

Translation of film subtitles from English into Kazakh: challenges and strategies

Ramida Amanzhol

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M. S. Narikbayev KAZGUU University

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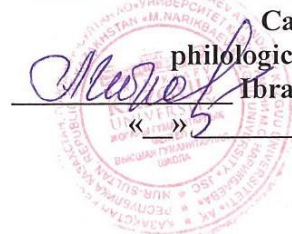
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TECHNICAL ASSIGNMENT

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«Translation of film subtitles from English into Kazakh: challenges and strategies »

I. Justification of the relevance, originality, and novelty of the project.

The increasing integration of economies around the world, the technological revolution, and the developing political ties are contributing to the high demand for both translators and interpreters. The **relevance** of the study is determined by the increased role of political news translation, which leads to the demand for ethical competence of the translator.

The **novelty** of the research work is motivated by the fact that the general theory of news translation is based on the fundamental strategies of translation whereas the ethical aspects of applying these strategies in practice are still overlooked in present-day academic literature.

II. Project object

The **purpose** of this research is to analyze political texts from an ethical framework and identify solutions to avoid the ethical issues that translators face when translating political news from English to Russian and vice versa. The **object** of the study is political news texts taken from various sources. In order to achieve the research purpose, this study is guided by two research questions as follows:

1. What ethical issues frame the political news translation in the Kazakhstani context?
2. How to minimize ethical dilemmas in political news translation in Kazakhstan?

III. Scope, order, and terms of work performance.

Stage 1. Conducting an analysis of the existing literature on the selected topic.

Stage 2. Description of the research methodology, justification for the choice of method (quantitative, qualitative).

Stage 3. Description of the means of data collection (interviewing, document analysis, survey).

Stage 4. Description of the results of the study.

Stage 5. Description of the conclusion, recommendations.

IV. Project quality indicators.

- a) The use of relevant regulatory documents and literature at the time of writing the graduate project;
- b) Writing a graduation project in accordance with the Guidelines for writing a graduate project;

c) Compliance with the requirements of the Academic Integrity Policy regarding anti-plagiarism is implied.

V. The responsibility matrix of GP members.

Stages	Supervisor: Mukhamejanova Dinara Ramazanovna	Student: Amanzhol Ramida Serikkyzi
<p><i>Stage 1. Conducting an analysis of the existing literature on the selected topic.</i></p> <ul style="list-style-type: none"> - Identifying and retrieving literature - Reviewing and analyzing literature - Writing the review - Developing a conceptual framework 	December	December
<p><i>Stage 2. Description of the research methodology, justification for the choice of method (quantitative, qualitative).</i></p> <ul style="list-style-type: none"> - Research design overview - Data collection methods - Ethical considerations - Issues of trustworthiness 	January	January
<p><i>Stage 3. Description of the means of data collection (interviewing, document analysis, survey).</i></p> <ul style="list-style-type: none"> - Research sample - Overview of information needed - Data collection 	February-March	February-March
<p><i>Stage 4. Description of the results of the study.</i></p> <ul style="list-style-type: none"> - Data management - Analytic approach - Patterns and themes - Description and interpretation 	April	April
<p><i>Stage 5. Description of the conclusion, recommendations.</i></p> <ul style="list-style-type: none"> - Conclusion and recommendations matrix - Consistency and feasibility - Evidence-based conclusions - Actionable recommendations 	May	May

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A large, stylized handwritten signature in black ink, appearing to read "Pauazh".

Student:

A small, stylized handwritten signature in black ink, appearing to read "Kusay".

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Abstract

The issue of subtitling is gaining significant prominence in Kazakhstan, prompting a focus on the quality of subtitles and the necessity of providing high-quality translations. The given research is aimed at studying the translation of film subtitles from English into Kazakh through a process-oriented research approach based on in-depth interviews, which will contribute to a more nuanced understanding of the faced challenges and employed strategies by professional translators. To reach this research purpose following research questions were set: (1) What challenges do professional translators face while translating film subtitles from English into Kazakh? (2) How do professional translators overcome faced challenges while translating film subtitles from English into Kazakh? The given research employed in-depth semi-structured interviews with professional subtitle translators. The research found that the film subtitling from English into Kazakh has similar language-related challenges to previous research, however, has its own process-related challenges. The challenges related to the language can be solved through the use of translation strategies and through the experience and continuous training of the translator. Moreover, the research carries several implications for audiovisual translation and its various stakeholders. Firstly, it increases awareness regarding the challenges encountered by subtitlers when translating films into Kazakh. Furthermore, stakeholders involved in subtitling processes can benefit from the research findings as they aid in decision-making and facilitate effective collaboration among the involved parties.

Keywords: audiovisual translation, subtitling, challenges, strategies

Аңдатпа

Субтитрлеу мәселесі Қазақстанда барған сайын маңызға ие болып отыр, бұл субтитрлердің сапасына және сапалы аударманы қамтамасыз ету қажеттілігіне назар аударуға мәжбүр етеді. Бұл зерттеудің мақсаты-кәсіби аудармашылардың алдында тұрған проблемалар мен стратегияларды жақсы түсінуге көмектесетін терең сұхбаттарға негізделген процеске бағытталған тәсіл арқылы фильмдерге субтитрлерді ағылшын тілінен қазақ тіліне аударуды зерттеу. Зерттеу мақсатына жету үшін келесі сұрақтар қойылды: (1) кәсіби аудармашылар фильмдерге субтитрлерді ағылшын тілінен қазақ тіліне аудару кезінде қандай проблемаларға тап болады? (2) кәсіби аудармашылар фильмдерге субтитрлерді ағылшын тілінен қазақ тіліне аудару кезінде туындаған қиындықтарды қалай жеңеді? Бұл зерттеуде кәсіби субтитр аудармашыларымен терең жартылай құрылымды сұхбаттар қолданылды. Зерттеу көрсеткендей, фильмдерге субтитрлерді ағылшын тілінен қазақ тіліне аудару тілге қатысты алдыңғы зерттеулерге ұқсас мәселелерге ие, бірақ оның процеске байланысты өзіндік проблемалары бар. Тілге қатысты мәселелерді аударма стратегияларын қолдану арқылы, сондай-ақ аудармашының тәжірибесі мен үздіксіз дайындығы арқылы шешуге болады. Сонымен қатар, бұл зерттеу аудиовизуалды аудармаға және әртүрлі мүдделі тараптарға бірқатар әсер етеді. Біріншіден, ол фильмдерді қазақ тіліне аудару кезінде субтитр аудармашыларының алдында тұрған проблемалар туралы хабардарлықты арттырады. Сонымен қатар, субтитрлеу процесіне қатысатын мүдделі тараптар үшін зерттеу нәтижелері пайдалы болады, өйткені олар шешім қабылдауға көмектеседі және қатысушы тараптар арасындағы тиімді ынтымақтастыққа ықпал етеді.

Түйінді сөздер: аудиовизуалды аударма, субтитрлеу, мәселелер, стратегиялар

Аннотация

Проблема субтитрирования приобретает все большее значение в Казахстане, что заставляет обратить внимание на качество субтитров и необходимость обеспечения качественного перевода. Целью данного исследования является изучение перевода субтитров к фильмам с английского языка на казахский с помощью процессно-ориентированного подхода, основанного на глубинных интервью, что поможет лучше понять проблемы и стратегии, с которыми сталкиваются профессиональные переводчики. Для достижения цели исследования были поставлены следующие вопросы: (1) С какими проблемами сталкиваются профессиональные переводчики при переводе субтитров к фильмам с английского языка на казахский? (2) Как профессиональные переводчики преодолевают возникшие трудности при переводе субтитров к фильмам с английского на казахский язык? В данном исследовании были использованы глубинные полуструктурированные интервью с профессиональными переводчиками субтитров. Исследование показало, что перевод субтитров к фильмам с английского на казахский язык имеет схожие с предыдущими исследованиями проблемы, связанные с языком, однако имеет и свои собственные проблемы, связанные с процессом. Проблемы, связанные с языком, могут быть решены путем использования стратегий перевода, а также благодаря опыту и постоянному обучению переводчика. Более того, данное исследование имеет ряд применений для аудиовизуального перевода и различных заинтересованных сторон. Во-первых, оно повышает осведомленность о проблемах, с которыми сталкиваются переводчики субтитров при переводе фильмов на казахский язык. Кроме того, заинтересованные стороны, вовлеченные в процесс субтитрирования, могут извлечь пользу из результатов исследования, поскольку они помогают в принятии

решений и способствуют эффективному сотрудничеству между вовлеченными сторонами.

Ключевые слова: аудиовизуальный перевод, субтитрование, проблемы, стратегии

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Introduction

Due to the fast and dramatically increasing volume of audiovisual content, audiovisual translation (hereinafter AVT) is among the highly in-demand fields. Its common forms, such as subtitling and dubbing, have been the focus of extensive discussion and research. The audiovisual translator's work is dominated by linguistic, cultural, and technological issues, which makes the work of an interpreter challenging and demanding. As Karamitroglou (2000) stated the list of possible challenges in AVT is limitless and “can never be finite” (p. 104). It means that the actively expanding sphere of AVT, including subtitling, has new emerging challenges along with existing ones, which need thorough research and analysis, and an overview of strategies used to overcome these challenges.

A modern, technologically advanced society is being created as a result of the process of globalization, which also has an impact on the culture in addition to the economy, social life, and policy. Through worldwide news broadcasts, television programs, new technology, and notably through films and music, the media plays a critical role in fostering globalization and encouraging cultural interaction and the flow of information between countries. Major media platforms are growing more international, extending their audience beyond a particular country. The media, television, the film industry, and the Internet are therefore readily apparent as significant “guides” and “attributes” of globalization (Podoinitsyna, 2011).

We can particularly note the enormous appeal of audiovisual culture, which includes the film and television industries as well as the Internet, video technology, and computerization. As a result, a growing number of audiovisual items in foreign languages are offered in the modern media landscape (Cintas, 2009). Nevertheless, even for individuals who speak a foreign language well, there might be a variety of issues with

how audiovisual works are perceived. The usage of unknown dialects and sociocultural variations of the language, “overlapping” speech (several people speaking at once), background music, and noise, among various other factors, might make it challenging to interpret the actual situation on the screen. All of these elements work together to increase the popularity of audiovisual translation, which is now essential to the majority of viewers (Cintas, 2009).

Background Information

The research’s main idea is represented by the term "audiovisual translation". It is a technique for translation that involves transferring audiovisual texts between languages or within a single language (Chaume, 2002). That is the translation of visual content that includes both written and oral components. Consequently, in addition to the most prevalent film translation, audiovisual translation comprises the translation of television shows, video games, software, ads, and a wide variety of other audiovisual products.

We shall contrast the phrases dubbing, voice-over, and subtitling, which are frequently employed in AVT, in the context of this research. Re-titling and subtitling are two complete, fundamental methods for transmitting source information that are distinguished by linguists in AVT. In the first instance, the original track is shaped out for a new one in the intended language so that the sound and visual are synced. In “lip-sync” which refers to dubbing, the original speech soundtrack is completely replaced; in “voiceover” the original language is replaced partially but is still audible in the background. In the second instance, the written translation of the text is displayed on the screen so that it may be read along with the dialogue and actions of the on-screen characters (Lutkov, 2016).

In 2009, the idea of subtitling or dubbing movies into the official language was seriously considered. Later, discussions took on a more tangible form, and modifications

to the Law “On Cinematography” began to be implemented in 2010. Currently, we have the Law of the Republic of Kazakhstan No. 212-VI of 3 January 2019 “On Cinematography” where Article 9 on Language of film distribution says that all films shown or distributed in Kazakhstan must be subtitled or dubbed into Kazakh language. (adilet.zan.kz, 2019). It means that foreign films should be released with subtitles or dubs or voice-overs.

Foreign films in English enter the Kazakhstan market mostly through two distribution companies Meloman and Sulpak Cinema. These companies sign contracts with Hollywood studios and receive already dubbed and adopted films for the Russian-speaking CIS market through Russian distribution companies. However, the recent situation and conflicts make this process of dubbing impossible. In addition, many film experts argue that dubbing is not an effective method of translation in Kazakhstan. For instance, film critic Karim Kadyrbayev says “We do not do Russian dubbing ourselves because it is expensive and unprofitable” (Sazonova, 2022). He attributes this to the fact that Hollywood films have high demands for adaptation and audio-visual content, and Kazakhstan in turn is not ready to cope with the volume of films. In general cinemas in Kazakhstan release about 300 films per year, from this amount about three or four of them are dubbed. Here we need to consider that the Kazakhstani market does not have enough people, technical support, and time. Another important factor is the financial support that is not cheap. According to the words of Karim Kadirbayev, it is about 50,000-100,000 dollars per film. According to his words, dubbing is pretty complicated in the reality of Kazakhstan, and the most realistic plan for foreign films to be seen by Kazakh viewers is to get films in English and to make subtitles in Russian and Kazakh. According to the expert Karim Kadyrbayev, “All movies must now be legally subtitled in Kazakh. Contrary to popular belief, we use the original English track instead of Russian.

If you watch closely, you'll notice that the Kazakh subtitles don't often match the Russian dubbing" (Sazonova, 2022). He asserts that movies are directly translated into Kazakh from English, which makes our study more pertinent.

The director of the Arman film company, Baurzhan Shukenov, told Vlast.kz that subtitles are preferred since they are convenient for both audiences who speak Kazakh and Russian (Rysaliev, 2016). The director of Sulpak Cinema, Marina Yershova, argued in favor of subtitles as well. She states "We would lose around 50 % of our content if dubbing or closed captioning were the only requirements, as many movies do not have the funding for these features. We would all for subtitles if they were an option" (Rysaliev, 2016). Though according to market studies, Russian dubbing is still the most widely used. According to Yershova people go more to the Russian language screening rather than Kazakh when they are put on at the same prime time (Rysaliev, 2016).

Problem Statement

The above-mentioned information justifies that subtitling is a more attractive, time-saving, and cost-efficient way of releasing films in Kazakhstan. It means that every released film should have reliable and accurate subtitles, which rise up the question of their quality. In order to provide qualified translation we need to understand the sphere of subtitling and the existing issues of the sphere. The best way to identify the subtitling challenges that make obstacles and interfere with viewers during the films is to ask the people who directly work as a subtitler and can list them together with the strategies they use to solve them, which is also important for quality. It is very hard to find research-informed analysis about the quality of film subtitles in Kazakh, except for anecdotal evidence, therefore my research aims to fill this gap in the literature.

It is important to research subtitles because it is the key to accessibility. It is beneficial for people with hearing disabilities, the Ministry of Labor and Social

Protection estimates that there are 80,000 hearing-impaired and deaf people in Kazakhstan (Vidyanova, 2022). Also, it is important for the preferences of people due to the fact that a lot of people prefer watching their videos without sounds, according to a Verizon Media study, 69% of customers prefer to watch films without sound in public, whereas 25% prefer to do so in private. At the same time, 80% of these viewers like subtitled content (LocalizationLab, 2022).

Subtitles also assist in better understanding of the material. Consumers prefer to view films with subtitles because they can better understand them, according to the same Verizon Media study (LocalizationLab, 2022). There exist, different people, who have their own types of perception of information. While some individuals prefer to listen, others are visual learners. Any viewer will understand the intended message if the video contains subtitles, regardless of how they choose to learn.

Subtitles are very useful for language learning. However, it is of great importance to consider that we have a large number of people who speak and feel comfortable in the Kazakh language, who need content in Kazakh, but do not know foreign languages.

According to the words of Deputy Prime Minister Eraly Tugzhanov at a press conference at the Central Communications Service, about 70 % of the population in Kazakhstan speaks Kazakh. Moreover, the statistics of Education First on the English Proficiency Index show that Kazakhstan takes 99 places from 111 referring to 2022 data, which is considered very low. Meaning that people cannot perceive the information in English without any translation. These data provide yet another reason to believe that the subject of subtitling is topical in Kazakhstan.

One of the popular Kazakh films “Tomiris” was translated for foreign audiences and viewers left comments about the film on Amazon Prime. One viewer, Szilvia Bartha,

commented that the English subtitles were “a bit inaccurate”, another user Angelica M writes that if there were no problems with the subtitles she would have given the film a total of five stars (Karimov, 2021). These comments show that English-Kazakh subtitling problems exist.

As it was mentioned there exists a sheer amount of research on subtitling from English into different languages such as Arabic and Chinese. However, there is no sufficient level of research on the Kazakh language. Existing ones consider linguistic features or are product-oriented research. That gives me contextual and methodological gaps that need to be addressed.

Research Purpose

The research is aimed at studying the translation of film subtitles from English into Kazakh through a process-oriented research approach based on in-depth interviews, which will contribute to a more nuanced understanding of the faced challenges and employed strategies by professional translators.

Research Questions

1. What challenges do professional translators face while translating film subtitles from English into Kazakh?
2. How do professional translators overcome faced challenges while translating film subtitles from English into Kazakh?

Research Significance

The given study will help to identify the general challenges and strategies of professional subtitlers in the framework of Kazakhstan. It will be helpful to the professionals who work in the sphere of AVT translation by giving nuanced information about the process and coping strategies fellow colleagues use during their work. This research will benefit translation studies by providing up-to-date and in-depth information

about the subtitling sphere and laying the groundwork for the training of qualified audiovisual translators. This thesis can also help students and people interested in the field of subtitling. They can comprehend what obstacles exist and how to overcome them. In general, it aids in a better understanding of the current situation in the sphere, as well as clarification of the next steps.

Summary

The research introduction highlights the growing prominence of subtitling in Kazakhstan and the need for high-quality subtitles. The given chapter covers the background information describing all the terms related to the study, problem statement, clear research purpose and questions, and research significance.

Literature Review

The subtitling frames are rapidly increasing as the world and its technology advance. The expansion of international relations and globalization created a climate that was conducive to the growth of AVT, including subtitling. According to each nation's legislation and populace preferences, the phenomenon of subtitling varies. Therefore, it is crucial to look at the subtitling process within the context of a single nation. These studies can help to pinpoint the issues, gaps, and solutions that are currently present in translation studies as well as in other closely related fields. During the literature review process, I analyzed 30 research articles dated 2015-2023. The literature review consisted of different levels. First, the articles were selected and retrieved. Then the most relevant 15 articles related to the topic were selected and analyzed. Most of the articles were from Google Scholar and ResearchGate. This chapter elaborates on research on challenges and strategies of subtitling. I finish the chapter by describing research focused on the Kazakhstan context and presenting my conceptual framework.

Subtitling Challenges

Translator faces a number of difficulties during film translation. Cintas (2003) stated that all difficulties can be divided into linguistic and extralinguistic ones. Extralinguistic problems are cases of too rapid exchange of replicas, and mixing of different sounds and music in speech. Whereas, linguistic problems relate to highlighting the intricacies of film translation and the skills and expertise required by translators to effectively convey the original content and maintain the impact of the source material in the target language (ibid). According to Gottlieb (1992), there exist two main groups of subtitling restrictions named formal and contextual, otherwise quantitative and qualitative. Textual refers to the restrictions derived from visual context, whereas formal restrictions

are related to the way of subtitle presentation. Karamitroglou (2000) states that the list of challenges in audiovisual translation cannot be finite. Nonetheless, we can group the challenges of the subtitling sphere into general three groups: Technical, Cultural, and Linguistic. However, during the literature review there was identified a list of challenges that do not relate to these given three groups and named as other challenges.

Technical Challenges

Technical challenges are the most common ones that limit the work of the translator as opposed to the written translation (Cintas & Remael, 2010; Leppihalme, 1994). This group of restrictions has many components as space, time, spotting, position on the screen, and font. Speech, image, and subtitles are the three main components of every subtitling program (Cintas, 2009). These three components, the ability of viewers to read at a particular speed, and the size of the screen define the main characteristics of the audio-visual environment. Subtitles should appear synchronously with the image and dialogue, provide a semantically adequate representation of the dialogue, and remain on the screen long enough for viewers to read them. From the given features of subtitles appear certain technical requirements that make subtitles difficult to approach, as the text is limited to a certain number of characters, words, and lines, subtitles are also dependent on frame changes, and any desynchronization interferes with the perception of the translation.

Cultural Challenges

When it comes to cultural challenges, restrictions pose an additional problem for the subtitler. The reason for this is that since subtitlers work with audiovisual material, there is a translation between the two cultures and languages that have their own cultural norms (Toury, 1995). The examples of cultural challenges are unfamiliar names and characters, the translation of humor, taboo or swear words that are prohibited to use in

some countries, and many others (Cintas & Remael, 2010). The culture-related concepts are considered to be the most challenging by scholars (Ivarsson, 1992; Perez-Gonzalez, 2014) due to the fact that these cultural concepts consist of proverbs, beliefs, idioms, concepts on birth, and food. They are challenging to translate and need proper strategies to deliver the right meaning.

Also, when translating the language of a story, one has to take into account how certain characters are perceived by different cultures. Slizkin and Efremova (2004) list the possible options. First, there are invariant conceptual ones, i.e. characters who are evaluated the same way based on the same motivation. There will be characters who are valued equally, even if their motivation is heterogeneous, in which case we speak of variant conceptual characters. The next type-opposite conceptual characters. Sometimes, the recipients of the other culture even reject the character and call such characters “lacunas” (p. 153). Along the same lines, Sorokin and Markovina's (2006) studied different types of lacunas. Researchers tend to call the concept “lacuna” a part of the text with something incomprehensible, strange, or wrong. Researchers also note that this concept is used to describe the connotational and semantic structure of the text. Researchers divide lacunas into four groups: 1) subjective (related to national-cultural features of communicators); 2) activity-communicative (related to national-cultural specificity of activity); 3) cultural spaces; 4) textual (related to the specificity of texts) (Sorokin and Markovina, 2006, p. 376).

One of the biggest problems a professional may encounter when translating a film is the lack of narrative relevance of the film text to the audience of the target language. At best, this problem may arise at the level of episodes, at worst at the level of entire storylines. This is also closely connected to the difficulty of maintaining the thematic relevance of the film text. After all, the theme of a particular film may transcend the vital

ideology of a particular linguistic community. It should be noted that in these two cases, almost nothing depends on the translator (Slizkin & Efremova, 2004).

Another important problem in connection with the translation is the difficulty of translating profanity. Indeed, each language has its own layer of invective vocabulary, which cannot be compared to the invectives of another language, or another culture. Birdie (2006) pointed out that Russian and English profane words are different. In English films, they tend to show a social connection, and their functions and uses are not always the same as in Russian. Many foreign scholars have shown interest in the translation of profanity.

Among them, Garsonica and Serban (2009) analyzed the English translations of Greek films and concluded that the reduction of invectives tends to be more common in subtitles. The researchers try to explain this statistic by the fact that the written spoken word has more power and influence than the written word.

The audiovisual text is closely connected to the culture of the country of film production. This causes a number of problems for the translator of the film. One of the challenges is to give reality of country. In some countries, translators tend to transform several textual units altogether or omit them altogether, which significantly reduces the quality of the translation (Gottlieb, 1992). Working with words of courtesy presents some difficulties because they are specific forms of politeness and undergo cultural and sociolinguistic changes depending on age, and gender.

One of the most complex cultural elements in translation is allusion. Halperin interprets this term as follows: "Allusions are references to historical, literary, mythological, biblical and everyday facts. Allusion does not go hand in hand with citing sources" (Adayeva, 2014, p. 106). Kiosse (2002) sees allusion as a stylistic device and also consists of the deliberate inclusion in the text of lexical units with a nominative function and quotations of an emotional and evaluative nature, indirectly related to the facts of

social development, and calls it one of the most important methods of creating figurative implication (Kiose, 2002). Myths, biblical characters, names and characters of literary works, quotations, historical facts, objects of non-verbal art, films, songs, advertisements, and events of daily and social life can be objects of oral culture (Kiose, 2002). In the film, these units may serve to stir up a particular theme, add humorous effects, describe a character, or show the relationship between them. Sometimes the problem of translating taboo vocabulary becomes complex: for example, in funny phrases and expressions (Carra, 2009).

Linguistic Challenges

Cintas and Rameal (2010) state that linguistic tools are not accidental and the syntax, grammar, and lexicon of the film character convey important connotative value along with denotative. Examples of linguistic restrictions are accent, dialects, idiolect, and sociolects (Cintas & Rameal, 2010). Films are a reflection of a particular reality. Therefore, the language of the film reflects the characteristics of the world it portrays. For example, a series about the everyday life of young people will be filled with jargon, and an episode about ambulance staff will be filled with medical terminology. For an interpreter who is not trained in a particular professional field, dealing with terminology can be a challenge. Averbuch and Karpova (2009) interpret “term” as follows: “an element of terminology (a system of terms) that is the totality of all variants of a constantly reproduced syntagma or nonlinguistic feature that expresses a particular concept of a particular field of activity” (p. 176). Although many scholars insist on a single meaning for this lexical unit (see e.g., Averbuch & Karpova, 2009), it is quite difficult to translate it beyond the scientific literature, as not all languages have a terminological equivalent for each term. Difficulties are expressed in the detection of the term in the common language environment, in the presence of homonyms between non-

terms, and in the presence of “false friends of the translator” (Vlahov & Florin, 1980). It should also be noted that subtitling can also be hampered by linguistic and extra-linguistic constraints, such as dialects, variants of social dialects, inability to make an interpretive translation or leave comments, the volume of external sound and ambient sounds, and the placement of one person's word in another person's speech (Cintas, 2008).

Other Challenges

One of the problem is that often films intended for non-English speaking countries have to be translated first from the original language to English and then from English to the target language, in which case much of the meaning is lost. Sometimes films do not need to be translated for people from another country, but for their own people. The reasons for this may be different, for example, the use of different languages or dialects in the same country (Longo, 2009). Moreover, the problem of the non-verbal component of audiovisual text is particularly acute when films are translated with the help of subtitles. Perego (2009) criticizes the neglect of paralinguistic elements, discontinuities, kinesics, and proxemics. Analyzing the translation of films from Hungarian to Italian and from English to Italian, the researcher points out cases where it is necessary to verbalize the non-verbal component.

Notably, according to recent studies, a high percentage of subtitles created for audiovisual texts have been translated by non-professional translators. Both relatively young and inexperienced translators are involved in subtitling work, due to a lack of knowledge and experience in working with audiovisual translation by professionals and university staff. Thus, Cintas (2009) wrote that audiovisual translation is a field that suffers from a chronic lack of experience among professors who teach it. In this regard, recently, the problem of amateur translation has become particularly urgent. Many foreign researchers and translators have shown interest in this issue. For example, Cintas

(2009) writes about the phenomenon of “Fan subbing”. Many have criticized amateur translators for their unprofessionalism. However, in recent years professional translators have started to use some of their techniques (e.g. adding comments to subtitles) (p. 10). Along the samelines, Bogucki (2009) explores subtitling in Poland. Poland is a country that prefers voice- over translation, so more and more non-professional translations with subtitles are appearing. The researcher analyzed an amateur translation of 'The Fellowship of the Ring'. The result showed a lot of mistakes and misconceptions that distorted the overall value of the film. However, in such cases, the reason for unsuccessful translation is not always the translator's competence. The main problem is the poor quality of the material and the presence of extraneous sounds. As a result, an amateur translator is unable to understand the meaning of the entire message, he/she just translates on the basis of what they have heard. Often, the amateur interpreter encounters unknown words, the spelling of which cannot be reconstructed without relying on the script. The researcher points out that having text on the hands significantly increases the quality of subtitlers' work. But for now, amateur translation is unpredictable, and it is premature to consider it from a scientific point of view.

Despite the high popularity, there are no common methods and rules for subtitling. For example, universities in Brussels and Barcelona have started to create their own programs for subtitling, dubbing, and voice-over translation (Cintas, 2009). However, in direct translation, they resort to rules specific to Europe, whereas in Asian countries, for example, subtitling is done according to completely different principles, which may cause contradictions in the translator's work.

The problem in translation can be to keep the influence of the source text not only on foreign-language receptors but also on people with disabilities. In this case, subtitling has led to the need to address additional extra-linguistic challenges in

translation (Cintas, 2008) and subtitles have become a solution between the norms of spoken and written speech and the paralinguistic elements of an audiovisual text. It should be noted that captioning translation for people with disabilities is now very widely used when it is necessary to create subtitles for mass use. Recently, when it is not known exactly who the recipient will be, one can observe a tendency for this subtitling format to be done automatically. Therefore, meta-linguistic features can often be observed in the subtitle text, which provides extra-linguistic information. Another important point is the time divided into subtitles. If a film and its script take years to produce, subtitles take days to translate (Millan, 2012). Also, according to regulations, subtitle translators must retain the syntactic structure of the original, the subtitle text is provided along with the original audio and video sequence, which helps maintain the initial chronology of events on screen (Cintas, 2009).

The literature review on subtitling challenges opened up that the sphere of subtitling has cultural, linguistic, and technical challenges. The challenges are investigated by the majority of researchers, however, there also exist challenges that are related to the factors such as work and the process of subtitling.

Strategies of Subtitling

There are many strategies for overcoming the above-mentioned difficulties of subtitling. The first attempt to develop standard strategies was made by Vinay and Darbelnet (1958, as cited in Khalaf, 2016). Later on, their significant strategies were developed further by other scholars (Leppihalme, 1994). Summarising we can say there are two groups of strategies. They are macro and micro strategies. The first one focuses on general whereas the other group deals with specific problems (Schjoldager, 2008). The choice of how to translate the original material is made with the aid of macro-strategies.

According to Scholdages (2008), there are two different kinds of macro-strategies: source text-oriented macro strategies and target text-oriented macro strategies. The author states that mentioned orientation is defined according to the focus of the subtitler. It means that if the subtitler focuses more on the source language, in its content as in documentary films it is source-oriented. On the other hand, if the subtitler focuses more on the text of the target language it is target oriented. The level of the micro-strategy can be displayed once the macro-strategy has been decided. Professional translators use a variety of tactics on this level. Gottlieb (1992) offers the following micro-strategies to translate subtitles: paraphrase, dislocation, condensation, resignation, expansion, transfer, decimation, transcription, and deletion.

Subtitling Competencies

To properly address and adequately translate the relationships and connections between semiotic systems in an audiovisual text requires little more knowledge than that of the translator. Skuggevik (2009) has identified five competencies needed by the audiovisual translator:

- technical competence (ability to use computer applications);
- linguistic competence (the ability to understand the meaning of the original text);
- cultural and social competence (the translator's understanding of the linguistic picture of the world of a foreign language society in a text or an unreal, fictional society);
- psycho-emotional competence (the translator's ability to perceive the psychological and emotional state of the audiovisual text);
- strategic competence (ability to select the most appropriate translation strategies).

The aspect of competencies needed for the audiovisual translator including subtitle translators is also researched in the work of Matasov (2009). The author

suggested that in the process of translating a film text, the translator must possess many competencies, which can be divided into two groups: general integrated and specific linguistic ones, subject to understanding and analyzing the features of interaction between visual and verbal series:

- General cinematographic, such as knowledge of film language, editing, lighting, composition rules, etc;
- Knowledge of literary and scriptural, script construction rules, translation requirements in storylines, climaxes, plot nodes, and ability to find them in the text;
- Directing, the translator must know the possibilities of voice-over, the specifics of factors' interaction when writing a lyric, and how this can affect the translation;
- General technological, the translator should know the writing process, the software required for subtitling, etc;
- Cinematic and intertextual, the translator must have knowledge of film history, genre types, important works of cinema, etc;
- General linguistic, the translator must know the phonetic, grammatical, stylistic, etc. characteristics of the source and target languages;
- Culturally and socially, the translator must take into account aspects of real or fictional culture, their place in the system of values of the original culture, as well as ways of conveying these aspects in the translation;
- Psycho-emotional, necessary for the translator to understand the psycho-emotional component of the film/video that lies outside verbal communication (gestures, facial expressions, attitudes).

The given two sets of competencies are very similar, however, the list of Matasov (2009) is more extensive and includes knowledge in the sphere of cinematography, directing the film, knowing script writing. Whereas Skuggevik

(2009) stated the significance of knowing translation strategies as generalization, omission and etc. Both researchers emphasized the importance of having technical, cultural, and linguistic competence together with psycho-emotional to understand right the emotions given in the film. Thus, it is useful for a translator to know the basics of filmmaking, the language of cinema, the creation of screenplays, the film-making process, dubbing and subtitling software, types of film genres, and much more. But depending on the situation, the translator may not need certain competencies. For example, the translator can hand over the technical part of the work to someone more familiar with technical programs. These sets of competencies may work as a general strategy to overcome the possible challenges of subtitling. Now we will consider the specific strategies for specific challenges.

Strategies for Cultural Challenges

Modestov (2006) gives a definition of profane vocabulary: “It is a form of materialization of emotions, as well as a specific way of constructing and breaking connections” (p. 464). These can be crude exclamation marks, conjunctions, dictionary formulas, and idiomatic phrases. The author notes that in order to successfully translate specific vocabulary it is necessary to know the context, linguistic features, and ethnocultural nuances. Fernandes (2009) notes two leading tendencies: softening and approximation to the original. According to the scholar, with idiosyncratic phrases, there is no need to use unnatural phrases, euphemisms, and calcified structures. After all, invectives have a very strong pragmatic focus, and adherence to them is something the film translator should think about when working with profane words (Fernandes, 2009). In addition, Gartsonica and Serban (2009) noted that they often use the method of compensation: in one place, words are softened, hidden, and in another place, on the contrary, they use the method of addition to preserving the integrity and the original

features of the image. Whereas the most common methods of translating words of politeness units are omission and abbreviation: some translators, on the contrary, try to keep the compliment in translation and interpret the non-verbal components (Bruti, 2009). There are a number of strategies for conveying cultural features of film: capture, literal translation, equivalence, adaptation, generalization, and explication (interpretation). The complexity also applies to the gender aspect of film translation: the roles in relation to men and women in a particular society need to be taken into account (Carra, 2009).

There are a number of strategies for translating allusions. Allusion should be handled as an idiom. If there is a tradition of translating this unity in the target language, this should be followed. In cases where the allusion is unique to the target language, external (inverted commas) or internal (stylistic contrast) markers should be used or replaced by a suitable reference for that culture. If the above methods cannot be applied, paraphrasing, omission, and compensation can be used (Leppihalme, 1994).

Strategies for Linguistic Challenges

When it comes to subtitling, there are three types of discourse elements in a subheading: necessary, partially necessary, and redundant. The necessary elements contain information about the content of the text, which cannot be omitted as they are essential for viewers to understand the storyline. Partially necessary and redundant elements, such as repetition, proper names, fall start, internationalisms, emotionally colored conjunctions, and words that have no semantic meaning, can be dropped during translation as they would be superfluous and redundant in the subtitles (Matasov, 2009).

The basic principle of working with terms is to translate a term by a term. However, the translation may not have an equivalent of the term in the language, in which case it is not possible to create a new term. The following translation methods are acceptable: synonymic substitution, generalization, null translation (Vlahov & Florin,

1980). Foreign researchers extend this list and note adaptation, shorthand, compensation, and language substitution (Molina & Hurtado, 2002). Difficulties in transferring terms in films can arise because of the need for simultaneous storage and because of the too limited time needed for the translation, for which the specialist must become familiar with the new area of terminology.

Strategies for Technical Challenges

Subtitles shall be displayed on screen in two lines, each of which may consist of 35 fonts. The subtitle text shall be synchronised with the visual video track and the subtitle time on the screen shall not exceed six seconds, but shall be less than one second. According to the six-second rule (Cintas, 2008), two lines of subtitles can be read in a given time. Moreover, logically, grammatically, and semantically related words should be as consistent as possible (Cintas, 2009). The reading speed, the number of fonts in each line, and the number of lines on the screen may vary depending on the language. For example, in English, up to three lines of subtitles of 32 fonts each can be displayed on the screen (Zagot, 2014). In addition, these rules cannot be applied when translating to Asian languages. It is worth noting that many programmers nowadays work with pixels rather than fonts. Thus, in two/three lines of subtitles, they can fit as many fonts as possible with space on the screen of the device being used, such as a TV, computer monitor, tablet or phone (Cintas, 2009).

Research in the Context of Kazakhstan

In the Kazakhstan context, there is no process-oriented research that analyzes the challenges and gives practice-based specific strategies to overcome them. There exist more articles and papers that research the topic of subtitling not from the perspective of translation studies, but from other adjacent spheres such as the film industry and teaching, and language learning. To illustrate, the work of Suleimenova (2022) focuses

on the narrative analysis of documentary films and gives comments on automatic subtitles, whereas Erzhanova (2020) elaborates on how effectively to learn the Russian language, and the benefits of subtitles in that way. There can be observed the work of Adaeva (2014) on the topic of types of film translation, where the author gives descriptive information on subtitling and dubbing. The author writes on features and types of film translation and how to effectively use AVT translation types. She emphasized that the research of audiovisual translation is not sufficiently developed in Kazakhstan. Another work is Syurmen and Sankibayeva's (2016) work on the issues of AVT. They emphasize the raising importance of AVT in the frames of globalization. The authors examined the English-Kazakh subtitling on the TED talks videos and concluded that suggested subtitling principles for other foreign languages are applicable to Kazakh-English subtitling. However, there is a need for further research to work out special principles of subtitling for the Kazakh language that will assist to maintain the quality of translation. Nurmysheva's dissertation work "Communicative and pragmatic nature of the translation of film discourse" (2009), as well as Kabyzbekova's article "Film translation at the interface of audiovisual art and multimedia" (2013) are on the goals and objectives and specific features of film translation types. Film translation is limited to these works and from this point of view film translation can be recognized as one of the problems to be studied in domestic linguistics.

Contextual Framework

The translation of film subtitles from English into Kazakh is a relatively new and under-researched area in the field of translation studies. While previous research has predominantly categorized subtitle challenges into three groups—namely, cultural, linguistic, and technical challenges (Khalaf, 2016)—my study identifies the necessity of identifying additional challenges that extend beyond language-related issues.

Inadequately, existing research offers limited insights into translation strategies, failing to encompass the full spectrum of strategies employed by professional subtitle translators. Consequently, in response to this research gap, I have formulated a novel conceptual framework that comprehensively addresses all the aforementioned challenge groups.

Summary

This literature review provides a comprehensive analysis of challenges and strategies in film translation, particularly subtitling. Key themes emerged from existing research, highlighting the complexities of the translation process. Cultural and linguistic aspects influence film translation, emphasizing cultural adaptation and linguistic equivalence. Deep understanding of source and target cultures, along with sensitivity to cultural nuances and linguistic variations, is crucial. Cultural gaps and linguistic discrepancies are significant challenges for film translators. Technical challenges include time constraints, lip synchronization, and maintaining emotional impact while conveying meaning. New technologies bring opportunities and challenges, requiring informed decisions. Film translation requires balancing fidelity to the source material with meeting target audience expectations. Strategies include linguistic and cultural adaptation, transcreation, and specific subtitling techniques. Successful film translation combines linguistic competence, cultural sensitivity, and creative adaptation based on in-depth knowledge of source and target languages and cultures.

Methodology

This study aims to examine the challenges faced and strategies used by skilled subtitlers in English-Kazakh language translations. The following research questions were posed in an effort to accomplish the aims:

1. What challenges do professional translators face while translating film subtitles from English into Kazakh?
2. How do professional translators overcome faced challenges while translating film subtitles from English into Kazakh?

This chapter consists of several important sections which cover the information on the research sample, its design, the process of data collection, how the data was analyzed and synthesized, ethical considerations, and possible limitations of the research.

Research Methods

I conducted qualitative research to fully answer the above-mentioned research questions. It is required in order to cover the topic from different angles and find comprehensive answers to the research questions. In this qualitative research, the process-oriented method was utilized, which means in-depth interviews with the participants. The participants of the interview were professional translators of the sphere. It helped to have a close look and deep understanding of the situation from first-hand experiences. For this purpose, the appropriate research design was first chosen. Following that, details about the participants and samples were obtained. The next step was to decide on the data-gathering tools, and then the actual data-collection techniques. Data management was considered, including data storage, analysis, limitations, and ethics.

Data Collection Instruments

I conducted in-depth interviews with qualified subtitlers. The decision to use in-

depth interviews within the qualitative approach is justified by the fact that this research is one of the first attempts to explore the subtitling challenges and strategies from the point of subtitle translators in the context of Kazakhstan. The objective is to identify common problems and strategies that might serve as the foundation for further research, rather than to reach absolute truth. Interviews were conducted online because my participants were from different areas and cities in Kazakhstan and had a very tight schedule, which is why, online interviewing was a perfect choice. The interview was semi-structured and included open-ended questions, giving participants the chance to ask questions and give more in-depth responses. The interview protocol was tested in order to improve the study's validity and reliability. First, I showed the interview protocol to my research supervisor, then received from her feedback on the content, whether questions are understandable, what should be added, and what vice versa removed. As Creswell (2014) states the best way to identify that your tool works is to pilot it. I asked my groupmates that also actively practice simultaneous translation to participate in my interview. I focused on rapport, consent, and the time of the interview. After all these phases I was able to create a relevant interview protocol.

Sample

Consistent with the nature of the research and its research questions I used purposive sampling. Since the given study is focused on collecting deep and diverse data from participants. Purposive sampling is a method where participants are chosen based on particular characteristics that are relevant to the research questions and purpose (Creswell, 2014). In my case, I had chosen as characteristics of my research, having experience in film subtitling for at least 5 months and working with English and Kazakh languages. The reason I had chosen these characteristics is that the experience shows the professionalism of the participants, do they have enough knowledge and have worked

enough to open up the data in the sphere of film subtitling, and the English-Kazakh language pair is crucial because we specifically focus on the subtitling process between these languages. Sometimes foreign films come to the market of Kazakhstan already translated or subtitled into the Russian language, in that case even if the translator works with Russian-Kazakh languages, however, the origin of the film is in English, there was decided that it would be relevant to sample them because that is how the process is organized in this context.

Purposive sampling does not rely on random selection, and it may not reflect the entire population. The majority of my study's participants are Kazakh-language professional subtitlers, and they are an especially difficult-to-access group of people. That is why, they were chosen by purposeful sampling. First, I analyzed the Internet to find out the agencies and people who provide English-Kazakh film subtitling, then I searched for the organization which is responsible for the subtitling of foreign films shown in cinemas. I posted through social networks that I am searching for subtitlers and any person that has information about the sphere of subtitling. I also directly wrote to professional interpreters and professors of translation studies. Through these actions I found my first participants, then by snowball techniques these participants led me to others. Eventually, I had in total 10 participants. They were my primary participants since they are already employed in the subtitling industry and can contribute to translators' training and job experiences as well as insights into the difficulties and practical solutions that they have encountered.

The participants were reached out through social networks such as Whatsapp, and Instagram. First, I sent a consent form that covers general information about the research, its purpose, and the participant's rights. After getting acquainted with the form and giving their consent to participate, we discussed the appropriate time and form of interviewing,

either online or offline. Due to the tight schedule of my participants, all the interviews were conducted online via the Zoom platform. The general demographic information about participants was collected through Google Forms where they gave the general personal information. Given form incorporated 7 questions. All the participants have experience in film subtitling from English into Kazakh, and some of them from mediator Russian language into Kazakh. The average age of the participants is between 24-27 ages. 80 percent of the participants are females. There was not any participant who only works in the sphere of subtitling, most of the time they simultaneously conduct other forms of audiovisual translation such as dubbing and voiceover. Also, participants have other main jobs as teachers, interpreters, managers, and work in subtitling as a hobby, or work in the sphere of cinematography and conduct a multitude of other tasks along with subtitling.

Less than half of the participants have a degree in translation study, most of them are people who know English very well or the Kazakh language, and have a degree in Philology or Pedagogy.

Information Needed

Demographic Information

There I needed general information about the participants such as age, gender, and family status. The most important parts were an educational degree, the presence of a degree in translation studies, their knowledge of languages, and work experience. This information was achieved through the Google form survey.

Perceptual Information

There I needed the data on the professional subtitlers' perception of the process of subtitling from English into Kazakh to explore the existing challenges that appear during the process and what kind of strategies are served as a solution to overcome them by

professional subtitlers.

Research Design

The research was conducted gradually step by step. After receiving the approval from the Academic and Ethical Committee of KAZGUU University, further data gathering process began. First, the possible participants were contacted by telephone calls, and through Whats up Messenger, and Instagram social networks. Second, Participants who agreed to take part in the interview were sent the research consent form that covers all thenecessary information about the research and the survey where they can indicate personaldata about themselves that helps to beforehand verify that they fit under all sampling criteria. Third, I conducted semi-structured, in-depth interviews with 10 participants via the online meeting platform Zoom. The collected data were transcribed and analyzed by the researcher after.

Data Collection Procedures

During February and March, data collection was organized. Consistent with Denzinand Lincoln (1994), it took two months since it was vital to give enough time for accurate collection and additional processing of the raw data in a qualitative study. Given that my participants come from various regions and cities, it took some time to schedule the online meetings. Additionally, a meeting cancellation as well as other technical or organizational problems occurred during the process. The need to approach participants again arose whenI needed to clarify the answers or other important questions came up. The participants wereinformed about the possibility of such situations and gave their consent.

Survey

The possible participants of the research were contacted. From the contacted people, five of them declined. 15 participants agreed to participate and received the email

with the Google form where they provided demographic information about themselves. The survey had some open-ended questions about the subtitling experience and languages that research participants can speak. As Creswell (2014) states the advantage of demographic surveys is that they are reasonably simple to manage and conduct, and are comparatively inconspicuous. In my case, the survey helped to save time for interviewing and helped to in advance identify whether people were relevant to the research. To illustrate, the five participants after the survey were found to be non-compliant to participate due to the fact that they had too little experience, or do not work with the Kazakh language.

Interview

According to Creswell (1994), and Denzin and Lincoln (2003) interviewing is the primary data collection procedure in qualitative research. An important advantage of individual and in-depth interviewing is the opportunity to obtain the point of view of the participant on a situation or experience. Many scholars as Kvale and Brinkmann (1996), claim that interviewing is the key tool of a qualitative study. According to Kvale and Brinkmann (1996), interviewing is a powerful tool that gives information from the subject's point of view and shows the significance of people's experiences. The reasoning behind choosing this data-collection technique is that talking to and listening to people is a genuine method for collecting data since it allows you to record their experiences in their own words. What is absolutely relevant to my research as I stated in my research purpose that I focus on the experience of the people to explore the subtitling challenges and applied strategies by professionals specifically working with English-Kazakh language pairs, that can be collected only by in-depth interviewing according to the specifics of the information.

The two main research questions were used as the framework to create the

research protocol with semi-structured questions. A common research technique in qualitative research is semi-structured interviewing. Using a flexible, yet structured interview guide that permits both open-ended and closed-ended questions (Creswell, 2014), this method entails interviewing participants. Research studies aimed at examining participants' experiences, attitudes, and beliefs on a given issue frequently employ semi-structured interviews. Semi-structured interviewing is a valuable technique for a number of reasons. At first, it enables a deeper investigation of the experiences and viewpoints of participants. The researcher can make sure that all necessary subjects are covered during the interviews while yet allowing the participant to elaborate on their responses because the interviews are directed by an interview guide. Second, semi-structured interviewing provides flexibility. While the interview guide offers a framework, the researcher is free to stray from it if the participant shares insightful or unexpected information that merits additional investigation. Thirdly, the given tool can support maintaining consistency among interviews. It aids the researcher to ensure that the data collected is similar among participants by utilizing the same interview guide for each participant to make sure they are all asked the same questions in the same way, making the collected data comparable.

There were developed 11 questions and approved by the research supervisor. In order to identify any issues with my interview guide I conducted two pilot testing of completed semi-structured interviews. It helped me to make necessary adjustments to the questions before the final interviews. I added some more follow-up questions and paraphrased some questions where the meaning was not clear or ambiguous. These two pilot interviews were conducted online via Zoom. Two students of the translation studies faculty, who also actively practice interpreting, were the participants in the pilot testing. After the piloting interviews there were added additional questions to the ones that would

help to achieve more extensive responses. For example, the question “What kind of linguistic challenges do you encounter?” had been supplemented by examples of what the researcher actually means when talking about linguistic challenges, giving types of these challenges such as the translation of realia, words, grammatical errors, etc. It leads to wider thoughts and hence, more extensive and rich responses from the participants. Questions have also been added, if participants replied “yes”, can they give an explanation or elaborate on that issue more, etc.

Through Whatsapp and Instagram social networks I sent the consent form with the necessary information and survey to the participants. After signing the consent form and checking the filled Google forms for the relevance of the participants to the research, we discussed the convenient time and platform to conduct our interview with relevant participants. The online interviews were conducted between February and March 2023. The interviews took place on the Zoom platform, it was appropriate for the participants too. The interviews were recorded simultaneously on the phone recorder and the Zoom recording function. After collecting all 10 interviews they were transcribed verbatim.

Data Analysis

The interviews were analyzed after the data collection process. All records were transcribed; however, the verbatim could be omitted because it would have no effect on the research. Then, once I had my raw data, I used thematic analysis to categorize the themes into codes (Braun & Clarke, 2006). It means that after transcribing, I became acquainted with the data. Then generated preliminary codes, review themes to see if they are related, and finally define and produce the themes. It aided in the reduction of massive amounts of data and the identification of key research patterns. The interviews were analyzed manually.

Limitations

Qualitative research is typically constrained by the subjectivity of the researcher because analysis ultimately depends on the researcher's judgment and choices. Consequently, the researcher's bias, framing assumptions, interests, perceptions, and desires are the main issue. The researcher's potential subjectivity and bias in light of her personal involvement in the Master's course on subtitling as a student is one of the study's drawbacks. Another drawback is that interviewees might have had to adjust to assuming the position of interviewer, a problem known as participant reactivity or sensitivity according to Maxwell (1996). Perhaps certain participants can make an excessive effort to work with the researcher, giving her the responses they believed she wanted to hear, which, in their judgment, she would find valuable in terms of research techniques. Notwithstanding certain advantages, according to Creswell (2014), there are a couple of drawbacks to conducting interviews. Furthermore, we need to take into account the character of people, not everyone is as cooperative, perceptive, and intelligent as others. Secondly, interviews generally require research expertise. Finally, interviewing is not an objective method to obtain data it is rather the outcome of the interaction between the participant and researcher.

After being aware of these limitations, I took the following actions. I began by acknowledging my research plan and outlining my presumptions. The coded papers and transcripts, as well as the coding algorithms, have all undergone rigorous peer and consultant reviews. I removed all participant identities and blindly encoded all interview transcripts to avoid associating any data with a specific person in order to lessen the limitations related to potential bias in data analysis. In the case of participant sensitivity, I kept considering how and in what ways I could affect the participants in order to address the issue of their response. I also made an effort to foster an atmosphere that was

favorable to an open and honest discussion. The small sample size is one of the limitations along with bias and reactivity. Due to the fact that qualitative research is based on people's experiences and opinions, the information produced is less verifiable. Because of the small sample size, it is impossible to generalize the results to the entire population. Nevertheless, the fact that generalizability was not the study's aim, transferability was a topic of discussion (Lincoln and Guba, 1985). It was considered that knowledge could be assessed for its applicability and suitably employed in various situations because of the extensive, rich description and detailed information about the context and framework of the study.

Ethical Considerations

Ethical considerations are essential in any research; the main point here is to avoid causing harm (Creswell, 2014). Since my research is directly related to people, ethics is an essential component to consider. I approached my participants in advance to ask them to participate in my research by providing key information such as the purpose and objectives of my study and having them sign a consent form. My consent form respected participants' rights and ensured their anonymity and confidentiality. There was emphasized that participation in the research is only voluntary. The names of the participants or any confidential information were not utilized in the research. Furthermore, the research's potential risks were discussed. They had a right to select an appropriate time and place, as well as to stop interviewing if they felt uncomfortable. Special measures to protect the audio and video materials and to safely store them, not accessible to other people except the researcher, were taken. I did not use any incentives or material goods to attract my participants.

Summary

The methodology section explains how and in what manner the research was

carried out. The process-based qualitative research was utilized to explore the film subtitling challenges and applied strategies by professional subtitlers. I selected 10 participants by purposive sampling. There were utilized two data-gathering tools: survey and primary - interviewing. Data analysis helped to identify key challenges and what strategies are used to overcome them. Given research is aimed to improve the quality of English-Kazakh subtitling and to be used in the process of audiovisual translation training.

Findings

RQ 1.1. What challenges do professional translators face while translating film subtitles from English into Kazakh?

Cultural Challenges

According to the technical limitations, subtitle translators need to use shorter and more precise words, in this regard the majority of participants commented on the challenges of finding equivalence and that it is especially hard and time-consuming because of some cultural aspects.

There are some cultural aspects that are not quite clear to me as a Russian or Kazakh speaker and I have to look it up, research it, understand what it means, and then translate it into Kazakh, but to find a more appropriate alternative (Participant 3).

From this expression, we understand that words that have cultural connotations are the most difficult to translate. That is because these words are very closely tied to the values, and customs of a particular culture, and may not have a direct alternative in another language or may not be fully understood by someone from foreign culture because these words carry a rich and complex history and meaning. That is why culture-specific words: proverbs and sayings, expressions, and obscene vocabulary including slang are time-consuming and complicated parts of subtitling because require extensive research and background knowledge. Below are given some examples from the practice of professional subtitlers.

More than half of the participants mentioned the profane language. During the subtitling, there can appear swearing words because the film is a display of life which means that there used daily language, and in English profane language is used a lot. In this regard, Participant 3 said:

The Kazakh language is so reserved, shy, and always uncomfortable saying something, it is easier to translate into Russian because it is the same as the English language, well if roughly speaking it is the same shameless, even profanity is easier to translate into Russian than into Kazakh. In Kazakh you think that this will not be understood, it sounds too rough, or it's just difficult to find alternatives.

The given quote shows the challenge of translating obscene vocabulary because of the cultural concept of Kazakh people, many themes that are freely discussed and normal in the West are taboo and censored in Kazakh society, including swear words. Obscene vocabulary is different in two cultures and approaches to it differentiate a lot causing huge problems for subtitle translators leaving them in thought on how to translate and appropriately deliver them.

Another group of words that causes challenges for subtitlers is slang. Participant 1 stated:

In modern English conversation, slang is used very often. And I haven't really noticed the popularity of slang in our Kazakh language. Sometimes there are even cases where there is no word at all in that meaning in Kazakh, such as the use of that word. Only then the subtitles would become a little more complicated.

English is a global language, spoken by billions and it strives to be concise and easy to use that is why daily English conversation is rich in abbreviations and modern slang, which is opposite to the Kazakh language that has not have as much history as English. Therefore, slangs are difficult to translate because do not exist in the Kazakh language and sounds unnatural.

Another important and equally challenging part mentioned by 8 participants is

the translation of humor. Participant 1 said:

I got tortured trying to translate the jokes. For example, in Kazakh, we have a one-word joke that sounds very funny, and we understand, how to convey that joke so that the English environment understands it. It takes great work on that side, and it can also take time.

The translation of humor is the hardest part for the majority of translators because it is unique for every culture and needs a lot of effort for a translator.

In some cases there can be some typical words that are used daily but have no use in the target language regarding some cultural aspects as in the given example by

Participant 2:

The word Parents, we don't have a parent in a singular form we have "ata-ana" and if it is about one parent, you have to choose one out of two or whatever. We can specify "ata-ana" in the written translation, but we can't do that in the subtitles.

This example illustrates that Kazakh society does not have an alternative for some culturally connoted words and the word "ata-ana" is one of the bright examples of it. Because of the history and mentality of the Kazakh people, we cannot specify some words or deliver them because the target culture lacks a given notion.

Technical Challenges

The primary and overriding finding of this study is the challenge with the word number. The word number is the technical feature of subtitling that limits subtitlers' translation choices. To illustrate:

The biggest challenge is trying to cram a maximum of meaning into a minimum of words. Subtitles cannot capture all the spoken language that has been expressed because reading and speaking speeds are very different. A person

speaks faster than they can read the same text (Participant 7).

The majority of participants mentioned that the word alignment should be somewhere between 4-5 and 6 words. Otherwise, the audience cannot keep up with the speed of subtitles. As mentioned, the speaking speed and the ability of humans to read the lines are very different. Therefore, a subtitler always should keep in mind his/her audience and try to give a quality translation that is easy to read and comprehend. It is even advisable if the Kazakh subtitles are less than the original utterance as Participant 3 highlighted. All of my participants concluded that this limitation on words goes along with many other challenges that derive from that, making it more complicated to follow.

Another technical challenge mentioned many times was the spotting issue. Subtitling software may not always be compatible with all video formats, leading to additional conversion steps, which can be time-consuming and potentially affect the quality of the subtitles.

The words have to switch correctly in time. For example, an actor can tell his situation in the first sentence. I just have to be able to bring it in in time, say if he says I'm fine today, but it wasn't like that yesterday. The first sentence must not lag behind. He says one thing, but the audience must not read the other, or they will be a little misunderstood (Participant 4).

As we can see there apart from the right translation translator is also responsible for the coordination of timecodes with the appropriate visual material. And to ensure that the audience is as comfortable as possible in watching the film. However, these technical problems are not considered that serious because, with practice and experience, subtitlers can master the software and produce high-quality subtitles efficiently.

Two participants mentioned the issue of fonts, for example, the main problem

is the fonts which are not always available.

That is specific Kazakh letters in Cyrillic, these specific Kazakh 9 letters are not present in all fonts. Even in Word, for example, there are not many fonts that support the Kazakh language and do not distinguish any specific Kazakh letters. There are a few fonts that support Kazakh letters as Ariel, Time New Roman, and so on. I know there are enthusiasts who create Kazakh fonts. But we can download it on the internet, but it's a pirate story. I have not encountered this on an official level (Participant 2).

Here we see that the technical problem even if it is not the main issue here it is the factor that facilitates the process. The above-mentioned challenges show that many subtitlers struggle with the specific application and sometimes these applications do not consider the specific needs of the Kazakh language.

Linguistic Challenges

The technical word limitation challenge causes several linguistic problems. Firstly, participants mentioned that the Russian language is longer than English, and Kazakh is even longer than Russian. To illustrate:

"I am going to" is pronounced quickly, like one word. Whereas, in Kazakh, we say, "men bara zhatyrmyn". We can't say, "men baramin". It's already the future tense. So, I just translate it as "zhol tarttym", so you can read it quickly. It's more artistic. Secondly, the word is smaller and closer in syllable to 'going to' (Participant 1).

Also, participants gave examples of the brevity of the English language:

The English word "get" may signify absolutely everything, until you hear the next word, it has a thousand meanings. In Kazakh, it can be translated into many versions (Participant 2).

This indicates that here, we need to keep in mind that the amount of words that may be included in the subtitles is restricted, so we can't translate something verbatim if the direct translation is longer than the source, and most of the time, Kazakh terms are longer than English words and comprise many words.

Secondly, the participants mentioned the difference in grammar and morphological structure. In this regard, Participant 2 mentioned:

Grammar is not at a level to absorb a large number of meanings by a small number of elements. Kazakh is also agglutinative, where everything is built around inflectional suffixes and endings. And it all adds weight and length to the words and translating subtitles is a bit tricky.

Here Participant 2 elaborates on one of the reasons why translating especially into Kazakh is hard in the frames of word number limitation. Kazakh words are longer by their agglutinative nature because morphemes that denote only one form can be used to create different meanings. While in English, because it is an inflected language, one morpheme can stand for several forms at once, for example, case and number. They also mentioned that in English there exist a lot of contractions between the subject and the auxiliary verb and a lot of slang. In Kazakh, there is no such thing, so they have to cut down a lot, but still leave the meaning completely. Moreover, they prioritize ensuring a comfortable viewing experience for the target audience, which requires adhering to the word count limitation.

One of the pressing issues that the majority of participants stated is to keep the idiomaticity of the language or how to translate it so that everyone understands. For example, Participant 1 says that there is a tendency for Kazakhification among translators. Here Participant 1 refers to translation into Kazakh using overly complicated

words, terms, or obsolete words, archaisms that few people understand and know the meaning of. They are hard to comprehend for the masses and sound unnatural due to nonuse in daily life. To illustrate there was a trend to use “ҚЫЛТИМА” for the word balcony. Therefore the subtitlers should translate so that the viewer would not sit and search for the meaning of the word in his native Kazakh. As Participant 2 stated:

You just have to understand how people speak, you have to understand the idiomaticity of language.

However, bearing in mind that we cannot make it too colloquial. As Participant 7 says to struggle to find “the golden balance”.

The challenge of idiomaticity is complicated by two factors according to my research participants. The first is referred to the general state of the translation and translation studies. Participants mentioned that see inconsistencies not only in the subtitles of the films but everywhere including the advertisements, and packaging of products in markets and many other places. Participant 1 also highlighted that:

We haven't mastered basic translation one hundred percent ourselves yet, but moreover, we will add words that one hasn't heard of in his turn. It seems to me that the first base needs to be corrected, and if we translate the base correctly, we can gradually increase the vocabulary of Kazakh.

Given statement overlaps closely with what Participant 2 quote who said:

To translate everything so that it is understandable to absolutely everybody in Kazakhstan in any region is difficult, simply because our scientific vocabulary is lame, and there are words we censor.

All these statements say that the general Kazakh translation is not developed very well. There is no established vocabulary of translation in Kazakhstan yet, say there is no approved scientific vocabulary and no full-fledged dictionaries where one can see

the exact translation of a word or expression. One can see different variations of the translation depending on the translator, there is not even any consistency in the translation of signs, billboards, or different advertisements. People are used to seeing mistakes and no longer trust Kazakh translations. Subtitling is a part of Translation Studies and is tightly bounded to it. If we want to improve the subtitles we cannot achieve it without improving the quality of Kazakh translation in general. That is why the lack of a solid translation base was mentioned.

The lack of translation base and alternatives of the words cause the second issue which is the social perception of people. This issue is stated in Participant 3 interview:

Because there are people that understand some peculiarities of cultural differences and there are people that just don't understand it because their environment, their social stratum is different.

Also, Participant 2 adds on that topic:

But many thoughts and meanings may be entirely new to the Kazakh language space. And you will translate them correctly with the theory of translation in mind, but it will be too new to the listener. For example, in Marvel movies, a Kazakh ear from some province that has not heard such local vocabulary and words will not understand the word "mutants", "Stone of Infinity", or "supersonic backpack". Then things like this may sound ridiculous, and unaccustomed because depending on the subject of the film or series we do not have that much tradition and history yet in some areas.

The given issue is connected with the vocabulary of the Kazakh language, and theneed to enlarge it and use it daily. There we see that sometimes everything can be right and relevant from the point of translation theory but the people are not ready to accept this word because it is something entirely new, there was no such a term or word in the

Kazakh language before, that is why it may seem wrong for people. It is also supplemented with the opinion that Kazakh vocabulary “does not keep up with the times”.

Two participants mentioned the challenge of translating the songs because it requires extra skills and competencies as the text goes fast, and the timecode of each line must be correct:

You need the skills of a poet. There the translator needs to have a sense of rhyme and creativity to recreate the song in their native language. In the case of subtitles, the translation of songs is not given much attention. But if the client wants the song must be translated, we translate roughly the meaning. And often the subtitles indicate which song is in brackets (Participant 1).

Subtitling of the song is something neglected in the sphere, however, it could be required and it needs extra abilities and creativity from the subtitler's side.

Other Challenges

During the interviewing of the participants, there was found that there exist process-related challenges of subtitling. The findings in that perspective assisted to identify the challenges of how such a relatively young field operates in Kazakhstan and shed light on some issues as the responsibility of the subtitlers, their working conditions, and norms.

The first issue concerned the responsibilities of subtitle translators. Firstly, it is very hard to find professional subtitlers who deal only with subtitles, usually, they are people who combine several types of translation as written, oral and audio-visual, or different activities such as teaching and translation and so on. That is why it is very hard to define what are the real responsibilities and code of ethics of subtitlers. Participant 1 said that the time code and technical part is conducted by subtitlers, however in contrast

Participants 3 and 5 clearly stated that it is not the responsibility of the subtitler:

For a translator, it's important to translate text, to transfer content, and it's not really our job to sit there and break it down into time codes and put it all in frames. But sometimes we have to do it (Participant 5).

In addition to that Participant 8 mentioned that struggle a lot with this technical part and even hire people to deal with that work stating that a “translator cannot know everything”. What is the right thing, because the sphere of film translation itself requires a range of skills and there we need to consider that not all the subtitlers are advanced users of subtitling programs. This issue is complicated with the special client requirements because they can require not only transferring the dialogues and the script of the film to another language but also making time codes, translating sometimes for voice-over, and dubbing which are quite different and specific from subtitling.

Also, the share amount of participants work with a Russian company, and all the films are already released in Russian and subtitlers are beforehand as help given with Russian script, which shows that nevertheless, the Russian language is a language mediator. Though most of the participants said that directly translate from English to Kazakh, however, they refer to the Russian translation while translating some complicated words, 2 of my participants said that work with Russian-Kazakh language pairs. This is an indication that the Russian language still has power as a mediating language.

Half of the participants mentioned the importance of monitoring and checking the ready subtitles in any instance. In this regard, participants mentioned the editor who checks their work and gives feedback:

After the completion of subtitling, we send it to the editor for verification. He looks at them, and if everything is right, the work will be accepted. And if there

isa need for any changes, he or she redirects indicating errors and where to fix them (Participant 1).

It is a very good practice because many of the participants were keep saying that sometimes there could be some unintentional mistakes and where the translator himself could not detect errors the editor can come to help there. It is also very beneficial for the quality of the final subtitles. But the problem there is the fact that half of the participants mentioned that do not have an editor.

Several Participants mentioned the complexity of subtitling software:

Because we're translators it's probably hard for us to understand some software applications, things like that, for example, there's an application where subtitles are already laid out in time codes for the film itself, and it's not always easy for us to understand the interface (Participant 9).

According to the interviews of my participants, the complexity of subtitles is laid on several factors. Firstly, the interface complexity, the fact that subtitling software has a complex interface with numerous menus, buttons, and options that need to be mastered to create quality subtitles requires significant learning for subtitlers. Secondly, the highly technical nature of subtitling software requires subtitlers to have some technical knowledge and understanding of the software's capabilities. For instance, subtitling software may require knowledge of video codecs, frame rates, and other technical specifications. Then the issues with quality control where subtitlers must ensure that subtitles are accurate, correctly timed, and properly placed on the screen. However, subtitling software can sometimes cause errors, such as incorrect timing or placement, leading to additional time and effort to correct mistakes. Some of my participants stated that it is not advisable for the translator to buy the qualitative subtitling software because they are really pricey and they do not work daily with these softwares, programs.

Several participants mentioned some psychological and social issues related to the subtitler as stress and the fear to make a mistake, as social factors such as personal beliefs and thoughts of the subtitler that influence the process. Here we need to understand that personal interest and passion, and personal foundation are equally of great importance.

Participant 1 sees an issue in the selection and requirements for subtitlers:

Requirements for professional translators in Kazakhstan need to be strengthened. Somehow it turns out they translate just for the sake of having a translation, so to speak, even in the cinemas themselves, if you look, gross mistakes are made.

Two of the participants mentioned the issue with the Kazakh subtitling market.

For example, Participant 8 said:

In order to have such a separate craft, with its own service market, with its own staff, so that there were appropriately trained professionals, trained exclusively to translate subtitles, you need a market, a volume that would predetermine your focus on this sector of services. Since our Ministry of Culture does not give a sustainable volume. If there is no sustainable volume there is no such good practice.

Also, another factor is:

In any business, including translation of subtitles, it is possible to choose only two factors from money, time, and quality, so that they are implemented positively. You have a non-trivial choice, you want fast and cheap, but it will probably take longer than you planned. Or you want fast and poor quality. Well, then it just wouldn't make sense to choose those factors (Participant 8).

As we can see the working conditions of the subtitle translators are related to

factors such as money, time, and quality. Usually, clients put their priorities over these choices, and unfortunately, they usually choose fast and cheap, respectively due to time pressure and unsatisfactory payment the quality of subtitles suffer.

Unique Findings

A unique finding of my research was on the cinema film subtitles. There was found that subtitling of foreign films is not conducted in the territory of Kazakhstan and by the local resident subtitlers:

...films that are subtitled into Kazakh in cinemas of Kazakhstan are not translated by Kazakh translators who are based in Kazakhstan. These translators directly work for studios such as Warner, and Universal, and are based somewhere in America, or in London. The problem with these translators is that they are disconnected from their cultural environment in Kazakhstan. They do not fully understand some of the current things that are going on in our community, and of course, this results in translation errors. Plus quality control of translation, for example, I am the only person who knows Kazakh in the company and can check the quality of translation. No one else will do this, and apparently, no one has done it before, which is why the subtitles are so messy.

The cinema subtitles are not directly under the control of the Kazakhstani government and the people that conduct these subtitles are separated from Kazakhstan society, which can cause several issues. First of all, a subtitler who is not familiar with the Kazakh language and culture may not be able to accurately translate and convey the nuances of the language. This could result in incorrect translations, which could be misleading or offensive to Kazakh speakers. The second issue, a subtitler who does not live in Kazakhstan may not be familiar with the cultural sensitivities and norms of the Kazakh people. Without a local presence, it may be difficult to ensure the quality of the

subtitles. A subtitler who does not live in Kazakhstan may not have access to the necessary resources to ensure that the subtitles are of high quality. Also, little information is known about these subtitlers and we cannot assess their competencies and education. One of the pressing issues on that is the fact that our local authorities do not conduct proper monitoring and control of the subtitling process. There is a lot of work but we do not have the people who can conduct this work. There is a demand for young subtitlers in the English-Kazakh language pairs. The next issue is that there is not any intervention from the Kazakhstani part in quality control and monitoring of the films.

To summarize the findings of the first research question were mainly divided into subthemes as cultural, linguistic, and technical subtitling challenges. According to the majority of participants, it was the cultural challenges that were the most difficult, then followed by linguistic and technical challenges. The fourth subtheme was added as it contains process-related challenges and is not directly translation-related, as most of the studies focused on the text and translation, i.e., on the product, the process of translation in general was not in the scope of this problem model.

RQ 2. How do professional translators overcome faced challenges while translating film subtitles from English into Kazakh?

The findings of the strategies employed by professional subtitlers are divided into two groups translation-related strategies and general strategies. The strategies are divided into three subthemes for cultural, linguistic, technical, and other challenges. However, the given challenges can be applicable to several subthemes of challenges.

Strategies for Cultural Challenges

The majority of participants in order to cope with cultural challenges such as humor or idioms suggest the following:

You understand Kazakh jokes very well because of your environment, but to get

to know English culture better you have to watch and listen to a lot of English shows and podcasts because you learn a lot from there. For example, I found a good expression for myself, for example, in our language, they say if you burn with envy "tuz zhala". And in English, there is "don't be salty", which means don't be angry, don't be jealous. You still have to listen, memorize, and see idioms. Then, of course, if you have a chance, try to talk to native speakers. Try to immerse in another culture so it will open up much information for you

(Participant 1).

The research findings suggest that to improve one's vocabulary in a foreign language and to translate humor, it is important to expose oneself to everyday language usage, jokes, phrases, and slang. Watching English shows and listening to English podcasts can be helpful in this regard. Idioms and cultural peculiarities are also important to learn, and speaking with native speakers can provide a deeper understanding of the language.

Translators should pay attention to the origins and etymology of words, as they can provide additional context and understanding. Furthermore, the study highlights the importance of continuous learning and development to achieve a better understanding of a foreign language. It is necessary to research extensively and gather personal knowledge to improve vocabulary and comprehension in a foreign language.

So the other part of the participants added:

I personally overcame cultural difficulties with some observation. So I used my powers of observation, I watched Kazakh comments on the Internet, whether it was on YouTube or Instagram. And I roughly understood the average Kazakh-speaking internet user. And I tried to target this audience. I tried to adapt the original text, so it was not too provocative and new to

listeners. And when we translate these things we have to adapt and soften. I'm not saying cut or lie. I don't think that's the right thing to do. The original product should remain in its original form. In translation, we probably just put less emphasis on such things, nothing more (Participant 2).

Through the personal experience of participants, it has been found that overcoming cultural difficulties is a crucial aspect of translation. The process of overcoming these difficulties can be achieved through careful observation of the reactions of the target audience to different cultural elements. For example, by observing Kazakh comments on social media platforms such as YouTube and Instagram, one can gain an understanding of the preferences and expectations of the average Kazakh-speaking internet user. It is important to tailor the translation to this target audience and adapt the original text accordingly to ensure it is not too provocative or unfamiliar. Therefore, it is necessary to invest time in researching and analyzing the target audience's cultural and linguistic background to produce a successful translation. In a word the cultural problems will be solved as our culture develops. If our culture learns to absorb new things then it will certainly be easier. But at this stage, it is mitigation.

Strategies for Technical Challenges

In order to overcome the word number challenge and general linguistic challenges, participants recommended to completely changing the word and using the compression technique.

I would probably recommend not being afraid to completely change the line and deviate from the original. Watch the whole series and squeeze out the main idea and build up lines based on it. Also learn, in the case of Kazakh, to avoid long structures. If possible shortening is a very good and important skill (Participant 2).

Based on the above-mentioned, it is recommended for translators not be afraid to deviate from the original line and instead focus on the main idea of the series. This can be achieved by watching the entire series and extracting the main idea to build up the lines. However, the translation should remain faithful to the original. There is some room for amateurism, but this should be done on a case-by-case basis where possible. In addition, it is important for Kazakh subtitle translators to avoid using long structures and instead focus on being succinct. The ability to shorten sentences and convey meaning accurately is a valuable skill for subtitle translators. Since the Kazakh language is an agglutinative language, words are made up of suffixes, prefixes, and endings. Then it is possible to designate with one word the action that occurred and the number of people who did the action and the person at the time, etc. The shorter the better.

Strategies for Linguistic Challenges

Based on the Participants' interviews, it is suggested that in order to address word number and equivalence as well as syntax issues, it is important to enrich the vocabulary in both languages.

I will try to increase the amount of information, and books in the Kazakh language. Even on Instagram, I try to read people who write very beautifully in Kazakh (Participant 1).

Participants emphasized the importance of having a rich vocabulary in Kazakh and understanding the figurative meanings of words, as well as having a diverse vocabulary in English. Participants suggest reading books and following people who write beautifully in the Kazakh language to enrich their vocabulary. This is particularly important when dealing with idioms, as the literal translation may not convey the intended meaning. Participant 1 also noted that it is important to pay attention to these nuances to avoid misunderstandings. Overall, Participants highlight the importance of

linguistic proficiency and suggest that a lack of vocabulary may lead to issues with understanding and communication in both languages.

To overcome writing or so-called “unintentional” errors Participants suggested:

But sometimes you don't even notice writing mistakes when you have been writing for three or four hours without a break. I put everything away and go to rest and go back to work and find mistakes after reading (Participant 1).

This research finding suggests that working for extended periods without taking breaks can result in unintentional errors in writing. Participants reported difficulty in noticing mistakes after writing for three or four hours without rest. One participant recommended taking breaks to allow the mind to rest and return to work with a fresh perspective. Participants also noted the importance of checking for mistakes in aspects such as consonance of sounds, syllables, spelling, and vocabulary, which may require more attention and time.

The majority of participants mentioned linguistic problems with grammar and other language features. Participants in order to have a qualitative translation and overcome such issues advised to:

Then repeat the rules. I know the rules of the Kazakh language 99 percent. Then I read articles related to English and Kazakh, or English and Russian. Since my main profession, as I've already mentioned, is not translation, I may not be familiar with many terms, strategies, and techniques. I just translate as I think and understand. At this point, I ask colleagues around me what I can do here (Participant 6).

Participants emphasized the need to understand the rules of the language thoroughly. Seeking help from colleagues and reading language articles on various translation techniques are also recommended in case one does not have extensive

expertise in the field. These findings suggest that consistent practice, knowledge supplementation, and taking breaks can help individuals improve their vocabulary and language skills.

On the technical side, all those things that seem complicated, such as the layout of the text, and how should look the text are not our job. It's up to the filmmakers themselves. Machine translation is used, not Google Translator, but TRADOS. I think they should be used (Participant 3).

Based on our research, we found that on the technical side of subtitling, the layout of the text and how it should look is not the responsibility of subtitlers. This falls under the jurisdiction of the filmmakers themselves, who can choose the font, size, and color of the text. However, in terms of translation techniques, machine translation software such as TRADOS can be helpful for subtitlers, especially those with experience in translation agencies or bureaus. While machine translation software should not be solely relied upon, it can aid in the subtitling process and improve overall efficiency.

You have to listen to the video material, because you have to listen to the way they speak, because there is a moment of pronunciation especially of proper names, place names, whatever they may be written and pronounced differently and that has to be taken into account (Participant 10).

It is important to note that when working on subtitling, the material provided is usually in the form of video content that needs to be closely analyzed. It is essential to listen carefully to the audio and pay attention to pronunciation, especially with proper nouns and place names that may be written and pronounced differently. Subtitle translators should take into account the nuances of the spoken language and adapt the subtitles accordingly to ensure accuracy and clarity. Proper research and preparation are necessary for a successful subtitling project, and close attention to detail is critical.

Now I'm taking it a little easier because I understand that it's not always possible to be in such a winning position, not everyone will understand the whole translation in any case, there will be some disagreement, because even nowadays the Russian language is disputed, and the Kazakh language is disputed. In the elementary ones, where you put "x" and "q," people are still arguing within the language, which is why you are at ease with them. But in the beginning, yes, it is always a big responsibility and it is always scary to make a mistake (Participant 3).

This research finding highlights the challenges faced by translators, particularly when working with disputed languages such as Russian and Kazakh. The researcher acknowledges that there will always be disagreement and that it is impossible to please everyone. However, the responsibility of ensuring accurate translation remains significant. The researcher also emphasizes the importance of understanding the intricacies of the language, such as pronunciation, as well as being aware of the ongoing disputes within the language itself. Despite the initial fear and pressure, the researcher recognizes the need to take it easy and not strive for perfection but rather focus on doing their best.

One of the findings is that translation requires the use of new techniques and approaches to effectively overcome challenges.

You also need to learn new translation techniques, have to remember the theory, and apply something new, which also helps. Comparison, analysis, and compression can be utilized to overcome challenges (Participant 6).

It is not enough to simply translate sentence by sentence, but rather one must also apply theory and new methods. Techniques such as comparison and analysis can be useful in identifying differences between the source and target languages, and in finding

appropriate translations. Additionally, compression of text is a technique that can help in overcoming challenges by condensing complex or lengthy sentences into more concise and understandable versions. Utilizing new translation techniques can help to improve the accuracy and quality of translations, and can make the process more efficient and effective.

Strategies for Other Challenges

It can be observed that the field of subtitling is still a relatively new area in which there is room for growth and improvement. Although there are currently several challenges associated with subtitling, they can be coped with experience and a better understanding of the practice. One such challenge is the limited number of translators with expertise in subtitling, but this is expected to improve over time.

There aren't many translators, it's true, with time it will come to an end though, the main thing now is not to leave it as it is but to work on it a bit harder. The more you improve your audiovisual interpretation skills, the easier it will be to overcome such difficulties over time (Participant 8).

In order to improve subtitling skills, it is important to continue to work hard and develop audiovisual interpretation skills, which will make it easier to address difficulties and achieve high-quality translations in the future.

Summary

In conclusion, the research identified several key challenges within different subthemes, including cultural, linguistic, technical, and other aspects, along with frequently employed strategies. According to the majority of participants, cultural challenges were deemed the most complex. Specifically, difficulties arose in translating profanity, humor, and proverbs to accurately convey culturally nuanced concepts due to differences in language history. Linguistic challenges followed, encompassing word

length restrictions, the preservation of idiomatic expressions, and a lack of translation resources. Technical challenges were observed in relation to word count limitations and spotting issues. Other challenges mentioned by participants included juggling multiple responsibilities, relying on language mediators, and the absence of an editor. A significant finding of this research was the revelation that film subtitles for Kazakhstan are often produced by individuals residing outside the country's borders. This aspect highlights a unique aspect of the subtitling process. Regarding strategies, participants suggested various approaches, such as shortening, omission, and softening techniques when dealing with profanity. Additionally, they emphasized the importance of comprehensive training, ongoing language observation, and adaptability to linguistic changes. The findings underscore the intricate interplay between cultural adaptation, linguistic precision, technological utilization, and the translator's creative decision-making process. The challenges identified shed light on the complexity of audiovisual translation and emphasize the need for further research and development in this field.

Discussion

The research is aimed at studying the translation of film subtitles from English into Kazakh through a process-oriented research approach based on in-depth interviews, which will contribute to a more nuanced understanding of the faced challenges and employed strategies by professional translators. The research used semi-structured interviews to collect the raw data. 10 professional subtitlers were the participants of my study. The data were coded, analyzed, and organized first by research questions and then by categories and subcategories guided by the conceptual framework. The study was based on the following two research questions:

1. What challenges do professional translators face while translating film subtitles from English into Kazakh?

2. How do professional translators overcome faced challenges while translating film subtitles from English into Kazakh?

These two research questions were largely addressed by the findings presented in the previous chapter. During the study, it was found that professional subtitlers in Kazakhstan have a multifunctional task, they conduct several types of translation as written, oral and dubbing. There was a unique finding about translation in cinemas, that it is conducted not in Kazakhstan by local subtitlers. The majority of translators mentioned that there are problems in the field related to language, but they can be solved with experience. However, participants mentioned the issues related to working conditions and training that need attention at the policy level and can be improved.

This chapter is divided into two large sections: challenges and strategies. The challenges section contains 4 subthemes cultural, linguistic, technical, and others. The codes were analyzed according to the frequency with which the participants mentioned

them. This chapter analyzes the findings more deeply in connection to the relevant research question and is supported by previous research.

Subtitling Challenges

Participants of my study stated that face numerous cultural challenges that impact the accuracy and effectiveness of conveying meaning across languages. Culture-specific references, such as idioms, jokes, and slang, pose significant difficulties in subtitling. Translators often encounter the challenge of finding suitable equivalents that maintain the cultural relevance and intended impact of the original dialogue, the same findings were given in the research of Cintas and Remael (2014), Ivarsson (1992) and Perez-Gonzalez (2014). They considered culture-related concepts to be the most challenging as the majority of my participants. Verbal humor and wordplay present additional obstacles, as they rely heavily on linguistic nuances that may not have direct translations, which coincide with the data given in the research of Gottlieb (1997). This requires translators to exercise creativity in adapting the humor to the target language while maintaining the intended comedic effect (Chaume, 2012). Furthermore, the register and tone of characters' speech, including their accents or dialects, must be carefully rendered in subtitles to ensure the accurate portrayal of their social background and personality (Diaz-Cintas, 2018).

Apart from the special groups of words such as slang, idioms, and proverbs, it is found to be difficult to translate because the history of languages is different. The finding coincide with the research by Slizkin and Efremova (2004). It means, as Participant 2 mentioned, some terms or subjects, and notions may not exist in the target language. The development of translation studies in general the coherence and unity in translating terms and expressions, and the development of literary translation influence the process. The majority of participants mentioned the cultural challenges as the most complicated

because the mentality and the perception of people are quite different.

The participants of my study mentioned several linguistic challenges that impact the accuracy and quality of the translated content. One of the primary challenges is the condensation of the translation due to space limitations on the screen. Translators must succinctly convey the meaning of the original dialogue while ensuring coherence and clarity (Gambier, 2013). This task becomes particularly demanding when dealing with languages that have different syntactic structures or longer words (Perego et al., 2016), and the majority of participants mentioned the different natures and lengths of words and sentences. Furthermore, idiomatic expressions pose a challenge as translating them word-for-word often leads to nonsensical results. Another linguistic challenge is the accurate translation of songs and poems featured in films, as it requires preserving the rhyme, and intended meaning while adapting it to the target language (Díaz Cintas & Remael, 2014). These linguistic challenges underscore the complexity and expertise required in subtitling to ensure linguistic accuracy and an enjoyable viewing experience.

The participants mentioned prominent challenges such as timing and synchronization. Subtitles must be precisely timed to match the spoken dialogue and visual elements on the screen (Pérez-González, 2012). This requires careful coordination between the duration of the subtitle, the speed of the dialogue, and the reading speed of viewers. According to the findings, the majority of participants start working without the knowledge of specific software, which causes particular challenges and takes a lot of time. Additionally, the limited space available for displaying subtitles poses a technical constraint. The given constraint was the most challenging for the participants because due to this they are limited in translation choices. Translators must condense the translation within the available screen space without sacrificing readability or comprehensibility (Gottlieb, 1997). Furthermore, the positioning and formatting of subtitles can affect their

visibility and integration into the visual composition of the film (Díaz Cintas & Remael, 2014). Technical challenges also extend to the rendering of special effects, on-screen texts, or multilingual dialogue, which may require innovative solutions to maintain clarity and ensure a seamless viewing experience (Chaume, 2012). Addressing these technical challenges is crucial to provide accurate, synchronized, and aesthetically pleasing subtitles. However, according to the interview of participants, the majority of them are not fluent in the given programs and because they are not working only as subtitlers but also have other main jobs, consequently they do not feel right to buy the pricey programs and sometimes ask another technically advanced person to help with the technical part of it.

The process of subtitling presents various work-related challenges that affect the production and quality of subtitles. One significant challenge is the tight deadlines often associated with subtitling projects. Translators are often required to work under time constraints, which can impact the thoroughness and accuracy of the translation (Díaz Cintas & Remael, 2014). However, the majority of participants mentioned that do not feel the pressure with time. It could be because they translate films already translated into the Russian language, not new films that have really tight deadlines. Participants mentioned that they choose their time on their own and maybe the fact that they work in groups facilitates the process. Moreover, subtitling requires meticulous attention to detail and a high level of concentration. Translators must maintain consistency in terminology, style, and punctuation throughout the subtitles, which can be mentally taxing (Gottlieb, 1997). Another challenge is the collaborative nature of subtitling projects. Translators often work in teams or alongside other professionals, such as spotters/timers or quality controllers, which requires effective communication and coordination to ensure the final product meets the desired standards (Pérez-González, 2012). However, the given

statement was not mentioned by all participants, it shows that the subtitle translators work in different conditions and are dependent on client requirements. Additionally, technological challenges can arise, such as working with specific subtitling software or dealing with technical issues during the production process (Chaume, 2012). The majority of participants suffer with subtitling software and how to use it, and how to technically right and effectively place the subtitles. Subtitlers spend a lot of time learning how to use these programs or simply handing over the work to more competent people. However, how will these more competent people cope with the division of subtitles, even here it is necessary to divide them correctly according to semantic pairs, as was mentioned earlier in the literature as one of the important competencies of film translators. Overcoming these work challenges requires a combination of time management skills, linguistic expertise, and effective collaboration to deliver high-quality subtitles within the given constraints. In the context of Kazakhstan, professional subtitles do not have comprehensive training, professional diploma, and ethics of work specifically designed for subtitling the Kazakh language considering all the features and specifics.

One of the unique findings was the fact that cinema translation is not made by the local resident translators. It is a very interesting fact that the translation of films into Kazakh is not under the control of the Kazakhstan government. The film studios hire translators that live in foreign countries or in their headquarters, and in Kazakhstan people have no information on who are they, or what are their background. It is understandable that the person who is isolated from the country cannot know in detail the changes in culture or observe the changes in language use or mentality and perception of people.

Consequently, it leads to errors, misunderstandings, and frustration with the

Kazakh translation among our people. I personally heard and even noticed several times these kinds of errors and resented them myself or to a circle of friends and then it was forgotten. And that is the root of the problem, nobody says publicly about these issues, and require improvement, that is why there is no comprehensive editorial check of that films and studios do not care about the quality of Kazakh translation if the people do not demand quality. Also, there is the need to create a body that will monitor the quality of subtitles, and the professionals that will provide this quality. Kazakhstan is considered as a dubbing country, however, we receive films already dubbed into Russian and the government imposed the law to dub or subtitle foreign films into Kazakh. Due to the lack of staff and money dubbing cannot be employed for all films and we have only one Aray media group that is responsible for that. In that regard, It seems that the subtitles in the Kazakh language are neglected by the government and there we need the control and more trained and competent professionals.

Strategies Employed by Subtitlers to Cope with Challenges

This section explores the various strategies employed by subtitlers to address the challenges posed by cultural, linguistic, technical, and other factors in subtitling. It examines how subtitlers navigate these challenges to ensure accurate and effective translation while preserving the integrity of the source material.

The participants said that they face cultural challenges, including cultural-specific references, verbal humor, and idiomatic expressions. To cope with these challenges, subtitlers employ strategies such as cultural adaptation, finding equivalent expressions, or creating new jokes that resonate with the target audience (Díaz Cintas & Remael, 2014; Gottlieb, 1997). They also consider the register and tone of characters' speech, taking into account social background and personality to accurately convey cultural nuances (Díaz-Cintas, 2018).

Linguistic challenges in subtitling involve condensation, idiomatic expressions, and the translation of songs or poems. Participants employ strategies like concise wording, restructuring sentences, or adapting dialogue to convey the intended meaning within limited screen space as in the previous research by Chaume (2012) and Perego et al., (2016). They also rely on their linguistic expertise to identify equivalent idiomatic expressions or creatively adapt songs and poems while maintaining rhyme, and intended meaning (Chaume, 2012; Cintas & Remael, 2014).

Technical challenges in subtitling encompass timing and synchronization, limited screen space, formatting, and special effects. Participants employ strategies such as precise timing and synchronization of subtitles with dialogue and visuals to ensure seamless integration what is also written by Pérez-González (2012). They also use effective condensation techniques, maintain readability, and consider positioning and formatting to ensure subtitles are visually integrated (Chaume, 2012; Cintas & Remael, 2014). Furthermore, subtitlers adapt their techniques to handle special effects, on-screen texts, and multilingual dialogue to maintain clarity and comprehension (Chaume, 2012).

Subtitlers encounter additional challenges, including tight deadlines, attention to detail, collaboration, and technological constraints. To cope with these challenges, subtitlers employ strategies such as effective time management, maintaining consistency, clear communication, and utilizing subtitling software and tools (Cintas & Remael, 2014; Gottlieb, 1997; Pérez-González, 2012). They also engage in teamwork, seek peer feedback, and develop problem-solving skills to overcome the challenges effectively.

The strategies employed by subtitlers to cope with cultural, linguistic, technical, and other challenges in subtitling are multifaceted and require a combination of linguistic expertise, cultural sensitivity, technical knowledge, and effective communication. These

strategies enable subtitlers to overcome challenges and deliver accurate, coherent, and visually integrated subtitles that enhance the viewers' understanding and enjoyment of audiovisual content.

Summary

To summarize the findings of the research, similar challenges were identified in relation to language, culture, and technical aspects, aligning with previous studies in the field. As it was stated in previous research the participants mentioned the complexity of translation of humour and profanity for cultural challenges, maintaining idiomaticity and difference in language structure for linguistic challenges, word number and spotting issues for technical challenges. However, since it is process-based research there appeared issues related to the work of subtitlers as multiple responsibilities, and the use of language mediator. In previous research findings, the given aspect wasn't considered. The unique finding of the research is the process of cinema subtitling. It was found that it is conducted by non-local translators and little is known about the profile of translators and the activity itself. Interestingly, the research findings indicated that tight deadlines were not perceived as a major challenge by the participants. This may be attributed to the limited availability of cinema translation projects and the audiovisual translation (AVT) market in general, potentially affecting the subtitlers' perspective on deadlines. Overall, this research contributes to the understanding of subtitling by providing insights into the process itself, uncovering unique challenges associated with non-local translators, and highlighting potential factors that influence the perception of challenges in the field.

Conclusion

The conclusion chapter consists of the main points and findings of the research, particular research suggestions, future research ideas and implications of the conducted research.

The research revealed that cultural challenges play a significant role in the translation process. Adapting cultural-specific references, idiomatic expressions, and verbal humor proved to be demanding tasks for subtitlers. Strategies such as cultural adaptation, finding equivalent expressions, and creating new jokes emerged as effective means of overcoming these challenges.

Linguistic challenges were also identified, particularly in terms of condensing the translation to fit within the limited screen space. Subtitlers employed strategies such as concise wording, sentence restructuring, and adaptation techniques to convey the intended meaning effectively. Moreover, translating songs and poems required careful consideration of rhyme and meaning, highlighting the need for creative solutions.

Technical challenges, including timing and synchronization, limited screen space, and formatting, were also evident. Subtitlers employed strategies such as precise timing, condensation techniques, and attention to visual integration to ensure the seamless delivery of subtitles. Adapting to special effects, on-screen texts, and multilingual dialogue demanded adaptability and technical expertise.

The research also highlighted the importance of addressing other non-linguistic challenges, such as tight deadlines, attention to detail, collaboration, and technological constraints. Subtitlers employed strategies such as effective time management, maintaining consistency, clear communication, and utilizing subtitling software and tools to overcome these challenges successfully.

The suggestions of my research are:

- First of all, to create a market for audiovisual translation, to do so we need to have control over the process of subtitling at the governmental level, which means monitoring the quality of films, to provide the volume of work to the AVT specialists. Also to make the sphere of subtitling more transparent, because it was very hard to reach out or to find subtitlers and a responsible body for that.

- Second, pay attention to the training of professionals, as it was noticed the majority of translators have problems with subtitling software and do not know the translation techniques. In this regard, KAZGUU University together with film distribution companies and other stakeholders can make special courses to train the professionals. It would be great to have organizations the associations where the professionals of AVT including professional subtitlers gather together.

- Third, to develop the translation base in Kazakhstan in general. To enhance the scientific translation base, to provide consistency and unity in the translation of terms and words, so that would not be confusion and misunderstanding in translation.

My research shed light on the challenges that nowadays exist from the point of professional subtitlers and how they overcome them. It opened up interesting tendencies such as using Russian as a language mediator, translation of Kazakh cinema subtitles abroad, and general language-related challenges, that can be further used and developed by researchers interested in the field of AVT. It is hoped to rise the interest and attention to the problems of Kazakh subtitles from different appropriate bodies.

In future research, it would be beneficial to explore the reception and perception of Kazakh subtitles by viewers, as well as further investigate the effectiveness and impact of the strategies employed by subtitlers including the specifics of cinema subtitle translation in particular. Such studies would provide a more comprehensive understanding of the implications of subtitling practices and contribute to the

advancement of audiovisual translation in the Kazakh context.

The qualitative research on translating film subtitles into Kazakh has several implications for audiovisual translation and its stakeholders. Firstly, it raises awareness of the challenges faced by subtitlers in translating films into Kazakh, informing the development of tailored training programs and guidelines. Secondly, the identified strategies offer practical solutions for subtitlers, improving the quality of translations and the viewing experience for Kazakh audiences. Thirdly, the research emphasizes the importance of cultural adaptation and highlights the need for guidelines in this area. Additionally, it underscores the significance of technical expertise in subtitling, informing training, and skill development. Lastly, the research informs stakeholders about subtitling processes, aiding decision-making and effective collaboration.

I possess a personal fascination with the field of audiovisual translation, particularly in subtitling and dubbing. The organization and execution of a subtitler's work have captivated my interest, as I am an avid consumer of cinema and a dedicated binge watcher. Given my affinity for films, I swiftly determined that my research focus would revolve around the domain of film translation. Following extensive contemplation and analysis of this subject, I made the decision to undertake a qualitative study on the challenges and strategies involved in translating films from English into Kazakh, specifically examining the practices of professional subtitlers. It is important to note that the research on subtitling within the context of Kazakhstan primarily assumes a descriptive approach, emphasizing the final product rather than the underlying process. Throughout the course of my study, I encountered several obstacles. Firstly, formulating a conceptual framework and identifying relevant ideas proved to be a daunting task. Secondly, locating suitable participants for the research, individuals possessing the necessary experience and language proficiency, proved to be highly complex due to

various reasons that became apparent as the research progressed. Despite these challenges, conducting this research has provided me with invaluable experience and represents my initial foray into the realm of serious academic inquiry within this specific field. I have acquired knowledge regarding the methodologies employed in qualitative research, gained insights into effective data collection methods that prioritize ethical considerations, and developed skills in coding and analyzing research findings. This process has afforded me a deeper comprehension of the intricacies of the subtitling process and the complexities inherent in the realm of research. It is my fervent hope that my research will contribute to the existing knowledge base, ultimately fostering advancements and improvements within the field of audiovisual translation.

In summary, the qualitative process-based research on the translation of film subtitles from English into Kazakh has implications that extend to various aspects of the audiovisual translation industry. The findings can inform the development of training programs, guidelines, and best practices, thereby improving the quality and cultural appropriateness of subtitled content in Kazakh. The strategies identified in the research offer practical solutions to the challenges faced by subtitlers, enhancing the overall effectiveness of the subtitling process. Ultimately, these implications contribute to the advancement of audiovisual translation practices and the provision of high-quality subtitled content in the Kazakh language.

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Appendix A

INFORMED CONSENT FORM

Translation of film subtitles from English into Kazakh: challenges and strategies

DESCRIPTION: You are invited to participate in a research study on exploring the translation of film subtitles from English into Kazakh through a process-oriented research approach based on in-depth interviews. The interview will be audiotaped and transcribed. The researchers guarantee your confidentiality.

TIME INVOLVEMENT: Your participation will take approximately *40 minutes*.

RISKS AND BENEFITS: There are no risks associated with this study. The benefits which may be expected from this study is a more nuanced understanding of the faced challenges and employed strategies by professional translators in the context of Kazakhstan.

PARTICIPANT'S RIGHTS: If you have read this form and have decided to participate in this project, please understand your participation is voluntary and you have the right to withdraw your consent or discontinue participation at any time. You have the right to refuse to answer particular questions. The results of this research study may be presented at scientific or professional meetings or published in scientific journals.

CONTACT INFORMATION: The researcher of this project is Amanzhol Ramida,
Email: r_amanzhol@kazguu.kz Phone number: +77476084604

If you are not satisfied with how this study is being conducted, or if you have any concerns, complaints, or general questions about the research or your rights as a participant, please contact:

1. Graduate project supervisor Dinara Mukhamejanova PhD Assistant Professor M. Narikbayev KAZGUU University, Email: dinara_mukhamejanova@kazguu.kz
2. KAZGUU University Research and Ethics Committee, Email: rec_sla@kazguu.kz

Please sign this consent form if you agree to participate in this study.

- I have carefully read the information provided;
- I have been given full information regarding the purpose and procedures of the study;
- I understand how the data collected will be used, and that any confidential information will be seen only by the researchers and will not be revealed to anyone else;
- I understand that I am free to withdraw from the study at any time without giving a reason;
- With full knowledge of all foregoing, I agree, of my own free will, to participate in this study.

Signature: _____

Date: _____

The extra copy of this signed and dated consent form is for you to keep.

ФОРМА ИНФОРМИРОВАННОГО СОГЛАСИЯ

Перевод субтитров к фильмам с английского языка на казахский: проблемы и стратегии

ОПИСАНИЕ: Приглашаем вас принять участие в исследовании, посвященном изучению перевода субтитров к фильмам с английского на казахский язык с помощью процессно-ориентированного исследовательского подхода, основанного на глубинных интервью. Интервью будет записано на аудио и расшифровано. Исследователи гарантируют вам конфиденциальность.

ВРЕМЯ УЧАСТИЯ: Ваше участие займет примерно 40 минут.

РИСКИ И ПРЕИМУЩЕСТВА: Данное исследование не связано с какими-либо рисками. Выгода, которую можно ожидать от данного исследования, заключается в более глубоком понимании проблем и стратегий, с которыми сталкиваются профессиональные переводчики в контексте Казахстана.

ПРАВА УЧАСТНИКА: Если вы прочитали эту форму и решили принять участие в данном проекте, пожалуйста, поймите, что ваше участие является добровольным и вы имеете право отозвать свое согласие или прекратить участие в любое время. Вы имеете право отказаться отвечать на конкретные вопросы. Результаты данного исследования могут быть представлены на научных или профессиональных встречах или опубликованы в научных журналах.

КОНТАКТНАЯ ИНФОРМАЦИЯ:

Исследователем данного проекта является: Аманжол Рамида,
Email: r_amanzhol@kazguu.kz. Номер телефона: +77476084604

Если вы не удовлетворены тем, как проводится данное исследование, или если у вас есть какие-либо опасения, жалобы или общие вопросы по поводу исследования или ваших прав как участника, пожалуйста, свяжитесь с:

1. Научный руководитель проекта Динара Мухамеджанова PhD доцент М. Нарикбаев Университет КАЗГЮУ, Email: dinara_mukhamejanova@kazguu.kz.
2. Комитет по исследованиям и этике Университета КАЗГЮУ, Email: rec_sla@kazguu.kz.

Пожалуйста, подпишите эту форму согласия, если вы согласны участвовать в данном исследовании.

- Я внимательно прочитал(а) предоставленную информацию;
- Мне была предоставлена полная информация о цели и процедурах исследования;
- Я понимаю, как будут использоваться собранные данные, и что любая конфиденциальная информация будет видна только исследователям и не будет раскрыта никому другому;
- Я понимаю, что могу отказаться от участия в исследовании в любое время без объяснения причин;
- Полностью осознавая все вышесказанное, я по собственной воле соглашаюсь принять участие в данном исследовании.

Подпись: _____

Дата: _____

Дополнительную копию этой формы согласия с подписью и датой вы можете оставить себе.

АҚПАРАТТАНДЫРЫЛҒАН КЕЛІСІМ ФОРМАСЫ

Фильм субтитрлерін ағылшын тілінен қазақ тіліне аудару: мәселелер мен стратегиялар

Сипаттама: Сіздерді терең сұхбатқа негіздеген процеске бағытталған зерттеу тәсілін қолдана отырып, фильм субтитрлердің ағылшын тілінен қазақ тіліне аударылуын зерттеуге арналған зерттеуге қатысуға шақырамыз. Сұхбат аудиоға жазылады және транскрипцияланады. Зерттеушілер құпиялылыққа кепілдік береді.

Қатысу уақыты: сіздің қатысуыңыз шамамен 40 минутты алады.

Тәуекелдер мен артықшылықтар: Бұл зерттеу ешқандай тәуекелмен байланысты емес. Бұл зерттеуден күтуге болатын пайда – Қазақстан контекстінде кәсіби аудармашылардың алдында тұрған проблемалар мен стратегияларды тереңірек түсіну.

Қатысушы құқықтары: егер сіз осы форманы оқып, осы жобаға қатысуға шешім қабылдасаңыз, сіздің қатысуыңыз ерікті екенін және сіздің келісіміңізді қайтарып алуға немесе кез келген уақытта қатысуды тоқтатуға құқығыңыз бар. Сіз жеке сұрақтарға жауап беруден бас тартуға құқығыңыз бар. Бұл зерттеудің нәтижелері ғылыми немесе кәсіби кездесулерде ұсынылуы немесе ғылыми журналдарда жариялануы мүмкін.

БАЙЛАНЫС АҚПАРАТЫ:

Бұл жобаның зерттеушісі: Аманжол Рамида, Email: r_amanzhol@kazguu.kz, телефон нөмірі: +77476084604

Егер сіз осы зерттеудің жүргізілуіне қанағаттанбасаңыз немесе зерттеуге, қатысушы ретіндегі құқықтарыңызға қатысты қандай да бір алаңдаушылық, шағымдар немесе жалпы сұрақтарыңыз болса, сіз байланыса аласыз:

1. Жобаның ғылыми жетекшісі Динара Мұхамеджанова PhD доцент М. Нәрікбаев КАЗГЮУ Университеті, Email: dinara_mukhamejanova@kazguu.kz.

2. КАЗГЮУ Университетінің зерттеу және этика комитеті, Email: rec_sla@kazguu.kz.

Егер сіз осы зерттеуге қатысуға келіссеңіз, көрсетілген келісім формасына қол қойыңыз.

- Мен берілген ақпаратты мұқият оқып шықтым;
- Маған Зерттеудің мақсаты мен процедуралары туралы толық ақпарат берілді;
- Мен жиналған деректердің қалай пайдаланылатынын және кез келген құпия ақпарат тек зерттеушілерге көрінетінін және басқа ешкімге ашылмайтынын түсінемін;
- Мен кез келген уақытта себебін түсіндірместен зерттеуге қатысудан бас тарта алатынымды түсінемін;
- Жоғарыда айтылғандардың бәрін толық біле отырып, мен өз еркіммен осы зерттеуге қатысуға келісемін.

Қолы: _____

Күні: _____

Қолы мен күні бар осы келісім формасының қосымша көшірмесін өзіңізге қалдыра аласыз.

Appendix B

SEMI-STRUCTURED INTERVIEW PROTOCOL

Translation of film subtitles from English into Kazakh: challenges and strategies

Research questions:

1. What challenges do professional translators face while translating film subtitles from English into Kazakh?
2. How do professional translators overcome faced challenges while translating film subtitles from English into Kazakh?

Questions

Hello, I am delighted that you have come today and have agreed to take up your valuable time. Let me to introduce myself, I am Amanzhol Ramida, a second year MA student at KAZGUU University, majoring in Translation Studies. I am currently writing a thesis on the challenges and strategies of English-Kazakh subtitling from the perspective of professionals in the field.

1. Let me begin by getting to know you better. Could you tell me about yourself? (introduce yourself, tell us about your activities, what are your working languages).
2. Very interesting, thank you. Now I would like to ask what brought you into subtitling and why you chose it.
3. As a professional, could you tell us about subtitling process and how it is conducted and what are its limits?
4. Do you agree with the characteristic that subtitling is a limited translation, i.e. there are many pitfalls?
5. Were there any difficulties at the beginning of your career? If yes, what were the difficulties, how did you deal with them? (there were no specifics of subtitling, no theories about subtitling, no translation into Kazakh, no equipment, etc.)
6. Do these difficulties still exist now? How would you advise to deal with them?
7. What do you find difficult or problematic about subtitling? It could be anything, you as a professional can give us new insights, it could be time, untranslatable words, etc.)
8. According to scholars they divide translation issues into three groups linguistic, technical, and cultural, would you agree with this division or are there any other issues that you would like to add in the context of Kazakhstan? If so, can you explain your answer in a more details?
9. What challenges do you face while translating film subtitles from English into Kazakh?
 - What is the most difficult for you during English-Kazakh subtitling?
 - What kind of linguistic challenges do you encounter? (Example: translation of realies, words etc)
 - What kind of technical challenges do you face? (Example: time, space, font etc)
 - What kind of cultural challenges do you face? (Example: translation of humour)
10. What strategies do you use to overcome faced challenges?
11. What do you think about the future of subtitling and what can be improved?

Вопросы

Здравствуйте, я очень рада что вы пришли сегодня и согласились уделить ваше драгоценное время. Позвольте мне представиться, Я Аманжол Рамида, студентка второго курса магистратуры КАЗГЮУ по специальности переводческое дело. В настоящее время я пишу диссертацию на тему трудностей и стратегии англо-казахских субтитров с перспективы профессионалов данной сферы.

1. Позвольте для начало познакомиться с вами поближе. Не могли бы вы рассказать о себе? (представиться, рассказать о своей деятельности, какие у вас рабочие языки).
2. Очень интересно, спасибо. Теперь я бы хотела спросить что привело вас в сферу субтитров, почему вы выбрали данную профессию?
3. Как профессионал, не могли бы вы рассказать нам о процессе субтитрования, как он происходит и каковы его границы?
4. Согласны ли Вы с характеристикой, что субтитрование - это ограниченный перевод, т.е. в нем много подводных камней?
5. Были ли трудности в начале вашей карьеры? Если да, то какие это были трудности, как Вы с ними справлялись? (не было специфики субтитрования, не было теории о субтитровании, не было перевода на казахский язык, не было оборудования и т.д.)
6. Существуют ли эти трудности сейчас? Как бы вы посоветовали с ними справляться?
7. Что вы считаете сложным или проблематичным в субтитровании? Это может быть что угодно, вы как профессионал можете дать нам новое понимание, это может быть время, непереводаемые слова и т.д.).
8. По мнению ученых, проблемы перевода делятся на три группы: лингвистические, технические и культурные, согласны ли вы с таким делением или есть еще какие-то проблемы, которые вы хотели бы добавить в контексте Казахстана? Если да, то можете ли вы объяснить свой ответ более подробно?
9. С какими трудностями вы сталкиваетесь при переводе субтитров к фильмам с английского на казахский язык?
 Что для вас является наиболее сложным во время перевода англо-казахских субтитров?
 С какими лингвистическими трудностями вы сталкиваетесь? (Пример: перевод реалий, слов и т.д.)
 С какими техническими проблемами вы сталкиваетесь? (Пример: время, пространство, шрифт и т.д.)
 С какими культурными проблемами вы сталкиваетесь? (Пример: перевод юмора)
10. Какие стратегии вы используете для преодоления возникших проблем?
11. Что вы думаете о будущем субтитрования и что можно улучшить?

Сұрақтар

Сәлеметсіз бе, мен сіздің бүгін келгеніңізге және қымбат уақытыңызды бөлуге келіскеніңіз үшін өте қуаныштымын. Өзімді таныстыруға рұқсат етіңіз, мен Аманжол Рамида, аударма ісі мамандығы бойынша КАЗГЮУ магистратурасының екінші курс студентімін. Қазіргі уақытта мен осы субтитр саласы мамандарының ағылшын-қазақ субтитрлеу кезіндегі қиындықтары мен стратегиялары тақырыбында диссертация жазып жатырмын.

1. Бастар алдында үшін сізбен жақынырақ танысуға рұқсат етіңіз. Сіз өзіңіз туралы айтып бесеңіз? (өзіңізді таныстырыңыз, өз қызметіңіз туралы, сізде қандай жұмыс тілдері бар екенін айтып өтсеңіз).
2. Өте қызықты, рахмет. Келесі сұрақ сізді субтитр саласына не әкелді, неге сіз бұл мамандықты таңдадыңыз?
3. Кәсіби маман ретінде сіз бізге субтитрлеу процесі туралы, оның қалай жүретіні және оның шекаралары туралы айта аласыз ба?
4. Сіз субтитрлеу шектеулі аударма, яғни көптеген қиындықтары бар деген сипаттамамен келісесіз бе?
5. Сіздің мансабыңыздың басында қиындықтар болды ма? Олай болса, бұл қандай қиындықтар болды, сіз оларды қалай жеңдіңіз? (субтитрлеудің ерекшелігі болған жоқ, субтитрлеу туралы теория болған жоқ, қазақ тіліне аударма болған жоқ, жабдық болған жоқ және т. б.)
6. Қазір бұл қиындықтар бар ма? Сіз олармен қалай күресуге кеңес берер едіңіз?
7. Субтитрлеуде не қиын немесе проблемалы деп ойлайсыз? Бұл кез-келген нәрсе болуы мүмкін, сіз кәсіби маман ретінде бізге жаңа ой бере аласыз, бұл уақыт, аударылмайтын сөздер және т.б. болуы мүмкін).
8. Ғалымдардың пікірінше, субтитрлік аударма мәселелері үш топқа бөлінеді: лингвистикалық, техникалық және мәдени, сіз осындай бөлінумен келісесіз бе, әлде Қазақстан контекстінде қосқыңыз келетін басқа да проблемалар бар ма? Олай болса, жауабыңызды толығырақ түсіндіре аласыз ба?
9. Фильмдерге субтитрлерді ағылшын тілінен қазақ тіліне аудару кезінде қандай қиындықтарға кезігесіз?
 Ағылшын-қазақ субтитрлерін аудару кезінде сіз үшін не қиын?
 Сіз қандай лингвистикалық қиындықтарға тап боласыз? (Мысал: реалияларды, сөздерді және т. б. аудару)
 Сіз қандай техникалық қиындықтарға тап болдыңыз? (Мысал: уақыт, кеңістік, қаріп және т. б.)
 Сіз қандай мәдени мәселелерге тап боласыз? (Мысал: әзіл аудармасы)
10. Туындаған қиындықтарды жеңу үшін қандай стратегияларды қолданасыз?
11. Субтитрлеудің болашағы туралы не ойлайсыз және нені жақсартуға болады?

Appendix C
CODING

Table 1*Coding*

<i>Themes</i>	<i>Subthemes</i>	<i>Codes</i>
Profile	Education Occupation The personal interest Language Experience	Many of the participants are teachers, philologists, and translators; All of them have the main job and subtitling is an additional hobby or income; Three languages, some of them Russian -Kazakh; From 5 months to 15 years.
Features and Process	Difference of subtitles Similarities of it to other translation types Its limitations How the process goes What are the requirements	It is similar to a translation than interpreting but cannot be formed as written text; Technical difference; There are limitations but it's not considered hard; Platform requirements; Client requirements.
	Other	language structure, special letters; Linguistic: writing errors, unintentional errors, equivalence finding; Cultural: translation of humour, proverbs, idioms, phrases, different mentality, history of language, the lack of some notions, social perception; Other: the cinema subtitlers, the lack of subtitling or providing AVT translation companies, lack of translator diploma, no job offer, no young translators.
Solutions	Strategies	To use different strategies such as compression, to have a large vocabulary in

		both languages, to watch cultural content in languages, and more practice.
Future implications	The importance What to improveTendencies Conclusions	More specialists, tool for learning languages, provide preference, the increase of Kazakh speaking people and content, subtitling has a great future.

