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The Art of Adaptation: Translation in the Context of Intercultural Communication

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ABSTRACT

Translating cinematic texts is a complex and multifaceted endeavor that requires a delicate balance of linguistic, cultural, and artistic considerations. Translators face numerous challenges in ensuring that the translated text retains the original work's intended meaning, tone, and impact while adapting to the target language and culture. This study focuses on the BBC series "Sherlock", analyzing both the original English version and two translated adaptations. Based on the works of Sir Arthur Conan Doyle, the series features the iconic characters of Detective Sherlock Holmes and Dr. John Watson, set in a contemporary context characterized by modern dialogue, a diverse cast of characters, British humor, and the integration of current technologies such as the Internet and mobile phones. The primary objective of this study is to critically examine the translation strategies employed in the audiovisual adaptation of this series, highlighting the challenges encountered in maintaining the original's essence while ensuring its relevance for the target audience. Through this analysis, the study offers practical recommendations for translators, emphasizing the preservation of both the pragmatic and semantic aspects of the original text. The significance of this research lies in its practical application for professionals involved in the translation of audiovisual content, providing insights into how to navigate the complexities of cultural and linguistic adaptation. Furthermore, the findings are valuable for training translators specializing in film and television translation, equipping them with the tools needed to address the unique demands of translating contemporary media.

Keywords: Audiovisual Translation; Subtitling; Translation Techniques; Cinematic Texts

1. Introduction

The growing interest in cinema as a subject of scientific research can be attributed to its immense popularity as a unique form of art. As an integral part of modern society, cinema has captured the attention of scholars across various disciplines, including sociology, philosophy, psychology, semiotics, and linguistics. From a linguistic perspective, a film is analyzed as a discourse, a distinct type of creolized text, encompassing both the visual sequence and the dialogue. In Russian linguistics, a comprehensive examination of film dialogue is found in the works of Mukha [1], Kolodina [2] and Gorshkova [3]. Film as an object of linguistic research presents certain challenges, as it is a complex system of knowledge representation that encompasses not only the text but also extralinguistic factors crucial for comprehension. Additionally, it involves the participants in communication and the processes of creating and reproducing a message. Translating a film is inherently fraught with difficulties, not only of a linguistic nature but also of a technical nature, which directly impacts the degree of equivalence and adequacy of the translation in relation to the original. This also affects its technical execution on screen, particularly in terms of the synchronization between the actors' articulation and the delivery of the understudies' lines [4].

In contemporary understanding, film translation is a specialized form of translation that involves converting audiovisual materials and rhythmically integrating the translated text into the video sequence. Translating a film presents challenges of both linguistic and technical nature, which influence how closely the translation aligns with the original content and its technical execution on screen [5]. The film text, as an object of translation, presents several challenges that have been examined by Lancikov [6], Skoromyslova [4], Snetkova [7] and others. Global media markets that produce audiovisual content are increasingly recognizing the importance of audiovisual translation, the quality of which directly depends on the translator's mastery of various professional competencies [8]. Audiovisual translation holds a distinct position within the classification of translation types due to its unique characteristics and differences from other forms of translation. It encompasses not only text but also direct and implicit meanings, visual imagery, and sound. While these elements complicate the translation process, they also enhance its appeal from a linguistic perspective [9]. The characteristics of audiovisual translation are influenced by several specific aspects inherent to the translation of film texts. In this form of translation, the transmission of both verbal and non-verbal information occurs simultaneously through acoustic and visual channels, reducing the dominant role of the linguistic component. In this context, translation extends beyond mere communication; it involves creativity, commitment, and adherence to ethical standards. These elements are essential for ensuring the effective adaptation of content across languages and cultures [10].

Arthur Conan Doyle's Sherlock Holmes is the most globally recognized fictional detective. His adventures have been translated into 98 languages, and he holds the Guinness World Record [11] for the most portrayed human character on screen, with 254 film and television adaptations. Academic research often interprets the detective figure as an embodiment of the heroic archetype [12].

Authored by Arthur Conan Doyle (1859–1930), the Sherlock Holmes stories began with "A Study in Scarlet" in 1887 and quickly achieved monumental success in Britain, propelling their creator to fame and fortune. The British public's enthusiasm for the Holmes stories was so intense that they even protested Doyle's decision to kill off the character, driven by his personal aversion to writing crime fiction [13,14]. Today, Sherlock Holmes is widely regarded as one of the most quintessential figures in British literature, with his name recognized internationally. Considered the archetypal classic of crime fiction, Doyle's work has exerted a significant influence on global literary traditions, resulting in numerous translations, adaptations, and imitations. As Jakobson [15] notes, intersemiotic translations of the Holmes stories, including films and television series, have played a crucial role in enhancing the character's global popularity, establishing Holmes as one of Britain's most prominent cultural exports. Now firmly entrenched as a key figure in world literature, Holmes has attained a level of universal recognition comparable to that of other iconic literary characters such as Hamlet, Madame Bovary, Don Quixote, and Count Dracula, primarily through widespread dissemination across diverse cultural contexts [16].

As Kobrin notes in his study of the cult of Sherlock Holmes within the English cultural and historical context [17], Conan Doyle's stories are not merely sketches of the era; they are a tapestry interwoven with cultural and political allusions that were unmistakably clear to the writer's contemporaries.

Both the British film industry and Hollywood have consistently been attracted to adapting Sherlock Holmes for cinematic interpretations. The earliest known attempt, a short film titled "Sherlock Holmes Baffled", was released in 1900, just 13 years after Arthur Conan Doyle introduced the detective in "A Study in Scarlet". This initial cinematic endeavor, likely due to its brevity, provided a generalized portrayal of Holmes rather than adapting a specific narrative [18].

In the following decades, numerous adaptations emerged, but it was Basil Rathbone's performance as Sherlock Holmes in 14 films that truly expanded the landscape of crime fiction adaptations on screen. Rathbone's interpretation not only shaped the audience's

perception of Holmes but also redefined the character of Dr. Watson. Notably, Watson's portrayal as a clumsy and inept individual—a trait absent from Arthur Conan Doyle's original stories—became a defining characteristic in later adaptations, influencing how the character was depicted in subsequent films and television shows [19].

2. Materials and Methods

This study aims to compare various forms of audiovisual translation through the analysis of selected materials. An exact replica of the BBC series "Sherlock" was created for this investigation, focusing on the translation processes of dubbing and subtitling, rather than voiceover or lip-sync adaptations. A comprehensive analysis was conducted to examine the textual modifications introduced during both the dubbing and subtitling processes. This investigation explores the nature of these changes, their impact on the original content, and their implications for the effectiveness of the translation. Additionally, the study offers practical guidelines for translators and editors involved in the translation and adaptation of audiovisual materials, highlighting the challenges and strategies associated with these processes.

The BBC series "Sherlock" was chosen as the focus of this study because of its contemporary setting, which is marked by modern dialogue, a diverse array of characters, British humor, and the incorporation of current technologies such as the Internet and mobile phones. These distinctive characteristics of the series pose unique challenges for translation, making it an ideal subject for exploring the complexities of translating audiovisual content in the context of modern media.

3. Results and Discussion

In this study, we adhere to the classification of Komissarov [20]: 1. Lexical transformations: a. Addition - addition of lexical units in the translation for various reasons (to comply with the rules and norms of PJ, transfer of cause and effect relationships, etc.); b. Omission - rejection of semantically redundant words whose meanings can be restored using context; c. Concretization - the replacement of a word or phrase in a foreign language with a broader subject-logical meaning by a word and a phrase in a translated language with a narrower meaning; d. Generalization - the replacement of a unit of source language having a narrower meaning with a unit with a broader meaning; e. Antonymic translation - the replacement of the affirmative form in the original with the negative form in the translation or, conversely, negative with the affirmative, accompanied by the replacement of

the lexical unit of the source language with the unit of the target language with the opposite value; f. Modulation (semantic development) - the replacement of a word or phrase by the unitary unit with the unit, the meaning of which is logically inferred from the value of the original unit; g. Holistic transformation - a comprehensive transformation of both phrases and sentences; h. Compensation - the transfer of elements that do not have equivalents in the target language, using any other means to make up for semantic meaning; i. Translation transcription and transliteration; j. Tracing, etc.; 2. Grammatical transformations: a. Literal translation (or syntactic assimilation); b. Grammatical replacements (replacements of sentence members, word forms, parts of speech); c. The division of the proposal; 3. Lexical and grammatical transformations: a. Explication - descriptive translation; b. Anthony translation c. Compensation.

Key subtitle requirements include the following: 1. The size of the subtitle should not exceed an average of 40 characters, located in 2 lines of approximately equal length; 2. The subtitles should be located at the bottom of the screen with alignment in the center. The text should be easy to read; therefore, traditionally use Calibri or Times New Roman fonts, the white color of the text with a black stroke; 3. Subtitles should coincide in time with the speech of the characters. For this, the translator can use the installation sheet, script, or ready-made subtitles in the original language or in another language with time stamps; 4. If the sentence is not completed in the subtitle, then an ellipsis is not put at the end of the subtitle. If the subtitle contains a dialogue of two or more characters, then a hyphen or dash is placed at the beginning of the replica, depending on the rules of the target language. There must be a pause of at least 0.25 seconds between the two subsequent subtitles, so that the viewer can understand that the subtitle has changed. Preferably, the subtitle disappears from the screen until a new frame appears; 5. Subtitles must withstand the "three rhythms": the visual rhythm of the film, the rhythm of the speech of the actors and the rhythm of reading the viewer [21].

We had selected professional dubbing from Channel One, as it was commissioned by the BBC channel, as well as high-quality subtitles from the amateur translation studio Focs. Although subtitling and dubbing are different types of translation, we selected them according to the criterion of pragmatic impact on the viewers. We made a comparative analysis of the original and the translation and highlighted the main techniques used in each version of the translation.

As a result of the analysis of the material, we found out which translation transformations are most often used. Material and examples:

1. Harrow, Oxford…very bright guy

● Channel One translated as Частная школа, Оксфорд…способный парень, "Focs" studio: Харроу, Оксфорд... Умный парень.

Channel One: generalization and adaptation are used, since only a few of the most prestigious educational institutions in Great Britain are known to the Russian audience.

Focs: Realities transmitted through transliteration. The past tense (addendum) was successfully used because the person they are talking about was killed, and such a construction of the phrase conveys the character of the speaker (Sherlock).

2. "What do you mean there is no bloody car?" "He went to Waterloo. I'm sorry. Get a cab."

● Channel One translated this as, "Что значит, нет машин? Ее отправили на другой вокзал. Возьми такси."

The Focs studio translated it as, "Что значит - нет проклятой машины? Извини, он поехал к Ватерлоо. Возьми такси!"

● Channel One employed generalization because the Russian viewer may not be familiar with all

the names of the stations in London.

Omission was also used to ensure the phrase fit within the time constraints. Focs utilized transliteration for "Waterloo" and also employed omission. Channel One compensates for this character trait using incorrect cases and times; Focs - using slang forms of jargon. We have illustrated the most commonly used transformations in **Figure 1**. The transformations are as follows: literal translation (54 examples), holistic transformation (24 examples), omission (21 examples), compensation (16 examples), addition (14 examples), grammatical replacements (12 examples), modulations (10 examples), division of sentences (7 examples), and generalization, transcription, and transliteration (5 examples each). Concretization and antonymic translation each have 2 examples. Literal translation example: going into battle, John. I need the right armor. - to the battle, John. I need the right armor. know what's got into the criminal classes. - shredded the criminal element.
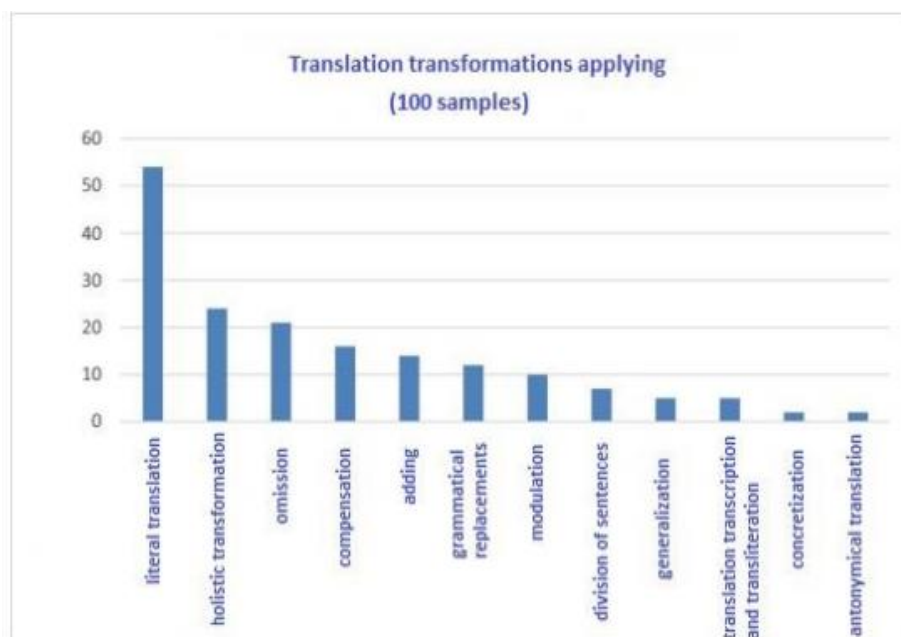

Figure 1. The most commonly used transformations.

The text interspersed throughout the episode consists of SMS correspondence between Irene and Sherlock. In the English version, information from Holmes's phone is displayed on the screen. We observe that Irene Adler is listed in his contacts under the pseudonym "The Woman," and that Sherlock has responded to her at least once. In the Russian version, the messages appear in a continuous stream without indicating the addressee. Many elements in the original series are meticulously crafted to create allusions and reveal the inner worlds of the characters. Therefore, the translator must feel a sense of responsibility

to convey as much as possible to the audience of the translated version and strive not to omit anything during the translation process. Another example is the dialogue between Sherlock and John in the Evreux chamber, when John wakes up after sustaining a blow to the head. Sherlock: How are you? (Как ты?) John: (feeling the back of his head) Bit of a lump. (A little bump) Sherlock: (playing on another meaning of the word "lump" – "балбес", "дубина") True, that, but you have your uses. (Это верно, но и от тебя есть польза). Channel One Version: Sherlock: Ну, как ты? John:

(ощупывая затылок) По-моему, шишка. Sherlock: Доктор, шишка - это не страшно. After analyzing the translations from two studios, we concluded that the main challenges for the translator are outlined in **Figure 2**.
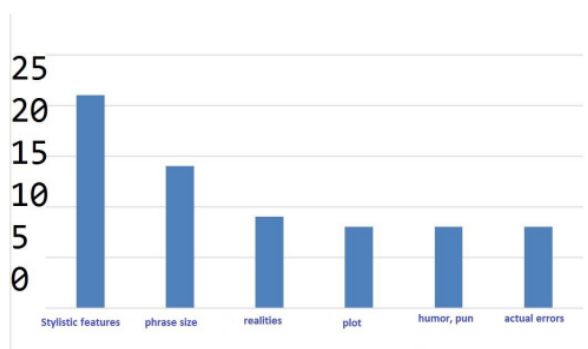

Figure 2. The main tasks facing the translator.

Difficulties in Translation We will provide specific examples, beginning with the stylistic features of the original text: always getting at me, saying I weren't a real man. всегда наезжает на меня, говоря, что я сроду не был мужиком. Translation from the Fox studio: все время ко мне цепляется, говорит, я типа не мужик [22]. Comment: The character is poorly educated and accused of murder; their speech is filled with errors and jargon. Next, let's address the cultural references that may be unfamiliar to the viewer: they still do Mivvies? обожала клубничный. Translation from the Fox studio: У них еще есть клубничный? Comment: Mivvies is a very old brand of strawberry-flavored ice cream. While the translations provide an adequate substitute, the temporal context is lost. It is also important to note the limitations in the length of the translated phrases: know you're an Army doctor and you've been invalided home from Afghanistan. знаю, вы – военврач, служивший в Афганистане. moments associated with actions on the screen or the plot of the audiovisual material: know what happened to the other one. знаете, что случилось с другим братом [23]. Translation from the Fox studio: знаешь, что случилось с другим. Comment: Channel One translated "the other one" as "brother." However, in the context of the series, it would be more appropriate to say "with another Holmes." This mistake cannot be attributed to a lack of awareness regarding the events of season 4 (it was revealed to be a sister); the Romanian studio was already aware of this and translated accordingly. As with any English text, there are numerous instances of wordplay and puns that are integral to the humor, such as "Gottle o'gear, gottle o'gear." Channel One's translation was: Кружка пива, кружка пива… The Fox studio translated it as: Петрушка молодец, Петрушка – молодец [24] Comment: is a traditional example illustrating the complexities faced by ventriloquists. The sound cannot be pronounced, so it transforms into sound is omitted. Channel One translated the phrase literally, leaving viewers confused about the reference to beer. In contrast, Fox translated it as "Well done, parsley," alluding to the role of John's "doll," who

speaks for Moriarty. However, neither translation preserved the element of distortion present in the original phrase. Misunderstanding of the source text and translation errors: "Look, this is a six. There's no point in my leaving the flat for anything less than a seven; we agreed." [25]. Channel One's translation was: "Слушай, сейчас шесть. От меня мало толку, если я выхожу раньше семи. Мы же договорились." Commentary: Sherlock created a scale of "interesting cases" from 1 to 10, where 1 represents the least interesting investigation and 10 represents the most intriguing case.

This system assists in setting priorities and tasks. The entire phrase will sound approximately like "a seven-points case". Based on the aforementioned points, as well as the works of R.A. Matasov [26] and S.A. Kuzmichev [27], we offer the following recommendations for translators of audiovisual materials. The primary objective of the translator is to convey the artistic and aesthetic qualities of the original work while also creating a coherent literary text in the target language. To achieve this goal, the translator has the freedom to select appropriate methods, even if it means sacrificing certain elements of the translated text [26,27].

Subtitling Guidelines: 1. The size of each subtitle should not exceed 40 characters across two lines. Subtitles should remain on the screen for 1 to 2.5 seconds, depending on their length, with a minimum pause of 0.25 seconds between subsequent subtitles. 2. Avoid dividing the text into excessively small segments, and refrain from using overly long or complex subtitles. Each subtitle should convey a complete thought or a coherent part of a thought; therefore, it may be necessary to break up long sentences. If possible, begin a new sentence with a new subtitle. Do not combine the end of one sentence with the beginning of another in a single subtitle. If a sentence is split into multiple subtitles, you can employ one of two strategies: a. (More common) Do not use punctuation marks at the end of the subtitle (except for a comma, as required by punctuation rules), and start the new subtitle with a lowercase letter. For example: my voice sounds in your head and spreads around

you. b. (Less common) Use ellipses after a break: did he say? I served in the Navy ... where I had an unsuccessful romance. 3. Use the letter to avoid ambiguity and enhance readability. If the subtitles contain words with double meanings that can change based on stress, use special characters to indicate the correct stress. Ensure that punctuation and capitalization follow the rules of the language, as these elements significantly improve text comprehension. 4. Use square brackets [] to describe sound effects and parentheses () for text that is not heard or expected on the screen. When creating subtitles for individuals with hearing impairments, include the speaker's name next to their dialogue and describe all relevant sounds: Sherlock! [shot] (Sherlock, Season 3). 5. Use italics to highlight speech in a foreign language or dialogue from a character who is not on screen. For example: you ask for my recommendation (in French), I would advise you to try this champagne. The use of bold text and underlining in subtitles is prohibited. 6. Omit introductory words and phrases at the beginning of sentences.7. Avoid using direct translations from the source language, including literal translations of idioms and pronouns. Instead, adapt the text while prioritizing the original meaning. 8. Steer clear of obscure acronyms, such as "PM" (Prime Minister) or "DC" (Detective Constable). 9. Use numerals for numbers greater than twelve, as in "He is only 25," but avoid numerical expressions like "1000th Century" or "2 of Us." 10. If the translator intends to convey dialect, this is acceptable only for dialects that have been documented in published materials. 11. Always review subtitles for errors. Open the subtitles in any text editor to automatically check for spelling mistakes. Reread the complete translation of the credits as cohesive text to ensure the connections between sentences are clear.

Dubbing: 1. When preparing an audio-visual text for dubbing, practice pronouncing the resulting remarks alongside the video to identify any pronunciation difficulties. Avoid unpronounceable combinations of sounds and their repetition, such as explosive sounds like "p" and "b," or hissing sounds like "s," "z," and "w." 2. Collaborate with the dubbing team while voicing the material to provide feedback. 3. In the installation sheet accompanying the translation, include comments on both linguistic and extralinguistic aspects and features. 4. In some instances, it is necessary to translate not only the dialogues and voiceovers but also the on-screen text. 5. If you need to shorten a phrase, you may omit names and other irrelevant information. Conversely, if it is necessary to lengthen a phrase, use more elaborate formulations of the same idea, incorporating additions and repetitions. 6. Always review the final recording. One of the defining features of the Sherlock series is its extensive use of graphic elements, which are intricately linked to the plot. These elements assist the viewer in understanding the narrative and illustrate the relationships, emotions, and personalities of the characters.

Four main types of graphic usage can be identified:

1. Deduction, which involves revealing characteristics of a character through observation (**Figure 3**);

2. Communication, for example, a blog, SMS, information from a computer, etc. (**Figure 4**);

3. The thought process, the so-called "halls of the mind", which reveal the psychological side of the character, and also participate in the development of the plot (**Figure 5**).

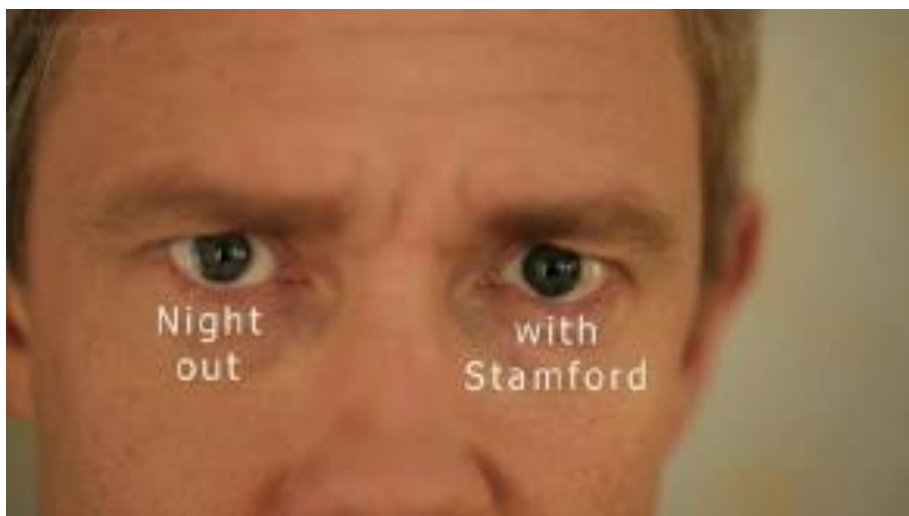4. Other graphic elements, for example, series names, signals, etc. (**Figure 6**);

Figure 3. Character traits through observation.

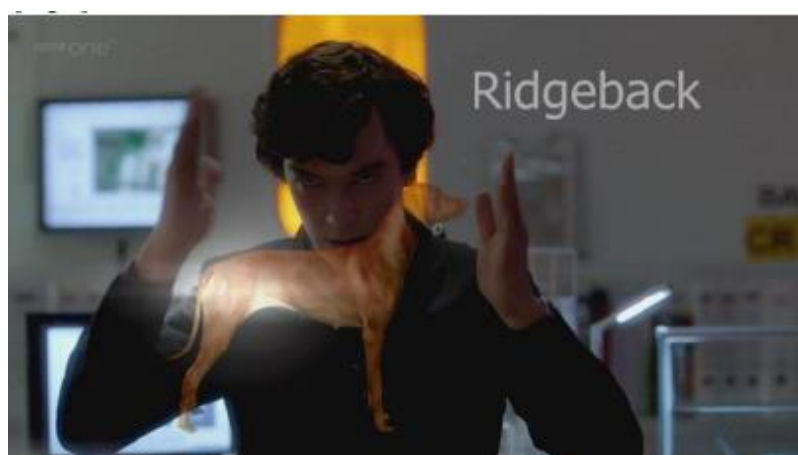**Figure 4.** Information from a computer.

Figure 5. Development of the plot.

Figure 6. Other graphic elements.

First, the original version is presented, followed by a translation from Channel One. Notable errors include the date change from May 30 to May 20. In the series, Sherlock informs John that he is composing a lengthy text. In the original, we see a substantial blog entry, whereas in the Russian version, the text is abbreviated, rendering the joke incomprehensible. The font size has increased, italics have been introduced, and the text is no longer aligned with the characters or the buffalo skull on the wall [28]. The reference to Conan Doyle's work, Greek Translator, has been omitted. Given the target audience of the series—young people—the term could have been utilized, as it phonetically resembles

the reference. In the Russian localization, the difference in font size was not maintained, and italics were added. Additionally, the title of the blog entry is not bolded, causing it to blend into the overall background (**Figure 7**).


Figure 7. Overall background: **(a)** ST (source text); **(b)** TT (target text).

In this scene (see **Figure 7**), Sherlock employs deduction, occasionally glancing at John and then at Irene Adler (see **Figure 8**). When Sherlock looks at John, he draws several conclusions, such as the date being today and the presence of a new toothbrush. However, when he turns his gaze to Irene Adler, he is unable to glean any insights through deduction, resulting in question marks appearing on the screen. In the Russian localization, it becomes evident that he does not even attempt to apply deduction in her case.

In this scene (see **Figure 8**), Sherlock employs his technique to memorize and search for the of the mind. This is one of the key features of the series, animated to reflect the character's thought process: rapid, concise, and accompanied by numerous illustrations. Consequently, the translation of this scene carries significant pragmatic meaning. As observed, the images depicting the character's train of thought were omitted in the Russian localization.
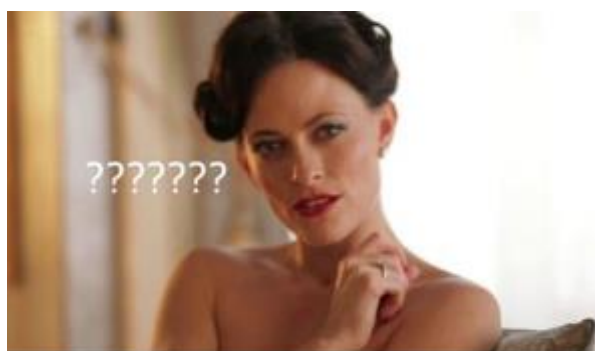
Figure 8. Irene Adler. **(a)** ST (source text); **(b)** TT (target text).

Based on the analyzed material, we identified the main errors made during the localization of the video content:

1. Mismatches in type, size, color, and font style (**Figure 9** and **Figure 10**). This scene occurs at the end of the series, where Moriarty is in custody and fixated on the idea of Sherlock. The original version employs a single font with a wide range of size variations. In the Russian version, the size changes are less pronounced, and the use of diverse fonts, such as handwritten or Old Slavonic styles, is inappropriate.

2. Lack of important information (**Figure 11** and **Figure 12**);

3. The absence of graphic elements essential for plot development (**Figure 13** and **Figure 14**) is notable. All graphic elements that convey pragmatic meaning have been eliminated, as they illustrate the complexity, danger, and secrecy of information in a computer. Only a key element remains, which could be enlarged and superimposed on the original graphics without sacrificing its expressiveness.
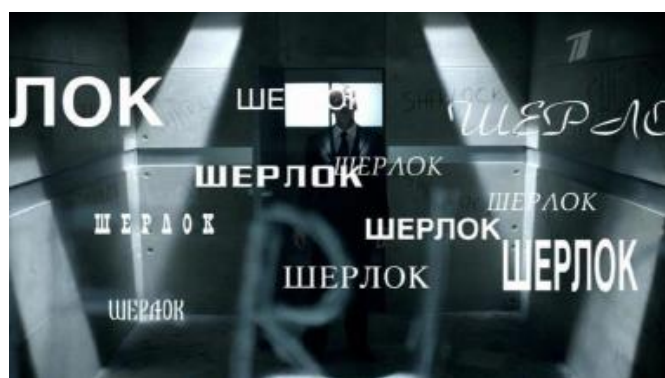
Figure 9. ST (source text).

Figure 10. TT (target text).

Figure 11. ST (source text).

Figure 12. TT (target text).

Figure 13. ST (source text).

Figure 14. TT (target text).

According to Graudina and Shiryaeva [29], this characteristic is inherent in colloquial speech; therefore, its use in the translation of audiovisual texts enables us to create a more authentic stylization of colloquial language. The repetition of relevant components, which in these examples also serves to extend the duration and synchronize the translation with the original, imparts a more conversational tone to the phrases mentioned [30]. Employing all of these techniques allows us to address the pragmatic challenge of creating the illusion that this audiovisual text was originally composed in the target language. Additionally, the omission of graphic effects such as appearance, disappearance, and distortion of the text is noteworthy (**Figure 13** and **Figure 14**).

In some cases, the producer of audiovisual material provides the translator with a localization package that includes instructions and all necessary resources. When this occurs, the translator's task is significantly simplified. If such a package is not available, we recommend utilizing subtitle programs with advanced features that are available in the public domain. One such program is AegiSub, which allows users to create subtitles in the format, offering editable options such as: - Font size - Point size - Font type - Color - Screen position - Distortion - Snap to object in frame - And much more [31,32]. These editable parameters should be selected as accurately as possible to match the original content. The nature of the text influences the translation approach, but it is most commonly a literary translation. It is important to relate the translation-palimpsest to the visual elements occurring on the screen.

4. Conclusions

A film, as an object of linguistic research, presents certain challenges and possesses unique characteristics. Each genre of film has its own distinct features. In addition to the linguistic aspects of wordplay, technical elements are also involved, such as the synchronization of actors' articulation with the translated dialogue and the strict time constraints. The primary methods for conveying puns and collocations include compensation, tracing, omission, addition, and literal translation, with the latter being frequently employed by translators.

After a thorough analysis, it became evident that the primary type of transformation in audiovisual translation should be regarded as a holistic transformation, incorporating techniques of compensation, addition, and omission. The most common challenges in translating audiovisual materials include the stylistic features of the original content, cultural realities, and the constraints

imposed by the length of the translated text. Based on this analysis, recommendations are provided for translators working with audiovisual material.We have concluded that different types of changes are not equivalent; some are more preferable than others. The least preferred changes are those that result in a loss of information, such as omissions or alterations in the type or structure of the proposal. These changes should only be employed when no other options are available. Another type of change in audiovisual material that should be avoided is the addition of information. Introducing information that is not present in the original text can lead to distortion, which contradicts the very definition of "translation". A slightly more acceptable option for changes in voice-over is to replace words with synonyms or synonymous constructions, or to reiterate information already present in the text. This approach minimizes or eliminates information loss while ensuring that new information is either not added or introduced only to a minimal extent. However, a drawback of this method is the potential alteration of the text's style, as synonyms may carry different stylistic connotations.

As for the changes related to the synchronization of the original and translated texts, they are necessary because they create the illusion that the audiovisual content was originally produced in the target language. Adjustments made to address challenges in reproducing the translation, along with stylistic modifications, are essential components of working with the text. These alterations enhance the viewer's comprehension of translated material when engaging with audiovisual texts. The translation process involves various changes that were examined in this study. Consequently, translating audiovisual texts necessitates the use of translation transformations, as they enable viewers to better understand the work and create the impression that the text was originally crafted in the target language, which is the translator's objective.

Author Contributions

Conceptualization, B.O. and Z.Z; methodology, B.O.; software, B.O.; validation, B.O., A.K. and Z.Z.; formal analysis, B.O.; investigation, Z.O.; resources, A.K.; data curation, B.O.; writing—original draft preparation, B.O.; writing—review and editing, B.O.; visualization, B.O.; supervision, Z.Z.; project administration, B.O.; funding acquisition, B.O. All authors have read and agreed to the published version of the manuscript.

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The data that support the findings of this study are publicly available. The analyzed audiovisual materials, including the BBC series "Sherlock" and its translated versions, were accessed from licensed streaming services such as Amediateka (https://www.amediateka.ru). Subtitles used in the study were obtained from the amateur translation studio "Focs," while the professional dubbed version was provided by Channel One Russia. No proprietary or confidential data were used in the research.

Conflicts of Interest

The authors declare no conflict of interest.

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