Innovations in audiovisual translation: in enhancement of cross-cultural aspect in modern conditions

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Abstract
This study is devoted to the norms of audiovisual translation (AVT), analysis, and evaluation of the translation of audiovisual texts documentaries about wildlife. In recent decades the demand for documentary films by the audience has been gaining momentum. To a large extent, the volume of the release of foreign documentaries. Among the clear leaders in the market of cinematographic production can be identified such giants as the BBC, Discovery, Netflix, and NBO. Viewers' interest in the products produced by these companies' production is growing. Against this background, more than ever, it becomes in apparent that audiovisual translation of documentaries broadcast on the air television and on large screens is impossible without adaptation to the recipient. In this regard, the quality of the translation of foreign media content into the target language plays a paramount role. The degree of development of the research, related to the translation of film/video materials, was engaged by domestic and foreign scientists. However, the approach to studying this problem is heterogeneous. Our research focuses on the norms of translation of audiovisual texts of documentary films about wildlife, their analysis in a diachronic aspect, systematization, and identification of stable and mobile norms. Special attention is paid to the study paradigm of audiovisual translation documentaries. The relevance of the research topic is determined by the fact that today's audiovisual translation is a little-explored area in domestic translation studies. In addition, the steady trend towards the rapid development of computer technology and the popularity of the world wide web in the media sphere implies a constant increase in the volume of foreign audiovisual products that need to be translated into the target audience's language. During the research, it was decided to focus on the study of audiovisual translation, particularly the translation of documentaries about wildlife. Previously, when studying audiovisual translation, issues related to film translation standards and criteria for evaluating the translation of documentary films were not covered. In this study, an attempt was made to analyze and evaluate AVTs of wildlife documentaries. Based on the data obtained, we identify and systematize the norms of audiovisual translation of documentaries, which took shape over several periods.
Key words: innovations, AVT, analysis, cross, cultural, study

Introduction
The research aims to scientifically correct definitions and typologies of AVTs to develop a comprehensive AVT assessment model for English-language wildlife documentaries and this conceptual platform to conduct a systematic analysis of AVT norms documentaries about nature. The theoretical significance of the results of the study lies in highlighting the audiovisual text of a wildlife documentary into a particular type of film text; in identifying and systematizing translation norms of AVT based on the analysis of 12 foreign and eight domestic documentary films; in the creation of new scientific tools (complex model evaluation of audiovisual translation of documentaries); in using a lingua-functional approach as the basis for analysis and systematization of film translation standards.

The practical significance of the research results lies in that the work materials can be used in the educational process of higher school when reading courses in the discipline "Theory and Practice translation," special courses, and special seminars dedicated to AVTs. Besides, practicing translators will be able to take advantage of the normative recommendations for the translation of documentaries about wildlife and 12 a comprehensive AVT assessment model to apply a self-editing mechanism in translating any documentary film. The corpus of analogue texts on a given topic will allow verification, identification, and elimination of translation errors.

The approach of foreign figures to the study of audiovisual translation is somewhat different. E.D. Malenova speaks of such founders in AVT research, such as Roman Jakobson, Katarina Rice, and Istvan Fodor. The article analyzes several approaches to the study of audiovisual translation among foreign linguists who are fundamentally different from the domestic approach to this issue. The functional approach was first identified by Frederic Chaume. Titford Christopher is in the same position. E.D. Malenova identifies a communicative-functional approach, within which translation scholars define "the concept of limited translation within the communication theory.

Different products cause these restrictions. We can observe this in telecommunications: advertising, songs, comics. Representatives of this point of vision are Roberto Mayoral, Dorothy Kelly, Natividad Gallardo, and Patrick Sabalbeascoa. The article also considers a descriptive-semiotic approach to the study of AVT, in which the audiovisual text is interpreted as polysemiotic unity and translation as "the act of transferring information between semiotically heterogeneous unities." In this direction linguists Dirk Delabastita, Henrik Gottlieb work. H. Gottlieb pays special attention to the linguocultural conditionality in which the interpreter can only replace the verbal context. Other semiotic channels that are culturally conditioned are not may undergo some changes. E.D. Malenova notes that lately, much attention has been given to an integrative, interdisciplinary approach. The following scientists are stated: Yves Gambier, Aline Remael, Jorge Diaz Cintas, and Henrik Gottlieb (Malenova, 2017: 37-47).

Let us analyze the approaches mentioned above of foreign figures to understand AVTs in more detail. At the end of the last century, some researchers abroad considered film material as one of the types of audio-media text. K. Rice, for example, believes that these species include "... texts that need an extralinguistic environment to reach the listener, and with the language design of which, as in the original language as well as in the target language, it is necessary to take into account the special conditions of this environment" (Rice, 1978: 211). Researchers of that historical period studied and analyzed film/video translation, namely fiction, documentaries, and animated films. However, technological advances have contributed to the emergence of new forms of audiovisual works that require an innovative approach to their translation and study of specific characteristics. With the advent of the Internet, there is an urgent need for translation, adaptation, and localization of such know-how at that time as computer games, video games, series, etc. This is how the concept of AVT and various approaches to its analysis arise. According to Jorge Diaz Cintas and Aline Remael, audiovisual translation is a translation of products where elements from other media complement the verbal component. Main The difference between AVT and literary (artistic translation) is that the message is conveyed to people orally, with visual contact for information transfer (Diaz Cintas, Remael, 2014). AVTs are studied by researchers from many countries, but specialists from Spain and other European countries show the greatest interest in film translation. A significant figure in audiovisual translation is Pilar Oreiro. In his scientific works, Oreiro explores the place and status of audiovisual translation in the general translation theory. She managed to create a theoretical basis for various forms of AVT. The works of the linguist are devoted to a detailed study of translation: translation for dubbing, off-screen dubbing, and subtitling (Oreiro, 2004).

In one of the scientific works, the researcher examines in detail off-screen translation; its detailed analysis is given the features of such type of translation. The author declares that voice-over is one of the types of audiovisual translation. In comparison with such types of translation, like dubbing and subtitling, issues related to voice-over translation have received less attention. According to Oreiro, translation scholars consider off-screen translation to be the most "easy" and "correct" (Oreiro, 2009). However, not all scientists agree with this thesis. Another outstanding researcher is P. Sabalbeascoa, who claims that in the case of audiovisual translation, it is impossible to talk about literary translation or non-fictional translation; AVT may not be part of the linguistic theory of translation. It's related to the fact that information is transmitted to the recipient by four components of an audiovisual text: verbal, non-verbal, auditory, and visual elements that have equal importance in perceiving an audiovisual product (Zabalbeascoa, 2008). That audiovisual translation is a specific type of translation, says a well-known scholar in translation studies D. Delabastite, who claims that the film has a multi-channel and multi-code communication type. There are two channels involved in the transmission of the film: visual and acoustic. Regarding the codes used in creating a film, the author of the article claims that there are four of them: a verbal code (the verbal code); literary and theatrical codes (literary code and theatrical codes); proxy codes, kinetic codes, code codes, makeup codes, codes politeness, moral codes (proxemics codes, kinesic codes, vestimentary make-up codes, politeness codes, moral codes); cinematic code (the cinematic code) (our translation) (Delabastita, 1989). Frederic Chaume thinks it's impossible to analyze the audiovisual text without referring to translation studies and film studies. The linguist highlights several approaches to analyzing audiovisual texts that specialists previously published in audiovisual translation. The first approach is related to the concept restrictions adhered to by Mayoral, Kelly, Gallardo, and P. Sabalbeascoa. Another approach that Chaume notes after Agost and Franco (Agost, Franco) is associated with genres and types of audiovisual text (Chaume, 2004: 14). Scientists are invited to analyze the source text in terms of the audiovisual genre it belongs to. Further, it is assumed that, in accordance with the original text's genre, the main difficulties that may be encountered in the translation are considered. In addition, the article considers the possibility of analyzing AVTs in terms of didactics (Chaume, 2004: 14-15). A large body of work is devoted to the analysis of the translation of audiovisual texts from the point of view of descriptive translation studies, which offers analyze not only the influence of linguistic and textual elements on the text of the translation but also on such macro textual elements that are components of the translated text. Macro textual elements include historical, economic, and social aspects. This approach analysis offer: Sintas, Izard, Balestre, Gutierrez. Fotios Karamitroglou owns another interesting approach that Chaume drew attention to. The researcher builds his AVT analysis model based on the scheme of Itamar Even-Zohar. Initially, this scheme was proposed by Jacobson. The essence of the analysis is reduced to a detailed study of the following scheme translated for the text recipient. In his scientific works, Chaume offers his model, which consists of the fact that the audiovisual text will be considered from the cinematic language codes' position. Taking as a starting point the fact that audiovisual text is a semiotic construction with a certain set of codes that operate simultaneously to transmit information, the author of this model considers the interaction of linguistic and non-linguistic codes in translation. The researcher reveals an unusual approach to the analysis of AVTs and offers to study the audiovisual text from the point of view of cinematography and connects two sciences: translation studies and cinematography. The main point of this approach is that certain codes are significant in the translation of audiovisual texts: linguistic code, paralinguistic code (pauses, laughter), music code and special effects code, sound composition code, iconographic code, photographic code, plan code (by size, location, and meaning),

mobility code (proxemic signs, kinetic signs, articulation of characters), graphic codes and syntactic codes. This approach to the study of AVTs lies based on many studies that have been carried out by experts in film translation areas (Gottlieb, 2005). About an integrated approach to audiovisual translation declares Italian AVT specialist Eleonora Fois. Scientist draws attention to the fact that the translator needs to consider the linguistic and extralinguistic components when translating audiovisual works. The latter represents the integration of facial expressions and gestures, the movement of the speech apparatus, the length of the replicas, and so-called iconic signs in the background in the frame (Fois, 2012).

Let us note one more significant work in the field of AVTs. In one chapter of his book on translation studies, edited by Jeremy Munday, the author discusses topical issues related to audiovisual translation. The author of this section, Delia Chiaro, analyzes different ways of film translation: translation under dubbing, subtitling, translation for voice-over, and their Advantages and disadvantages. This work is remarkable in that the author describes in detail the low-light types of audiovisual translation in Russia – amateur translations, localization of video games, subtitling in real-time (real-time subtitling), and speech transcoding (respeaking) (Chiaro, 2009). In addition, this section addresses such topical issues as a translation of toponyms, names of festivals, proper names, taboo vocabulary, jokes, songs, etc. The researcher claims that an audiovisual translator is faced with the fact that he has practically no room for maneuver when translating the above complex elements since the sounding translation must be synchronized with what is shown on the screen. Of interest is the work of a well-known Polish translator Agnieszka Zarkowska addresses the issue of cultural transfer in audiovisual translation. The author of the article argues that the influence of film production on the viewer is colossal in the era of globalization. Speech is that films are considered a kind of intermediary in transmitting life values, information, and ideas. In addition, thanks to foreign films, the recipient can get acquainted with various overseas cultures through several channels: dialogues, video, and music. For this reason, each country needs to choose one or another film translation. Analyzing the nuances and features of translation under dubbed and subtitled, it becomes quite apparent that the material which comes to the translator can be foreignized and domesticated, depending on the intention of the translator and customer.

Results and methods

The main goal of our research is to develop a model by which practicing translators and critics of translation could analyze and evaluate the translation of documentary nature films. As mentioned earlier, the structure of the AVT is a combination of three components: lexical-semantic, syntactic, and audiovisual. On the other hand, the audiovisual component is specific because, by its nature, audiovisual text - polycode. In the research, we emphasized this circumstance pertaining to the musical, sound, iconographic and kinetic codes. To create a model analysis and evaluation of the translation of a documentary film about nature, each of the three components must be considered in detail in audiovisual translation. Lexico-semantic component of AVT Regarding the lexico-semantic component of the AVT evaluation model, we are interested in the descriptive approach, particularly the scheme Lambert-Van Gorp analysis.

Let's consider this scheme concerning the audiovisual translation of nature documentaries. Audiovisual texts of documentaries are analyzed according to four parameters: initial data, macro-level, micro-level, and system-wide connections.

I. Initial data

1) Movie title (title frames)

2) Genre Documentary genres about wildlife. Viewed Experience documentaries about nature show what can be distinguished in several genres in this category of

documentaries. So, the most common is the view film. This is a movie in which there are shooting landscapes with geographical, climatic, and ethnographic features of a particular place on Earth. In such films, the recipient has the opportunity to see new geographical objects, with unique flora and fauna of distant corners of our vast planet. The conversation is a film shot in the form of dialogue or polylogue interspersed with video clips. This documentary film genre invites viewers to get acquainted with outstanding personalities in a particular scientific field or local residents living on the territory of the filming object. A monologue is a film shot in a first-person narrative format. Introduces the audience to the presenter's point of view (off-screen narrator), his observations, and conclusions about a topic or experiment. Film-study - narrowly focused documentary film, which reflects any research process, monitoring of a natural phenomenon, analysis of occurring event. This kind of documentary specific tasks before him: to remove the veil of secrecy and explain incomprehensibly.

3) Reference apparatus Information about the director of the film; screenwriter narrator of the original film; voiceover narrator or dubbed translation of the film; the company that prepared offscreen or dubbed translation; translator; companies who voiced the film; date of release of the film in the country of origin and the host country.

4) Metatext in the case of AVTs can be a short summary of the documentary, which can be found on the case (case) DVD.

5) Type of translation: The main types of audiovisual translation of films are: dubbed translation (one-voiced, polyphonic), off-screen translation (single-voiced, polyphonic), and subtitling. All the above initial data will allow analyzing the translated text at the macro and micro levels.

II. macro-level

1) The division of the film into episodes that are clearly structured shows that almost every documentary is divided into six episodes. A typical Structure Diagram documentary looks like this: a prologue, four episodes, epilogue.

2) Types of texts of documentaries about nature. In our research, we presented a table with the classification of AV text documentaries. It follows that there are several types of text:

a) voice-over text without a leader in the frame;

b) text that combines voice-over narration and monologue, which the presenter pronounces in the frame;

c) text that is an off-screen narration, monologue leader in the frame, and the dialogue that occurs between the leader and the interlocutor on the screen;

d) text that combines voice-over narration without a host in the frame and a monologue or dialogue of participants expedition, a research group.

So, the information obtained at the macro level gives an idea of which translation strategies should be used in text translation at the micro-level.

III. Microlevel

The micro-level involves analyzing changes at the following levels: phonetic, graphic, micro syntactic, lexico-semantic, and stylistic modality shift. Moreover, at this stage, we analyze sociolect. Because we are dealing with a specific type of translation - audiovisual, it must be remembered that the narration sounds once, respectively, "the text should be obvious and provide immediate impact" (Rosenthal, 2003: 223).

This circumstance says that the primary task of the translator of an audiovisual product is to ensure that the translated text sounds as accurate as possible and natural to the recipient. Therefore, in the translation, we will not meet the complete compliance with the grammar and vocabulary of the original since, in pursuit of the goal perform a high-quality translation, the translator uses translation transformations.

For the analysis of the source material, the site "DokuWiki" was used, which hosts the original texts films. Here are some examples from the BBC documentary The Wild South America: Amazonian jungle.

"But why they should eat such a bellyful in one go, is still unknown." "But why they stuff their belly with it, it's still a mystery. "Tamarins eat almost anything they can lay their hands on. Marmosets eat almost everything they can get their hands on." (Wild South…, 2000). (DokuWiki, Electronic resource).

It can be seen from these examples that the literal translation is not acceptable for the native recipient, so the translator substitutions have to be made to achieve equivalence on these levels. The peculiarity of the text of a popular science film is that it contains a considerable amount of unique vocabulary: the names of animals, plants, and natural phenomena; however, particular terminology in these texts is missing. As the analysis of translations shows documentaries, the translator uses several translation strategies to achieve equivalence on the semantic level. Let's bring some of them.

Foreignization/domestication

According to M.V. Melnichuk and V.M. Osipova, the main goal of domestication is to translate the source text without "alien" elements of the original text. The translated text must comply with the norms and traditions of the target language. The recipient must take the text as written in their native language. Such a strategy will significantly facilitate the perception of the text, but the text of the translation will not reflect the stylistic and cultural features of the original. In my turn, foreignization allows you to save specific features of the original text. In this case, the recipient perceives such a text as translated, where linguistic and cultural differences can be traced original text. However, using a foreignization strategy often translates texts that are challenging to understand (Melnichuk, Osipova, 2016: 398; 391). In the analyzed translations of documentaries, there is a tendency to use two translation strategies when translating the names of animals and birds: foreignization and domestication. However, we see that the reception of domestication is the most optimal since, with such a translation strategy, the names of representatives of the fauna sound more harmonious in the host culture and comply with the norms of the target language. Because the translator is dealing with audiovisual translation, his choice of one of the strategies should be determined by the characteristics of the AVT, namely, the "hard" timing. The shorter the word, the easier it is to "stack" the text. So, for example, in the translation of the BBC documentary Wild South America: Amazonian jungle, "of all possible translations of the word 'tamarins,' the translator chose the shortest – 'marmosets.'"

Specification: In some cases, the translation uses lexical transformation: "As the largest of all South American monkeys, they'd be a good meal for a jaguar, and catching one on the ground would be its best chance of a kill. "These are the largest monkeys in South America. And for jaguars, they are a suitable breakfast. He can only catch a monkey when she is on the ground. (Wild South…, 2000).

Another example of using *instantiation*: "Each mother calls for her mate." "Each penguin calls her husband." (Penguins, 2006). The word "penguin" sounds rather strange at first glance since it is absent in the explanatory dictionaries of the Russian language, but, referring to the corpus texts of domestic documentaries, we will come across similar words: "spider," "crow," "crow." (Do Animals Think, 1970).

Antonymic translation Examples of using lexico-grammatical transformation - antonymic translation: "Like waterholes on the African savannah, they're a focus of activity, but you can never drop your guard." "Like reservoirs in the African savannah, they are the focus of life, but you must always look around here. (Wild South…, 2000). Among other things, it is worth highlighting the most difficult aspect of translation vocabulary - phraseological turns.

According to O.I. Ulanovich, translation of phraseological units in the translation of films is carried out at the expense of semantic equivalent, which "rarely acts as an

analogue due to virtually unlimited range of metaphorical reference images characteristics in the phrase pool of both languages, but which demonstrates maximum semantic similarity and closeness of figurative and emotionally expressive coloring with the original expression (Ulanovich, 2015: 185).

Discussion

We give examples of the translation of idiomatic and phraseological expressions from the documentary "Wild South America: Amazonian jungle." Translation of the idiomatic expression "to have a finger in every pie - poking their nose everywhere" was performed correctly. When translating idiomatic expressions, "Tamarins are jacks of all trades. Marmosets are jacks of all trades," the translator decided to translate the truncated proverb, giving positive value. However, it should be noted that the idiomatic expression "Jack of all trades" can have both a positive connotation and negative.

Since there is no continuation of "Jack of all trades and master of none" in this context, it can be assumed that the screenwriter laid down the positive meaning of this expression. "Tamarins are jacks of all trades. Marmosets are jacks of all trades." (Wild South …, 2000). Thus, it becomes clear from the preceding that semantic level equivalence is achieved using transformations in the target language. In general, all the given examples are studied and analyzed from a lexico-semantic point of view.

Our task is to model analysis and evaluation of the AVT to study the language component of documentary film translation and analyze the audiovisual component of this type of translation.

The research aimed to develop a comprehensive AVT assessment model for identifying and systematizing norms audiovisual translation of documentaries about wildlife. The work carried out a systematic analysis of domestic and foreign scientific research on film translation; demarcated "film translation" and "audiovisual translation" concepts. Based on studied approaches to the above concepts in the dissertation, a refined, scientifically correct definition of audiovisual translation served as a reference point in studying the audiovisual translation of nature documentaries. One of the prerequisites for analyzing the translation of documentaries about living nature is to consider the specifics of AV texts. The text of a popular science film about wildlife has attributive characteristics: phonetic (as part of the audiovisual component), lexico-semantic, syntactic, and audiovisual. First, lexico-semantic:

a) the text is replete with toponyms, names of representatives of flora and fauna, tribes, peoples, etc.;

b) for the implementation of cognitive, conative, emotive functions are used the following language tools: - colloquial vocabulary; - vocabulary with emotional evaluative connotation; - phraseological units; - intertextualisms; - lacunar.

Secondly, syntactic: - rhetorical questions; - interrogative sentences; - exclamatory sentences; - direct appeal to the audience; -theme-rhematic alignment of speech; - short, concise sentences.

Thirdly, audiovisual: - intonation, which allows realizing the phatic function; - sound noises; - musical accompaniment; - kinetic code, etc. The frequency of manifestation of specific characteristics, in our opinion, depends on the type of text of the popular science film.

Conclusion

We came to this conclusion following the corpus of translated text analysis containing documentaries about wildlife and a corpus of domestic documentary films. The study was the first to create and present a classification of types of audiovisual documentary

texts films, the principle of formation of which was the method of presenting information and narrations:

Type I combines off-screen narration and the leader's monologue in the frame;

Type II is off-screen narration without a leader in the frame;

Type III is an off-screen narration, a monologue of the presenter, dialogue of the leader with the interlocutors;

Type IV combines off-screen narration of the presenter without appearing in the frame and dialogic and monologue speech of the expedition members or invited experts.

We have developed a comprehensive model for evaluating audiovisual translation documentaries about wildlife based on scientifically correct definitions, classifications of audiovisual texts, and their characteristics. The comprehensive AVT Assessment Model allows you to analyze and evaluate the translation of AV texts of documentary films, which includes three components: lexical-semantic, syntactic, and audiovisual. The comprehensive AVT assessment model intends to comprehensively analyze the translation of audiovisual texts of documentaries. First of all, the initial data of the media product are studied. Audiovisual text is analyzed at the macro level, which implies consideration of its compositional structure and type of audiovisual text according to the classification of the kinds of AV texts of documentaries. The next step is to analyze the translation of the AV text at the micro-level, where all language levels are comprehensively analyzed. Next, the audiovisual component of AVT documentaries is studied: sound, musical, iconographic, and kinetic codes. The final stage of analysis is the consideration of system-wide relationships, which involves comparative analysis of the translation's with existing translations and verification with the corpus of analogue domestic documentary films. Within the framework of the developed integrated model for assessing AVTs documentary films about wildlife, translations were analyzed audiovisual works relating to different historical periods: dubbed translations of documentaries and contemporary wildlife documentaries. A comprehensive analysis of the translations of AV texts was carried out, taking into account three components: lexico-semantic, syntactic, and audiovisual. This system analysis confirmed our assumption that the integrated AVT evaluation model developed by us serves as a full-fledged tool for the scientific study of mobile and stable norms of film translation. The hypothesis was also verified that the integrated model allows for the assessment of AVT documentaries about wildlife. Mobile and stable norms are revealed in the analysis and systematization of the AVT translation norms. So, in the category of sporadic mobile fall: rate of retention of timekeeping to the detriment of high-quality translation of films, the norm of syntactic tracing syntax of a foreign language, the norm of collective translation, the norm of perfectionism in sparing terms of translation. Toward sustainable AVT transfer rates include the following: the norm for performing pre-translation analysis, the norm of compliance with all the rules of the TL, the norm of domestic translation of terms, the norm of using translation transformations and accepting pragmatic adaptations, the norm of domestic translation based on the analogue text. Two norms have proved to be the most stable over the course: the norm leveling of the terminological apparatus and the norm of audiovisual synchronization. For the first time, a corpus of analogue texts of Russian documentaries for the purpose of comparative and comparative analysis of translated and analogous domestic texts. Proposed and constructively developed traditional components of domestic analogue texts of documentaries, such as rhetorical questions, simple common sentences, exclamatory sentences, constructions with a verb in the form of the imperative mood, the technique of combining the narrator with the recipient, direct appeal to the viewer, constructions with personal pronouns of the first and second persons, proverbs and sayings, nominative sentences, "not heavy syntax," intertextual forms, phraseological units, toponyms, etc. A comprehensive evaluation model for audiovisual translation of documentary films

about wildlife has both theoretical significance and practical value. The linguofunctional analysis of film translation norms carried out in the course of the study confirmed our assumption that the integrated assessment model we have developed AVT serves as a full-fledged tool for the scientific study of mobile and stable standards of film translation. In addition, a comprehensive evaluation model for AVT documentaries can be applied to optimize the process of translation and eliminate translation errors at all levels of the language and in the audiovisual aspect of practicing translators and theorists in the field of AVT.

It should also say that translation critics and practicing translators will be able to check and evaluate the completed translation using a comprehensive AVT evaluation model for a documentary film about wildlife. Moreover, they will act not on an intuitive level but be guided by a logical and systematic model AVT analysis. Our study showed that the application of the developed model in practice makes it possible to evaluate the translation objectively; compare it with other translations of the analyzed film (if any); perform self-editing using a corpus of analog texts, domestic documentaries about wildlife, and in general, optimize the process of translation itself and its evaluation. The problems posed in the dissertation make it possible to outline prospects for research, which should include further study of AVT in general and in particular the development of the normative nature of the translation of AV texts documentaries about wildlife.

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