, the Arctic, North America, the coast of Panama, Central America, Antarctica, Ecuador, Tisza River, Hungary, Southwest China, New Zealand, Toronto

Exercise 3. Translate the following sounds of nature into Ukrainian:
Birds squawking, bird chirping, birdsong, wings flapping, birds calling, plants rustling, koala calling, penguin chatter, sting rays boom into water, zebras snorting, swooshing, rustling, whooshing, screeching and mechanical whine sound, insect buzzing, crunching noise, rocks shifting,

ding, intense drumbeat, dramatic music playing, music fades, dramatic music intensifies, animals calling, light twinkling, plants crackling and rustling, insect squeaking, loud crush, panda softly grunting, zebras whinnying, ice rumbling, ice crackling, distance grumbling, bear grumbles, bear growls, playful dance music playing

Exercise 4. Try to read out the following excerpt of the documentary _Earth: One Amazing Day_ script with appropriate intonation. Pay attention to the underlined words:

For as long as humans
have existed on Earth,
we have looked to the heavens in wonder.
Fascinated by the countless stars
in the night sky.
But in all the unimaginable
vastness of space,
we found only one place like this.
It's a small blue planet,
with a rocky moon.
Travelling around a star.
It's just close enough
to be fed by its sun's energy,
but not blasted by its heat.
It spins on its axis,
so that for half a day
its surface basks in light,
then for half it cools in shade.
You might say, it's the lucky planet.
Because its rhythm of light and shade,
turns out to be a vital ingredient,
for life itself.

Exercise 5. Translate the following polylogue from animation movie _Frozen_ into Ukrainian:
KING: Please, help. My daughter!
YOUNG KRISTOFF: Trolls...?
BULDA: Shush. I'm trying to listen. Cuties. I'm gonna keep you.
GRAND PABBIE: Your Majesty. (referring to Elsa) Born with the powers or cursed?
KING: Born. And they're getting stronger

GRAND PABBIE: (about Anna) You are lucky it wasn't her heart. The heart is not so easily changed, but the head can be persuaded.
KING: Do what you must.
GRAND PABBIE: I recommend we remove all magic, even memories of magic to be safe.... But don't worry, I'll leave the fun. She will be okay.
YOUNG ELSA: But she won't remember I have powers?
KING: It's for the best.
PABBIE: Listen to me, Elsa, your power will only grow. There is beauty in your magic.... But also great danger. You must learn to control it. Fear will be your enemy.

Exercise 6. Match the following words with their definitions:
1) <u>Your Majesty</u>
2) <u>Curse</u>
3) <u>Persuade</u>
4) <u>Powers</u>
5) <u>Remove</u>
a) to get rid of something unpleasant, dirty, etc.; to make something disappear;
b) a title of respect used when speaking about or to a king or queen;
c) a word or phrase that has a magic power to make something bad happen;
d) the quality of having great power or force, or of being very effective;
e) to make somebody believe that something is true.

Exercise 7. Find the synonyms for the following words/word combinations:
Your Majesty, Curse, Persuade, Powers, Remove
Convince, swear wear, ability, king or queen, take away

Exercise 8. Fill in the gaps with a suitable word/word combination:
Your Majesty, Curse, Persuade, Powers, Remove
1) This detergent will … even old stains.
2) Things were going so badly - it was as if I'd been … .
3) If she doesn't want to go, nothing you can say will … her.
4) You were acting beyond your … when you agreed to give her a pay rise.
5) I was invited to tea with … the Queen.
Project work. Sign up for free to create engaging, inspiring, and converting videos with Powtoon. Make a 2-minute video on any topic and upload in Moodle.

Unit 2

Phonetic drill. Read the following words paying attention to their pronunciation:
Ballerina/ˌbæləˈriːnə/, focus /ˈfəʊkəs/, dancer /ˈdɑːnsə(r)/, /ˈdænsər/, huge/hjuːdʒ/, accomplishment /əˈkʌmplɪʃmənt/, ballet /ˈbæleɪ/, principal /ˈprɪnsəpl/, injured /ˈɪndʒəd/, exact/ɪɡˈzækt/, studio /ˈstjuːdiəʊ/, exciting /ɪkˈsaɪtɪŋ/, premiere/ˈpremieə(r)/, /prɪˈmɪr/, rehearsal /rɪˈhɜːsl/, schedule/ˈʃedjuːl/, /ˈskedʒuːl/, understudy /ˈʌndəstʌdi/, angle /ˈæŋgl/, perfectionist /pəˈfekʃənɪst/, desire /dɪˈzaɪə(r)/, definite /ˈdefɪnət/, emulate /ˈemjuleɪt/, underprivileged /ˌʌndəˈprɪvəlɪdʒd/, instant /ˈɪnstənt/, belong /bɪˈlɒŋ/, competition /ˌkɒmpəˈtɪʃn/, approach /əˈprəʊtʃ/, camaraderie/ˌkæməˈrɑːdəri/, adolescence /ˌædəˈlesns/

Exercise 1. Translate the following terms connected to ballet dancing into Ukrainian:
Ballerina, dancer, ballet, ballet dancer, premiere, principal woman, ballet company, barre, role, season, rehearsal, casting, part, understudy, competition, dance class, mirror, perform, stage, opera, fouetts, contract, tour, choreographer, ballet expert, prima ballerina, soloist, triumph, the crowd, performance, pointe shoes, career.

Exercise 2. Suggest the possible ways of translating the following proper names into Ukrainian:
The Royal Ballet, the Paris Opera Ballet, the New York City Ballet, New York City, France, the Metropolitan Opera House, Misty Danielle Copeland, Kevin McKenzie, China, Leyla, Brooklyn, Times Square, Sizzler, George Balanchine, the Alabama Country Club, 'Giselle', 'Nutcracker', 'Firebird', Dance Theatre of Harlem, American Ballet Theatre, the New York Hospital, Michele Wiles, Nelson.

Exercise 3. Classify the following words/word combinations into several groups. Translate them into Ukrainian:
A black dancer, race, gender, a black woman, a black principal woman, male or female, the majority, underprivileged communities, the background, experience, to practice, the skinny ideal, body type, African-American woman, artistic director, talent, the executive director, promise, the first black model, diversity, the black ballerinas, the color of ballet, people of color, the color of the skin, pale, the skin of a dancer, white supremacy, racism,

creativity, make judgement, a large chest, muscular, a talented dancer, favourite moment, the legendary ballerina, myriad.

Exercise 4. Try to read out the following excerpt of the documentary *A Ballerina's Tale* script with appropriate intonation. Pay attention to the underlined words:

Four and...
That's good.
It's coming up.
I think that people think
that sometimes I focus too much
on the fact
that I'm a black dancer.
But that's so much of who I am,
and I think it's so much
a part of my story.
Just making it to this level,
I think,
no matter what race you are
or what gender,
is a huge accomplishment.
I don't think that people
realize what a feat it is
being a black woman.
If they were to, you know,
go back and read
that there's never been
a black principal woman
at the Royal Ballet,
at the Paris Opera Ballet,
at the Kirov Ballet,
in the top companies
in the world,
in New York City Ballet
in New York City...
I don't think people
really understand that.
Hi, Steph.
You okay? You good?
Yeah, I'm okay.
- How you doing?

- I'm good.
- You coming tomorrow?
- Yeah.
- Okay.
- Gonna come and watch everyone.
- You good, though?
- Getting better, yeah.
Taking barre?
I did my own barre today, so...
Good.
- Nice to see you.
- You too.
She just got injured.
It sucks.
This is... this is it.
I've been coming here
since I was 16
to these exact studios.
This Paloma Herrera
in the part of Gamzatti
in "La Bayadre,"
and I do this role now,
which is so exciting.

Exercise 5. Read the excerpt of the animation movie *Frozen* script. Translate it into Ukrainian, paying attention to the underlined words:

ANNA (CONT'D)
(frustrated)
Hey!

HANS
I'm so sorry. Are you hurt?

The rider, HANS, sure is handsome and regal.

ANNA
(gentler)
Hey. I-ya, no. No. I'm okay.

HANS
Are you sure?

ANNA
Yeah, I just wasn't looking where I
was going. But I'm okay.

He hops down from his horse and steps into the boat.

ANNA (CONT'D)
I`m great, actually.

HANS
Oh, thank goodness.

He offers her a hand and their eyes meet. Chemistry. He helps her to her feet.

HANS (CONT'D)
(bowing)
Prince Hans of the Southern Isles.

ANNA
(curtseying)
Princess Anna of Arendelle.

HANS
Princess...? My Lady.

*He drops to his knees, head bowed. The horse bows too, curling his hoof up
and out of the boat.*
The boat tips. Hans tumbles on top of Anna. Awkward.

ANNA
Hi...again.

The horse slams his foot back into the boat to stabilize it.
Anna and Hans tumble the other way. Anna lands on top of him.

HANS
Oh boy.

ANNA
Ha. This is <u>awkward.</u> Not you're awkward, but just because we're--
I'm awkward. You're <u>gorgeous.</u>
(did she just say that?)
Wait, what?

Hans quickly gets to his feet and helps Anna up again.

HANS
I'd like to formally <u>apologize</u> for hitting the Princess of Arendelle with my
horse...and for every moment after.

ANNA
No. No-no. It's fine. I'm not THAT
Princess. I mean, if you'd hit my sister Elsa, that would be-- yeash!
Cuz, you know...
(patting the horse)
Hello.

(MORE)

ANNA (CONT'D)
(to Hans)
But, lucky you, it's-it's just me.

HANS
Just you?

*Hans smiles, amused. She smiles back. The bells RING. She doesn't notice at
first; she's too busy drinking in Hans's handsomeness.*

ANNA
...The bells. <u>The coronation</u>. I-I-I
better go. I have to...I better go.

She hurries off, stops, turns back. Gives Hans a little wave.

ANNA (CONT'D)
Bye!
*As she rushes off again, Hans waves back. The horse waves too, once again
taking his hoof out of the boat.*

HANS
Oh no.

The boat falls, with Hans in it. SPLASH! It lands upside down in the water. Hans raises it up off of him, gasping for air.

Exercise 6. Match the following words with their definitions:
1) **Thank goodness**
2) **Awkward**
3) **Gorgeous**
4) **Apologize**
5) **Coronation**

a) a ceremony at which a crown (= an object in the shape of a circle, usually made of gold and precious stones) is formally placed on the head of a new king or queen and they officially become king or queen;
b) making you feel embarrassed;
c) to say that you are sorry for doing something wrong or causing a problem;
d) *(informal)* very beautiful and attractive; giving great pleasure;
e) something you say when you are happy because something bad did not happen.

Exercise 7. Find the synonyms for the following words/word combinations:
Thank goodness, awkward, gorgeous, apologize, coronation
Inconvenient, Thank heavens, be sorry for something, become king or queen, lovely

Exercise 8. Fill in the gaps with a suitable word/word combination:
Thank goodness, awkward, gorgeous, apologize, coronation
1) The bride looked … .
2) He was present at the … of Queen Victoria.
3) He wanted to publicly … to his victims.
4) I felt … because they obviously wanted to be alone.
5) '… for that!'she said with a sigh of relief.

Project work. Sign up for free to create engaging, inspiring, and converting videos with Vimeo. Make a 2-minute video on any topic and upload in Moodle.

DUBBING

Unit 1

Phonetic drill: Practice pronunciation of the following tongue-twisters:
Peter Piper picked a peck of pickled peppers.
How many pickled peppers did Peter Piper pick?

Give papa a cup of proper coffee in a copper coffee cup.
Which witch switched the Swiss wristwatches?

Кричав Архип, Архип охрип,
Не треба Архипу кричати до хрипу.

Дзижчить над житом жвавий жук,
Бо жовтий він вдягнув кожух.

А дідусь Опанас
Нам купив ананас.
Тож приходьте до нас –
Почастуємо вас.

Exercise 1. Repeat the following rows of numbers:
1) 123, 57, 29, 35, 90
2) 34, 79, 81, 46, 101
3) 25, 12, 38, 53, 146
4) 28, 33, 42, 66, 99
5) 30, 40, 50, 60, 70
6) 101, 246, 385, 416, 777
7) 24, 42, 65, 56, 37
8) 89, 98, 13, 31, 41
9) 164, 283, 375, 476, 836
10) 11, 26, 36, 48, 59

Exercise 2. Repeat the following dates:
24.08.1991, 12.10.1492, 17.01.1895, 26.04.1986, 16.11.1979, 04.02.1995, 25.03.1999, 11.09.2001, 25.06.2006, 12.12.2012, 13.04.2015, 01.04.2023

Exercise 3. Repeat the following rows of the words (nouns, verbs, adjectives), then translate them into Ukrainian:
1) bag, briefcase, chalk, file, rubber
2) disagree, disappear, dishonest, dislike, disrespect
3) comfortable, famous, helpful, musical, sunny
4) dining room, film star, income tax, writing paper, washing machine
5) brand-new, easy-going, good-looking, well-known, well-off
6) go up, find out, look after, stand up, put out
7) bless you, cheers, good luck, hello, sorry
8) camel, gorilla, monkey, lion, tiger
9) ant, bee, butterfly, fly, spider
10) American, Chinese, Dutch, German, Swiss

Exercise 4. Watch the following trailers of the movie *Green Book* and compare them. Be ready to discuss translation methods used:
https://www.youtube.com/watch?v=QkZxoko_HC0
https://www.youtube.com/watch?v=bIo0mkBAFEA
Based on the storyline to the mentioned movie, suggest your own variant of translation:
In 1962, tough bouncer Frank "Tony Lip" Vallelonga searches for work while his nightclub is closed for renovations. The most promising offer turns out to be the driver for African-American classical pianist Don Shirley for a concert tour into the Deep South states. Although hardly enthused at working for a Black man, Tony accepts the job and they begin their trek armed with "The Negro Motorist Green Book," a guide for safe travel through America's racial segregation. The snobbishly erudite pianist and the crudely practical bouncer can barely get along with their clashing attitudes to life and ideals. However, as the disparate pair witness and endure America's appalling injustices on the road, they find a newfound respect for each other's talents and start to face them together. In doing so, they nurture an understanding and a friendship that would change both their lives.

Exercise 5. Act out a scene from the animation movie *Puss in Boots*. Be ready to translate it into Ukrainian:
Puss in Boots: [voice over] Through the years I have been known by many names: Diablo Gato, The Furry Lover, Chupa Cabra, Frisky Two Times and then The Gingerhead man. But to most, I am Puss in Boots, outlaw! [we see female cat lying on a pillow when we see Puss grabbing his hat]
Puss in Boots: I will never forget you, Margarita. [the cat wakes and scowls and hearing the name] I mean, Rosa. Uh...sorry. I think maybe I should go.
???: You can't run forever, Puss in Boots!

Puss in Boots: What can I say? I was a bad kitty. Just a fugitive from the law, forever running. Searching for a way to clear my name. And I would get that chance on this one fateful night. [Puss walks into a bar and has he walks up to the bar the bar patrons make fun of him]

???: Here, kitty, kitty!

Bar Patron: Raoul, look what the cat dragged in. Oh, wait! That is the cat! [the bar patrons all laugh, Puss gets to bar and climbs onto the bar stool]

Puss in Boots: One leche, please. [he gives the skull ring he'd stolen earlier to the bartender as payment]

Bartender: What are you doing here, Senor? Did you lose your ball of yarn? [the bartender and the patrons laugh, Puss does a fake laugh]

Puss in Boots: So funny.

Bartender: One leche coming up. [one of the patrons pull Puss's stool out from under him and the others laugh, suddenly Puss throws his sword at his bounty sign]

Puss in Boots: I am not looking for trouble. I am but a humble gato in search of his next meal. Perhaps you gentlemen can let me find a simple score.

Moustache Man: The only thing you'll find tonight is trouble, Puss in Boots. [he holds up Puss's bounty poster] Well perhaps if one of us were to tell the law that you're in town, we could split the reward. [a man come up behind Puss him with a knife but Puss has him at sword-point, managing to cut part of two other patrons' beards off]

Puss in Boots: You made the cat angry. You do not want to make the cat angry! [as Puss is still holding one of the men in the bar at sword-point]

Bartender: The church of St. Michael has just put up a golden statue of the Virgin of Guadalupe.

Puss in Boots: I do not steal from churches.

Bar Patron: Well, the boys orphanage has been donated silver candlesticks, they would look very lovely in your home.

Puss in Boots: I do not steal from orphans.

Bar Thief: Uh...what about Jack and Jill?

Luis: Shh! Are you crazy?

Puss in Boots: The what?

Moustache Man: The murderous outlaws, Jack and Jill, have gotten their hands on magic beans.

Puss in Boots: Do not joke with me about magic beans! I searched half my life for them. They do not exist.

Luis: No, cat. We have seen them. [Moustache Man shows Puss the magic beans tattooed on his arm]

Moustache Man: These are the beans of legends.

Puss in Boots: Oh!

Luis: Grows the vine to the land of giants. [Moustache Man opens his shirt to reveal castle in the sky tattooed on his chest] And the golden goose.
Puss in Boots: The golden goose!
Moustache Man: One of her eggs could set you up for life.
Luis: All nine of them. Show him the golden eggs. [Moustache Man gets up and unzips his trousers]
Puss in Boots: No! Please uh...you have uh...shown enough.
Luis: Only a cat with a death wish would steal the beans from Jack and Jill.
Puss in Boots: The only wish I have is to repay an old debt, and this is my chance. Now... [he draws his sword] Where to I find this Jack and Jill?

Exercise 6. Watch the following trailer of the animation movie *Peter Rabbit*.
https://www.youtube.com/watch?v=7Pa_Weidt08

Paying attention to its storyline, make up a completely new story. Replace the original dialogues with new narratives that fit the actions being shown on the screen.
Storyline: Based on the books by Beatrix Potter: Peter Rabbit his three sisters: Flopsy Mopsy and Cotton Tail and their cousin Benjamin enjoy their days harassing Mr McGregor in his vegetable garden. Until one day he dies and no one can stop them roaming across his house and lands for a full day or so. However, when one of Mr McGregor's relatives inherits the house and goes to check it out, he finds much more than he bargained for. What ensues, is a battle of wills between the new Mr McGregor and the rabbits. But when he starts to fall in love with Bea a real lover of all nature, his feelings towards them begin to change. But is it too late?

Exercise 7. Make your own commentary track for a suggested video. Describe what is happening or offer your critique:
https://www.youtube.com/watch?v=JKJ6F0dMvVM

Questions for discussion:
   1. What is advertisement used for?
   2. What are the types of advertisements?

From the list of goods to be advertised choose any one and make up an advertisement on it (TV ad or printed ad).

ITEMS TO BE ADVERTISED:
Language courses
Translation services
Electric appliances
Pay attention to the structure of advertisements and persuasive techniques used in them. For more details see: https://literacyideas.com/how-to-write-advertisements/

P.S. Mind that you are selling these goods! Do your best in describing the goods and services the best way! Try to be unique

Exercise 8. Watch the following trailer of the movie *Morbius*. Rewrite the original dialogue in simpler terms or just in a new style:
 https://www.youtube.com/watch?v=THjDv_26xQQ

Project work. Study the suggested list of dubbing software. Choose a movie trailer which has no translation yet and provide dubbing.

The Ultimate List of Dubbing Software:

1. **Adobe audition CC**
It is at the top of the list when it comes to the dubbing software in the market. This will skyrocket our learning curve when it comes to audio post production. It aids you to do everything from edit an audio clip to the sound effects, paired with a simple and intuitive UI that's easy to understand and get the hang of. It costs $239.88 for a one year subscription pack but the new users have this option that they can use it for a period of time that is its trial version until they feel like purchasing it. You would not regret spending your money on it.
2. **Wave pad**
After adobe audition CC it is the second best option for dubbing an audio. Wavepad is great and convenient audio editing software that is being used for audio dubbing. You can use this application to record audio, you can also import audio formats, including wav, ogg, mp3, etc. the UI in this software is very minimal and simplistic to use and grasp adobe but also at the same time the application is very less detailed and multipurpose based that audition CC. This application provides you amazing tools like noise reduction to equalize other audio effects. Also you get this luxury that you don't have to pay the first month fee.

3. **Magix music maker**

This is the software which seems like to be made 'for the people' as it is very user friendly. It has an interface which is visually appealing and also convenient to navigate. It is the top choice among audio engineers. It is very convenient to dub and edit audio and just because it's intuitive and simple doesn't mean that it lacks powerful tools. Although it is not free, it is completely worth it to spend money on this industry standard software that never fails to do a job.

4. **Free audio dub**

As the name, so the work. This is a simple and effective tool that can be used for audio dubbing. It doesn't have graphics but it offers useful editing tools. It is going to do all the basics which you expect from an audio dubbing software. And obviously the best part is it is free.

5. **Audacity**

Audacity is another free audio dubbing tool which is highly rated by both amateurs and professionals alike. This interface is very plain, but simple to use. But what it lacks is aesthetics, it makes up for in functionality. For a programme that is free of charge, audacity is very impressive, its audio editing programme offers many features which are the ability to manage multiple recording tracks, manage voice levels, record from microphone and import options, envelope tools and other edit tools. With so many features and tools, it stands at the top list of best dubbing software.

6. **N-track**

N-track is another recording application which is very popular, especially among the industry-level audio engineers. Although this program is primarily built for recording purposes, it can also be used for audio dubbing needs. This software is available on windows as well as apple systems, making it available for a much larger network of people. It has two versions, one is a cheaper, more limited version, another is a fully equipped professional version meant to satisfy every need.

7. **Reaper**

It is one of the best digital audio workstations that anyone can get in the market. It has been around since ages and does everything from audio dubbing to audio recording and post production as well. This software is very easy to use, and an application that has its quality whether you are an amateur or professional.

8. **FL studio**

The industry standard for music producers, music creators, and audio engineers are alike. This studio has so many applications and uses and will satisfy your each and every need. FL studio does various jobs like dub audio and sync it to your video, as well as create and record audio. This studio

comes with a very simple and unique user-friendly user interface, with simple guides and inbuilt tutorials which can guide the user into learning their way quicker around.

9. **Kinemaster**

It is a mobile app which is capable of chopping the audio and replacing it with other audio, as well as syncing the audio to the desired video. It is the only mobile app in this list, kinemaster does the job done for the most basic needs.

10. **Free audio editor**

At the end of this very list, we have the free audio editor. Record sounds travel through sound cards, coming from mic or played by devices. It comes with easy to use software that is highly intuitive and user friendly for people with no other experience using software beforehand. It is also capable of dubbing audio smoothly and also syncs it to your desired needs. And what is best about it is, it is completely free!

Unit 2

Phonetic drill: Practice pronunciation of the following tongue-twisters:

How much wood would a woodchuck chuck if a woodchuck could chuck wood?

Seventy-seven benevolent elephants

She sells seashells by the seashore

Обережний хитрий лис
До нори вечерю ніс

Павло і Пилипко поливали липки.
Виросли липки у Павла і Пилипка

Ґава ґаву запитала:
- Ти на ґанок не літала?
- Не літала я на ґанок,
То й проґавила сніданок.

Exercise 1. Repeat the following rows of numbers:
1) 1, 17, 32, 45, 123
2) 3, 19, 27, 55, 101

3) 2, 12, 39, 66, 245
4) 4, 11, 25, 47, 88
5) 13, 24, 63, 76, 115
6) 27, 37, 47, 57, 127
7) 10, 20, 30, 40, 80
8) 12, 22, 42, 62, 82
9) 50, 150, 250, 350, 450
10) 111, 101, 222, 333, 444

Exercise 2. Repeat the following dates:
16.01.1392, 23.04.1516, 01.02.1616, 03.05.1715, 17.08.1834, 12.10.1965, 08.03.1974, 18.06.1981, 30.07.1997, 09.09.2009, 05.11.2011, 12.12.2012

Exercise 3. Repeat the following rows of the words (nouns, verbs, adjectives etc.), then translate them into Ukrainian:
1) along, past, round, next to, opposite
2) sometimes, quite often, occasionally, hardly ever, never
3) drought, earthquake, flood, hurricane, volcanic eruption
4) branches, grass, leaves, plants, tree
5) arm, cheek, chin, hips, lips
6) attractive, beautiful, handsome, good-looking, pretty
7) blonde, curly, fair, straight, wavy
8) cheerful, generous, honest, friendly, kind
9) anger, embarrassment, fear, jealousy, love
10) clap, knock, press, point, punch

Exercise 4. Watch the following trailers of the *Paddington is back* movie and compare them. Be ready to discuss translation methods used:
https://www.youtube.com/watch?v=52x5HJ9H8DM
https://www.youtube.com/watch?v=SBavLuVCp_I
Based on the storyline to the mentioned movie, suggest your own variant of translation:
Paddington is happily settled with the Brown family in Windsor Gardens, where he has become a popular member of the community, spreading joy and marmalade wherever he goes. While searching for the perfect present for his beloved Aunt Lucy's 100th birthday, Paddington spots a unique pop-up book in Mr. Gruber's antique shop, and performs a series of odd jobs to buy it. But the book is stolen, and it's up to Paddington and the Browns to unmask the thief.

Exercise 5. Act out a scene from the animation movie *Puss in Boots*. Be ready to translate it into Ukrainian:

Receptionist: Sorry, we have no rooms.

Jack: Well, I think one just opened up. We'd like a complementary continental breakfast.

Jill: And don't even think about skipping on them baby muffins.

Receptionist: We don't have any baby muffins.

Jack: You know, Jill, I've been thinking.

Jill: Uuhh! Get it out.

Jack: I um...once we're done with this magic bean business and got ourselves all them beautiful golden eggs.

Jill: Mmhmm. Go on.

Jack: Why don't we cut down on some of the hijackin' and murderin'. I mean it's fun and all, but uh...I wanna a baby.

Jill: A baby what, Jack?

Jack: A baby us, Jill. We'll raise it wild, like a squirrel or somethin'.

Puss in Boots: Holy friojes! They do exist!

Jill: Ever since you fell down that hill and broke your crown, you have been talking crazy.

Puss in Boots: [to the masked cat who has cost Puss getting his hands on the magic beans] Those magic beans were my score. You just caused me a chance of getting the golden eggs, mi amigo. Put up your paws up. [to the masked cat after they end up in a "dance to the death" fight] Fear me, if you dare! [when Puss hits the masked cat, the cat takes off its mask to revealing a female cat]

Kitty Softpaws: You hit me in the head with a guitar?!

Puss in Boots: You uh...uh...you are a woman? Woh!

Kitty Softpaws: Amateur! [Kitty walks off into a dark alley and Puss follows Kitty]

Puss in Boots: Wow! Senorita, wait! Let me buy you some leche! I am a lover not a...fighter. [as Puss is looking for Kitty in the dark alley] Hello? You are hiding from me? I like to play the games too. I sense in you a kindred spirit. A... [he takes sniff of the air] I smell something familiar, something dangerous, something breakfasty. [Puss hears a voice from behind him]

Humpty Dumpty: It's been a long time, brother. [suddenly Humpty Dumpty rolls in from behind and Puss turns and draws his sword on him]

Puss in Boots: Humpty Alexander Dumpty. How dare you show your face to me!

Humpty Dumpty: I know you're angry, you have every right. But it is good to see you, Puss. [as he walks closer Puss pushes his sword in Humpty's face] Are those new boots?

Puss in Boots: No! They are the same boots I wore when you betrayed me.

Exercise 6. Watch the following trailer of the animation movie *Hotel Transylvania*:
https://www.youtube.com/watch?v=q4RK3jY7AVk
Paying attention to its storyline, make up a completely new story. Replace the original dialogues with new narratives that fit the actions being shown on the screen.
Storyline: In 1895, Dracula builds a resort in Transylvania, hidden from the humans, to raise his beloved daughter Mavis in a safe environment. In the present, the place is the Hotel Transylvania, where monsters bring their families to vacation far from the frightening humans. Dracula invites his friends - Frankenstein and his wife Eunice; Wayne and Wanda, the werewolves; Griffin, the invisible man; Murray, the mummy; Bigfoot, among others - to celebrate the 118th birthday of Mavis. When the party is ready to start, the 21-year-old Jonathan is walking through the forest and stumbles upon the hotel. Dracula sees Jonathan and disguises him as a monster to hide Jonathan from the guests. But Mavis also sees Jonathan and Dracula forces him to pose as a monster. Soon Mavis believes that Jonathan is the "zing" of her life despite the advice of her father about humans.

Exercise 7. Make your own commentary track for a suggested video. Describe what is happening or offer your critique:
https://www.youtube.com/watch?v=ORfCVHCw39w

Questions for discussion:
  1. What is the structure of an advertisement?
  2. What persuasive techniques are used in advertisements?

From the list of goods to be advertised choose any one and make up an advertisement on it (TV ad or printed ad) (for more details see Unit 1).

Exercise 8. Watch the following trailer of the movie *James Bond 007: No time to Die*. Rewrite the original dialogue in simpler terms or just in a new style:
https://www.youtube.com/watch?v=BIhNsAtPbPI

Project work. Study the suggested list of dubbing software (see Unit 1). Choose a movie trailer which has no translation yet and provide dubbing.

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APPENDIX 1

DOCUMENTARY SUBTITLING

THIS TEMPORAL WORLD

00:09:07 --> 00:10:07
1 - I honestly like
- Чесно кажучи

00:10:07 --> 00:14:18
2 part of me really was indispley because
I'm like: "Okay
частина мене дійсно була незадоволена,
тому що я такий: «Окей,

00:14:25 --> 00:16:19
3 why would law enforcement be watching me?
чому поліція стежить за мною?

00:16:20 --> 00:18:04
4 I'm not doing anything wrong."
Я не роблю нічого поганого».

00:18:10 --> 00:20:01
5 I knew that something wasn't right.
Я знав, що щось не так.

00:20:01 --> 00:22:09
6 If I was driving away from work or whatever,
Якщо я їхав з роботи або ще звідкись,

00:22:12 --> 00:25:12
7 there was always car or cars following me,
за мною завжди їхала машина або декілька,

00:25:13 --> 00:26:29
8 and it just felt weird.
це просто було дивно

00:27:20   --> 00:28:12
9 A matter of fact,
Насправді

00:28:13   --> 00:28:27
10 the fun fact
найцікавіше,

00:28:28   --> 00:31:12
11 when I first time I seen that um..
що коли я вперше це побачив, емм..

00:31:17   --> 00:33:10
12 I actually called the police on one of them
Я навіть викликав поліцію на одну з машин,

00:33:11   --> 00:33:26
13 and I told him:
і сказав у слухавку:

00:33:27   --> 00:35:19
14 "Hey there's this weird guy taking pictures of me
«Слухай, тут якийсь дивний хлопець фотографує мене,

00:35:20   --> 00:36:16
15 what's going on?"
що сталося?»

00:36:23 -->00:38:02
16 The cop, they came,
Копи, вони під'їхали,

00:38:03 00:38:21
17 they pulled up.
І зупинились.

00:38:22 --> 00:39:03
18 They pulled.
Ті теж зупинились.

00:39:04 --> 00:40:01
19 They pulled them up,
Вони попросили вийти їх з машини,

00:40:02 --> 00:41:08
20 they had their lights on,
увімкнули мигалки

00:41:09   -->   00:42:17
21 they were talking to them
і розмовляли з ними.

00:42:22   -->   00:44:22
22 and um he came up to me,
Потім, емм, коп підійшов до мене

00:44:23 --> 00:45:08
23 he's like: "Oh, no,
і такий типу: «Друже,

00:45:09   --> 00:46:25
24 he's just taking pictures of the signs,
вони просто фотографують рекламні банери,

00:46:26   -->   00:48:04
25 you know, they're doing advertisement."
ну знаєш, займаються рекламою».

00:48:04 -->00:49:20
26 but that's when I realized
І тоді я зрозумів,

00:49:21 -->00:51:00
27 he actually showed him the badge
 що насправді йому показали значок

00:51:01 --> 00:52:23
28 and let him know what was going on, you know..
і дали зрозуміти, що відбувається, розумієш..

00:52:24 --> 00:54:11
29 So the cop even tried to downplay it
Так що коп навіть намагався применшити це,

00:54:12 --> 00:56:06
30 like "hey it's just a guy taking pictures of a sign,
типу, «він просто фотографує банери,

00:56:07 --> 00:57:13
31 you know don't worry about it."
не варто через це хвилюватись».

01:01:26 --> 01:05:06
Тимчасовий світ

01:05:29 --> 01:08:24
Фільм Гаррета Гаркавіка про Халіла Абу-Райяна

01:08:28 --> 01:11:21
Частина 1:
Коли я натиснув кнопку «запис»

01:18:14 --> 01:19:07
32 – All right, story time.
- Гаразд, час для історії.

01:19:07 -->01:20:03
33 My first day of prison.
Мій перший день у в'язниці.

 01:20:04 --> 01:21:20
34 Listen, if anybody has been to prison
Слухайте, якщо хтось був у в'язниці

01:21:21 --> 01:23:02
35 and they tell you they were not nervous,
і каже, що не нервував,

01:23:03 --> 01:24:17
36 they were absolutely lying.
то він 100% бреше.

01:25:05 -->01:27:00
37 Reason being is because you have no idea
Причина в тому, що ви не уявляєте,

01:27:01--> 01:29:13
38 what the expectation is when you walk into the prison.
що на вас чекає, коли потрапляєте до в'язниці.

01:29:14 --> 01:31:20
39 So when I went to federal prison at Terre Haute, Indiana,
Тож коли я потрапив до федеральної в'язниці
в Терре-Хот, штат Індіана,

01:31:21--> 01:33:15
40 we were actually locked down for a few days
нас фактично зачинили на кілька днів

01:33:16 --> 01:34:19
41 because of an incident.
через інцидент.

01:35:06 --> 01:36:14
42 So when I got to the cell unit,
Тож коли я потрапив до камерного блоку,

01:36:15 --> 01:38:17
43 you can see trash and things like that everywhere,
тут можна було побачити сміття і подібне скрізь,

01:38:19 -->01:40:17
44 because they were locked down for a few days.
тому що вони були зачинені кілька днів.

01:41:06 --> 01:41:29
45 Now, I am Muslim.
Тож, я мусульманин.

01:42:00 --> 01:43:05
46 At the federal prison I was at,
У федеральній в'язниці, де я був

01:43:06 --> 01:46:06
47 it was separated by race and geographical location.
все поділено за расою та тим, звідки ти.

01:46:21 --> 01:47:28
48 when they put me in that cell.
Коли мене посадили в камеру,

01:47:29 --> 01:49:07
49 it was actually a white cell
а це була камера «білих»,

01:49:08 --> 01:50:05
50 which is a no go,
це було неприйнятно.

01:50:05 --> 01:51:01
51 me as a Muslim
Я мусульманин

01:51:02 --> 01:52:23
52 cannot cell with a white guy.
і я не можу жити з білим хлопцем.

01:53:22 --> 01:54:18
53 So he basically told me:
Ну він просто спитав:

01:54:19 --> 01:55:06
54 "What are you?
«Як ти?

01:55:07 --> 01:55:29
55 What time you're on?"
Коли закінчується твій термін?»

01:56:00 --> 01:56:15
56 I basically told:
Я відповів:

01:56:16 --> 01:57:03
57 "Hey, I'm Muslim,
«Слухай, я мусульманин,

01:57:04 --> 01:58:06
58 I'm rolling with the Muslim."
я товаришую з мусульманами».

01:58:07 --> 01:58:29
59 You say: "Hey, man look
Він каже: «Слухай, чувак,

01:59:00 --> 01:59:27
60 no disrespect,
не ображайся,

02:00:00 --> 02:01:20
61 that's just how the prison operates,
але так працює в'язниця,

02:01:21 --> 02:03:26
62 we cannot I cannot have you in my cell."
я не можу жити з тобою в одній камері».

02:04:16 --> 02:06:03
63 So him and I basically talked to lieutenant
Тож ми поговорили з лейтенантом

02:06:04 --> 02:07:02
64 and the counselor there.
і радником.

02:07:03 --> 02:09:04
65 they able to find me to a different cell,
Вони змогли знайти мені іншу камеру,

02:09:05 --> 02:10:05
66 a Muslim cell.
 мусульманську камеру.

02:10:15 --> 02:13:00
67 I got out of prison December 2019,
Я вийшов з в'язниці у грудні 2019 року,

02:13:01 --> 02:14:14
68 had to check into a Halfway House,
мав оселитися в реабілітаційному центрі,

02:14:15 --> 02:17:05
69 but I got a custody June of 2020.
але у червні 2020 мене взяли під варту.

02:17:24 --> 02:19:10
70 - And so that's obviously like
- То виходить, що це було

02:19:11 --> 02:21:01
71 right before the pandemic started?
якраз перед початком пандемії?

02:21:23 --> 02:23:23
72 - Just about right before it was.
- Якраз перед тим, як вона почалася.

02:23:24 --> 02:25:10
73 Yeah, pretty much starting, yeah.
Так, майже перед самим початком.

02:28:00 --> 02:29:04
74 I joined TikTok.
Я приєднався до TikTok.

02:29:06 --> 02:31:21
75 I believe about 4 or 5 months after
Я думав, що після 4 чи 5 місяців

02:31:22 --> 02:34:18
76 I was officially off federal custody.
я офіційно вийшов з-під федеральної опіки.

02:35:15 --> 02:36:00
77 I don't know if
Не знаю, можливо,

02:36:01 --> 02:37:19
78 just maybe because I just got out of prison
це тому що я щойно вийшов із в'язниці,

02:37:20 --> 02:40:27
79 but how weird is it to walk into a bank with a mask on.
але це так дивно – заходити в банк у масці.

02:40:28 --> 02:42:10
80 I'm about to walk in there right now.
Я зараз туди зайду.

02:42:11 --> 02:43:24
81 "What the fuck man"
«Якого біса, чувак»

02:44:08 --> 02:44:21
82 You know honestly
Чесно кажучи,

02:44:22 --> 02:46:15
83 I really did feel like it was like a kids app.
я реально думав, що це якийсь додаток для дітей.

02:46:16 --> 02:48:13
84 I was hearing about TikTok when I came out,
 Я чув про TikTok, коли вийшов на волю,

02:48:14--> 02:50:16
85 but when I seen it I was completely wrong.
але коли побачив його, то зрозумів, що помилявся.

02:50:21--> 02:52:15
86 I was scrolling through and I had seen people
Я гортав стрічку і бачив, що люди

02:52:16 --> 02:54:18
87 making videos about them doing their time in prison.
постять відео про життя у в'язниці.

02:54:19 --> 02:55:14
88 I said: "Hey, you know, what
Я подумав: «А знаєте,

02:55:15 --> 02:56:28
89 I might give it a try as well."
я теж міг би спробувати».

02:59:20 --> 03:00:19
90 I was going through basically
Я проживав

03:00:20--> 03:02:07
91 a real tough time with depression.
дуже важкий період депресії.

03:02:21 --> 03:04:05
92 I started to post a video on TikTok,
Почав публікувати відео у TikTok,

03:04:06 --> 03:05:07
93 where you can use a sound,
де можна використовувати звук,

03:05:08 --> 03:07:06
94 you can post random pictures and videos.
публікувати якісь фото та відео.

03:07:12 --> 03:09:03
95 I put videos of my mug shot,
Я запостив відео з фото, де я під арештом,

03:09:07 --> 03:10:00
96 me in court,
де я у суді,

03:10:03 --> 03:11:21
97 and then me transitioning back to society,
згодом як повертаюся до суспільства,

03:11:22--> 03:13:26
98 about being with family and things like that.
як я з родиною і таке інше.

03:13:27--> 03:15:19
99 And then it just absolutely blew up.
А потім це просто вистрелило.

03:15:25--> 03:16:21
100 And i said: "Hey, man
І я подумав: «Хей, чувак,

03:16:13--> 03:17:12
101 this actually works."
а це таки працює».

03:17:18--> 03:19:25
102 Some people do time and never talk about it
Деякі люди сидять у в'язниці і ніколи не говорять про це,

03:19:26--> 03:21:20
103 but for me when i clicked that record button
але для мене, коли я натиснув кнопку запису,

03:21:21--> 03:24:06
104 and i posted a video about my time in prison…
а потім виклав відео про своє перебування у в'язниці…

03:24:09--> 03:25:14
105 Talking about it was actually
Розмови про це, насправді,

03:25:25--> 03:27:13
106 making me feel better about my situation.
допомогли мені відчути себе краще в моїй ситуації.

03:29:12--> 03:31:02
107 That one reached about a half a million
Приблизно півмільйона переглядів набрало

03:31:03--> 03:32:01
108 my first video.
моє перше відео.

03:33:15--> 03:36:21
109 "Can you listen to music in prison?" – The answer is "yes".
«Чи можна слухати музику у в'язниці?» - Відповідь «так».

03:36:22--> 03:38:21
110 "Can you wear hats in prison?" – Yes.
«Чи можна носити головні убори?» - Так.

03:38:22--> 03:41:07
111 "Can you eat chips in prison?" – Absolutely.
«Чи можна їсти чіпси у в'язниці?» - Звичайно.

03:41:08--> 03:44:10
112 "Did we have clean water in prison?" – The answer is "no".
«Чи була у нас чиста вода?» - Відповідь «ні».

03: 44: 11--> 03: 47: 00
113 "What was prison like one word?" – Pain.
«Бути у в'язниці одним словом?» - Біль.

03: 49: 02--> 03: 50: 16
114 So do i feel like my religion
Чи думаю я, що моє віросповідання

03:50: 17--> 03: 52: 09
115 played a part into my sentencing?
вплинуло на мій вирок?

03: 52: 10--> 03: 53: 06
116 Yes, absolutely.
Так, однозначно.

03: 53: 07-->03: 54: 29
117 I really wholeheartedly believe that
Я абсолютно впевнений в тому,

03: 55: 00-->03: 56: 21
118 there are some racism and prejudice
що існують расизм і упередження

03: 56: 22--> 03: 58: 14
119 in our criminal justice system.
в нашій системі кримінального правосуддя.

03: 58: 18-->04: 00: 24
120 When you go to purchase a firearm you fill out a form
Коли йдеш купувати вогнепальну зброю, заповнюєш анкету.

04: 00: 25-->04: 02: 06
121 and on that form I lied
І в цій формі я збрехав,

04: 02: 07-->04: 04: 09
122 saying that I was not using drugs
вказавши, що не вживаю наркотиків,

04: 04: 10 --> 04: 06: 15
123 when actuality I was using drugs.
хоча насправді вживав.

04: 06: 27 -->04: 10: 13
124 – And was your sentencing unusual?
- Yes,
- Чи був ваш вирок незвичайним?
- Так,

 04: 10: 14-->04: 13: 22
125 it went about forty months over the actual guidelines.
він був на 40 місяців більшим, ніж передбачено законом.

 04: 13: 23--> 04: 15: 12
126 I was supposed to get ten or fifteen months
Я мав отримати 10 чи 15 місяців,

04: 15: 13--> 04: 17: 02
127 that's anybody with a gun case.
як і всі з такою справою.

04: 18: 13--> 04: 21: 21
Халіл Абу-Райян провів 60 місяців у в'язниці.

04: 22: 13--> 04: 24: 21
Державні звинувачення у зброї підвищили до федеральних.

04: 25: 13--> 04: 31: 06
Він був звинувачений у причетності до ІДІЛ,
але ніколи – у тероризмі.

04: 35: 16--> 04: 38: 14
128 So I grew up in a Middle Eastern household.
Я виріс у близькосхідній родині.

04: 39: 12--> 04: 41: 01
129 My parents split up about
Мої батьки розлучились, приблизно,

04: 41: 13 --> 04: 43: 09
130 when I was three or four years old.
коли мені було 3 чи 4 роки.

04: 43: 18 -->04: 47: 12
131 Primarily I was raised by my dad's side of the family.
Мене виховувала батькова сторона родини.

04: 47: 14-->04: 49: 27
132 so but other than that I mean it was like pretty much,
Однак вони були дуже

04: 50: 07 -->04: 52: 18
133 you know, they caring and loving.
турботливими і люблячими.

04: 55: 03-->04: 58: 01
134 Dearborn is predominantly in arab city
Дірборн - це переважно арабське місто,

04: 58: 02--> 05: 00: 23
135 so it's kind of like a little Middle East within,
тож воно ніби маленький Близький Схід всередині

05: 01: 06 -05: 02: 20
136 you know, America.
Америки.

05: 05: 02--> 05: 05: 26
137 When you live kind of like
Коли ти живеш у сім'ї,

05: 05: 27 --> 05: 07 :10
138 in the Middle Eastern kind of a household,
схожій на близькосхідну,

05: 07: 11--> 05: 10: 03
139 they try to like shelter you as much as possible.
вони намагаються з усіх сил допомогти тобі.

05: 17: 02--> 05: 19: 01
140 I was pretty much dealing with mental health
У мене були проблеми з психічним здоров'ям

05: 19: 02-->05: 19: 15
141 my whole life
усе моє життя,

05: 19: 16-->05: 20.19
142 as far as depression.
наприклад, депресія.

05: 30: 22-->05: 32: 18
143 After high school that's where things kind of,
Після школи все трохи,

05:32: 19-->05: 34: 24
144 you know, kind of went downhill as far as mental health,
пішло під укіс в плані психічного здоров'я,

05: 34: 25-->05: 36: 07
145 because now I'm not in school anymore.
тому що зараз я вже не вчуся в школі.

05: 36: 08--> 05: 37: 02
146 It's just me.
Тепер є тільки я.

05: 39: 23 -->05: 41: 08
147 I was working at the pizzeria.
Я працював у піцерії.

05: 41 22-->05: 42: 18
148 I did a big mistake
Я зробив велику помилку,

05: 42: 19 -->05: 44: 02
149 as far as not go to school right away.
не пішовши до школи одразу.

05: 44: 03--> 05: 45: 16
150 I decided to take a break.
Я вирішив зробити перерву.

05: 48: 08-->05: 48: 25
151 At least I had
Принаймні, я мав

05: 48: 26 -->05: 50 : 24
152 kind of had people I could hang around with in school
людей, з якими я міг тусуватися в школі

05: 52:25-->05: 52: 16
153 and make people laugh with friends.
і веселити людей з друзями.

06: 00: 05--> 06: 01: 25
154 But they were all gone.
Але вони всі пішли.

06: 06: 11--> 06: 08:03
155 I got into drugs.
Я підсів на наркотики.

06: 11: 29-->06: 12: 25
156 These are slices.
Це шматочки.

06: 12: 27--> 06: 15: 16
157 We kind of cook the slices ready to order.
Ми готуємо таке на замовлення.

06: 16: 02-->06: 18: 10
158 Weigh them by like three ounces three and a half ounces.
Важимо по три, три з половиною унції.

06: 19: 02--> 06: 21: 16
159 So when we make the slice comes out like a little small
Тож ми робимо шматочок, і це як маленька

06: 21: 17-->06: 23: 11
160 personal pizza rather than like a,персональна піца, а не як,

06: 23: 22--> 06: 26: 11
161 you know, like a regular slice type of thing, you know?
звичайний шматочок, розумієте?

06: 30: 16-->06: 33: 00
162 Working in Detroit as a pizza driver
Робота в Детройті кур'єром піци – це,

06: 33: 01-->06: 35: 11
163 is probably one of the most dangerous jobs you can have.
мабуть, одна з найнебезпечніших робіт, яка може бути.

06: 36: 12-->06: 37: 11
164 You go to apartments,
Ти ходиш по квартирах,

06: 37: 12 -->06: 38: 07
165 you go late nights,
ходиш пізно вночі,

06: 38: 09-->.06: 40: 18
166 I mean there's blocks with no porch lights.
просто є квартали, де немає світла у під'їздах.

06: 42: 15-->06: 44: 18
167 "Your Honor I work at my dad's pizzeria
«Ваша честь, я працюю в піцерії мого батька

06: 45: 09--> 06: 46: 14
168 in the city of Detroit.
в Детройті.

06: 47: 16-->06: 50: 00
169 Your Honor, of the eight years we have been open
Ваша честь, за вісім років, що ми працюємо,

06: 50: 16-->06: 52: 06
170 I have been robbed at gunpoint,
мене грабували під дулом пістолета,

06: 52: 21 -->06: 54: 24
171 I have been jumped and robbed on deliveries.
на мене нападали і грабували під час доставки.

06: 55: 26-->06: 58: 05
172 There were times i pulled up to an abandoned house,
Бувало, я під'їжджав до покинутого будинку,

06: 58: 17--> 07: 00:02
173 and then i ended up getting robbed.
і мене грабували.

07: 00: 24-->07: 01: 28
174 As you know, Your Honor,
Як Ви знаєте, Ваша честь,

07.02: 29-->07.04: 18
175 being a pizza delivery guy
бути рознощиком піци –

07:04: 23 --> 07: 06: 16
176 is a matter of life and death.
це питання життя і смерті.

07:07: 13-->07: 10: 04
177 That's when i bought and registered a firearm.
Саме тому я купив і зареєстрував зброю.

07: 12: 09-->07: 13: 02
178 – So
- Тож

07: 15: 16-->07 17: 23
179 when did you first start viewing like
коли ти вперше почав переглядати

07: 17: 24 -->07: 19: 10
180 extremist material online?
екстремістські матеріали в інтернеті?

AFTER SKID ROW

1
00:00:02,800 -->00:00:07,500
(текст) «The Los Angeles Times. ShortDocks» presents
(текст) «Лос Анджелес Таймс. Шортдокс» представляє

2
00:00:08,000-->00:00:12,400
(текст) A film by "Gnarly Bay"
(текст) Фільм «Гнерлі Бей»
3
00:00:54,100-->00:00:56,100
Hey big dude!
Який здоровань!

4
00:00:56,100-->00:00:57,800
I like big dogs.
Люблю великих песиків.

5
00:01:05,900-->00:01:09,300
– I think I took the lighter off of one of the braids.
– Здається, я трохи перепалила одну з косичок.

6
00:01:09,300-->00:01:10,500
– Okay.
– Нічого страшного.

7
00:01:13,000-->00:01:14,700
– You gonna keep in the gray braid?
– Сиву косу залишаємо?

8
00:01:14,700-->00:01:18,000
– No, not keep it in but I want to keep the hair.
– Ні, тільки не стрижіть наголо.

9
00:01:18,000-->00:01:21,000
It was very handy. I used to put my lighter on him.
Колись воно було слухняне, раніше я освітлювала його.

10
00:01:21,000-->00:01:22,900
– So you want to keep the gray hair?
– Так ми залишаємо колір як є?

11
00:01:23,700-->00:01:26,000
– Yeah, after you take it out don't throw it away.
– Так, але як зістрежете, то не викидайте.

12
00:01:26,000-->00:01:27,000
– Okay
– Добре

13
00:01:31,200-->00:01:34,000
– You've been having these braids for a while, too.
– Ці коси давно не розплетали.

14
00:01:34,000-->00:01:34,500
– Mm-hmm
– Мг

15
00:01:35,500-->00:01:39:200
You can tell 'cause it made your hair tangled.
– Воно і видно, бо волосся скуйовджене.

16
00:01:41,200-->00:01:42,500
What's your name?
Як Вас звати?

17
00:01:43,600-->00:01:45,900
They call me Gangster Granni
– Мене називають Бабка-Бунтарка.

18
00:01:45,900-->00:01:46,700
– Gangster Granni?
– Бабка-Бунтарка?

19
00:01:46,700-->00:01:47,500
– Mm-hmm
– Мг

20
00:01:47,500-->00:01:49,000
What?
– Що?

21
00:01:50,000->00:01:52,600
Yeah, well, I've robbed banks and s***.
– Так, я грабувала банки і все таке.

22
00:01:55,600-->00:01:56,100
Ouch!
Ау!

23
00:01:56,100-->00:01:56,700
Sorry
– Пробачте

24
00:01:59,200-->00:02:02,000
Oh, yeah. I see you gonna be screaming really.
– Відчуваю, що кричати Ви будете ще не раз.

25
00:02:06,500-->00:02:10,000
That feels good to feel a comb again.
Приємно знову розчесатися.

26
00:02:10,000-->00:02:10,500
–Hmm?
–Гм?

27
00:02:10,500-->00:02:14,000
–To feel a comb go through your hair feels good.
–Приємно відчути гребінець на волоссі.

28
00:02:15,000-->00:02:17,500
You haven't seen it for a little while?
– Як давно Ви не розчісувалися?

29
00:02:18,000-->00:02:18,500
10 years
– 10 років

30
00:02:19,000-->00:02:21,000
What? That long?
– Що? 10 років?

31
00:02:21,000-->00:02:21,500
Mm-hmm.
– Мг.

32
00:02:25,000-->00:02:26,500
I was on Skid Row
Я була безхатьком

33
00:02:26,500 -->00:02:27,000
You were?
–Так?

00:02:28,000-->00:02:30,500
I just got my apartment two weeks ago.
– Я отримала житло тільки 2 тижні тому.

34
00:02:59,500-->00:03:02,500
If you ever wanted to walk through hell,
Захочете побувати у пеклі,

35
00:03:02,500-->00:03:05,000
walk through Skid Row.
завітайте до Скід Роу.

36
00:03:07,200-->00:03:10,200
Any woman, that's not afraid…
Якщо не боїтеся цього…

37
00:03:10,200-->00:03:12,000
…is crazy as hell!
…то ви здуріли!

38
00:03:13,200-->00:03:16,000
It's like walking through a snake pit,
Це як залізти в зміїне кубло

39
00:03:16,000-->00:03:18,300
thinking you ain't gonna get bit.
і думати, що не вкусять.

40
00:03:19,100-->00:03:21,200
You can make it through there.
Пережити це, звісно, можна.

41
00:03:21,200-->00:03:22,200
Part of the way
Частково

42
00:03:24,500-->00:03:25,000
And if you do,
Якщо наважились,

43
00:03:24,500-->00:03:26,500
your brain is such a mess.
то ви божевільні!

44
00:03:28,900-->00:03:30,600
You wouldn't know it anyway.
Самі це зрозумієте.

45
00:03:34,500-->00:03:38,500
Even thinking of Skid Row just wears you out, tires your body.
Навіть думка про ті нетрі вимотує.

46
00:03:40,500-->00:03:45,500
All your nerves tingle, constantly have to be awake and alert.
Постійно тремтиш, завжди насторожі.

47
00:03:48,000-->00:03:48,500
  When I got there
Я опинилась там,

48
00:03:48,500-->00:03:50,500
I was just cowgirl.
коли була ще дитиною.

49
00:03:51,500-->00:03:53,500
They started trying to play games on me.
Це стало для мене випробуванням.

50
00:03:55,000-->00:03:58,000
I get tired of it. I retaliate.
Я втомилася, тому давала відсіч

51
00:03:59,000-->00:04:01,200
That's when the title stuck
Тоді і прижилась ця назва.

52
00:04:03,000-->00:04:04,300
You try and forget things that happened
Намагаєшся забути все,

53
00:04:04,300-->00:04:06,500
that were not good.
що пов'язано з цим місцем.

54
00:04:06,500-->00:04:07,500
Look, Granni
– Ну як, Бабцю?

55
00:04:09,400-->00:04:11,500
And they creep back up on you.
а воно тебе все одно переслідує.

56
00:04:14:100-->00:04:16,000
But if you block it out, it's not coming back.
Тільки якщо розірвати з ним зв'язок,

57
00:04:18,000-->00:04:19,500
And you don't have to go there no more.
воно перестане нагадувати про себе.

58
00:04:25,500-->00:04:27,000
Yes!
– Нормально!

59
00:04:27,000-->00:04:29,000
Alright, Gangster Granni!
Гангста-Бабця зацінила!

60
00:04:30,000-->00:04:32,500
Boy, you caught that, huh?
– А хлоп второпав!

61
00:04:32,500-->00:04:33,500
Oh, yes
Чудово

62
00:04:56,000-->00:05:00,000
All the art equipment in the world and no pencil.
Повно усякого мотлоху, а олівців немає.

63
00:05:05,000-->00:05:05,500
Ah, mascara.
Туш для вій.

64
00:05:16,500-->00:05:17,500
Oh, yeah
Ого

65
00:05:19,000-->00:05:23,000
Now, what's the protocol?
I just throw everything up there and…
– Який тут порядок дій?
Я просто кладу все туди…

66
00:05:23,000-->00:05:25,000
You just throw everything up here
Ви просто кладете все сюди

67
00:05:25,000-->00:05:27,000
And you throw everything back
 – І ви даєте все назад мені

68
00:05:27,000-->00:05:28,000
Alright
– Саме так

69
00:05:28,000-->00:05:29,500
How are you doing today?
Як у вас справи?

70
00:05:29,500-->00:05:31,000
I'm doing ok
– Як справи? Нормально

71
00:05:31,000-->00:05:34,000
Here we go. Let me help you out there.
 – Ось так. Давайте допоможу?

72
00:05:34,000-->00:05:35,000
Here we go
– Ось так

73
00:05:50,000-->00:05:52,500
Extra sour cream
Дуже багато сметани

74
00:05:52,500-->00:05:57,500
Put extra.
 I don't want to see the fries under the sour cream.
Дуже багато!
Хочу так, щоб не було видно картоплі.

75
00:05:58,500-->00:06:01,000
Uh, what kind of beverage do you have?
– Ем, які у вас є напої?

76
00:06:03,000-->00:06:10,000
A lot of people that had homes
are on Skid Row
Дуже багато безхатьків
живуть на Скід Роу

77
00:06:12,000-->00:06:14,500
The bank invested your money
 Банк інвестує Ваші гроші

78
00:06:16,000-->00:06:17,000
And lost it
І втрачає

79
00:06:18,000-->00:06:23,000
They took your home,
your bank account
and left you flat on your ass.
Вони заберуть дім,
усі рахунки
та залишать з голою дупою.

80
00:06:24,000-->00:06:27,000
Well
he made my chili cheese fries right.
Все ж таки,
гарно картоплю мені посмажив.

81
00:06:28,500-->00:06:31,000
I was quite lucrative…
Я була досить заможна…

82
00:06:31,000-->00:06:34,000
…to have it all go like that.
…для такого життя.

83
00:06:34,500-->00:06:39,000
I don't know what the hell happened.
What am I doing here?
 Що в біса сталося?
 Що я тут забула?

84
00:06:46,500-->00:06:50,000
Both of my parents
born and raised on farms in Nebraska.
Мої батьки народилися
і виросли на фермі у Небрасці.

85
00:06:51,500-->00:06:56,000
And they had to go
and move to the city and tell
me I'm not normal?
 І вони були вимушені
переїхати в місто.
І це ще я ненормальна?

86
00:06:58,500-->00:07:01,000
I'm not gonna tell you my childhood.
Я не розкажу вам про своє дитинство.

87
00:07:01,000-->00:07:04,500
I was a child of abuse by my mother,
so I don't even wanna go there.
Мати часто мене била,
навіть не хочу це згадувати.

88
00:07:17,000-->00:07:19,000
But I loved my daddy
Але татка я любила

89
00:07:23,500-->00:07:25,500
He looked good in the cowboy hat I bought him…
 Ковбойський капелюх, який я йому купила…

90
00:07:26,000-->00:07:28,000
…for his birthday.
…йому дуже личив.

91
00:07:29,800-->00:07:33,000
Don't worry.
It's happened a million times.
 Не хвилюйся.
Таке мільйон разів траплялося.

ДЛЯ НОТАТОК