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LINGUISTIC MEANS AS WAYS OF REPRESENTING LINGUOCULTURE IN AUDIOVISUAL SUBTITLING

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The article examines linguistic means of representing linguoculture in the Ukrainian subtitling of Spanish-language audiovisual texts. The relevance of the study is determined by the need to reproduce culturally marked information under the temporal and spatial constraints of subtitling while preserving the pragmatic potential of the original. The aim is to identify the main linguistic means of representing linguoculture and to establish the specific features of their reproduction in Ukrainian subtitles. The study is based on the first two episodes of the Spanish-language series "Berlin". The analysis focuses on culturally marked vocabulary, realia, anthroponyms, gastronomic nominations, phraseological units, humor, cultural and historical allusions, and other pragmatically marked linguistic means. The findings demonstrate that translating such units requires consideration not only of their denotative meaning but also of their cultural connotations, emotional and evaluative colouring, and communicative intention. The analysis shows that equivalent translation, modulation, lexical substitution, adaptation, calquing, compression, and paraphrasing are among the most frequently employed strategies. Their choice depends on the type and function of a linguistic unit and on the need to preserve its linguocultural and pragmatic potential. Particular attention is paid to humor, phraseological units, diminutives, colloquial vocabulary, irony, hyperbole, repetition, and rhetorical constructions. The study demonstrates that effective subtitling involves not mechanical reproduction of linguistic forms but functional and pragmatic adaptation aimed at preserving the cultural specificity and communicative impact of the original.

Keywords: *audiovisual translation, subtitling, linguoculture, linguistic means, culturally marked vocabulary, pragmatic potential, translation transformations, Spanish-language audiovisual text.*

(Актуальні питання лінгвокультурології [Aktual'ni pytannja lingvokul'turologii'])
Мовні засоби як шляхи відображення лінгвокультури в аудіовізуальному субтитруванні (Англійською) **[Movni zasoby yak shliakhy vidobrazhennia linhvokultury v audiovizualnomu subtytruvanni]**
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МОВНІ ЗАСОБИ ЯК ШЛЯХИ ВІДОБРАЖЕННЯ ЛІНГВОКУЛЬТУРИ В АУДІОВІЗУАЛЬНОМУ СУБТИТРУВАННІ

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У статті досліджено мовні засоби репрезентації лінгвокультури в українському субтитрованому перекладі іспаномовних аудіовізуальних текстів. Актуальність зумовлена необхідністю адекватного відтворення культурно маркованої інформації в умовах технічних обмежень субтитрування та збереження прагматичного потенціалу оригіналу. Матеріалом дослідження стали перші дві серії іспаномовного серіалу «Берлін». Проаналізовано культурно марковану лексику, реалії, антропоніми, гастрономічні номінації, фразеологізми, гумор, алюзії та прагматично марковані мовні засоби. Встановлено, що їх переклад потребує врахування культурних конотацій, емоційно-оцінного забарвлення та комунікативного наміру. Виявлено переважне використання еквівалентного перекладу, модуляції, лексичної заміни, адаптації, калькування, компресії та перефразування. Доведено, що ефективне субтитрування ґрунтується на функціонально-прагматичній адаптації, спрямованій на збереження культурної специфіки та комунікативного впливу оригіналу.

Ключові слова: *аудіовізуальний переклад, субтитрування, лінгвокультура, мовні засоби, культурно маркована лексика, прагматичний потенціал, перекладацькі трансформації, іспаномовний аудіовізуальний текст.*

Introduction. In the contemporary information space, audiovisual translation is one of the most important means of intercultural communication, providing access to works of art created in different linguistic and cultural environments. The active development of international streaming platforms contributes to the dissemination of cinematographic products beyond the country of their production, which makes the problem of adequately reproducing not only the content but also the cultural specificity of the original increasingly relevant. Subtitling occupies a special place among the varieties of audiovisual translation, as it operates under strict temporal and spatial constraints: “subtitling is characterized by specific temporal and spatial constraints that require translators to condense and restructure the original dialogue while maintaining its essential meaning and communicative function” [Hagström, Pedersen, 2022, p. 210]. The need to present information concisely in subtitles often results in the transformation of linguistic units, which may affect the transmission of cultural meanings, the pragmatic potential of utterances,

and the specific features of the linguistic worldview of speakers of the source language. Recent studies have emphasized that the translation of extralinguistic cultural references remains one of the major challenges of audiovisual translation, as subtitlers need to balance cultural fidelity with the requirements of the target audience and the constraints of subtitling [Chen et al., 2021, p. 546]. Under such conditions, particular importance is attached to linguistic means that represent linguoculture and convey the national and cultural specificity of an audiovisual work. Such means include culturally marked vocabulary, realia, phraseological units, proper names, allusions, precedent phenomena, colloquial constructions, and other units whose semantics are shaped by the cultural context. Their translation requires not only linguistic competence but also consideration of extralinguistic factors that ensure the adequate reproduction of cultural information and the communicative effect of the original.

In the process of subtitling, the translator has to combine the requirements of conciseness and the technical constraints of audiovisual translation with the need to reproduce cultural information as fully as possible. This highlights the problem of selecting translation strategies capable of ensuring not only the transfer of propositional content but also the preservation of the pragmatic potential and linguocultural specificity of the original. The relevance of the study is determined by the need for a comprehensive analysis of linguistic means as representatives of linguoculture and for identifying the specific features of their reproduction in the Ukrainian subtitling of a contemporary Spanish-language audiovisual product. The material selected for the study is the series *Berlin*, whose linguistic environment is characterized by a high concentration of culturally marked linguistic units, making it possible to trace the relationship between linguistic form, cultural content, and translation decisions. To achieve the stated aim, the study addresses the following tasks: to determine the role of linguistic means in representing the linguoculture of an audiovisual text; to characterize the main groups of culturally marked linguistic units represented in the series; to analyze the ways in which they are reproduced in Ukrainian subtitles; and to establish the relationship between the translation strategies used and the preservation of the linguocultural and pragmatic potential of the original.

Review of scientific literature. Audiovisual translation, film-text translation, linguocultural studies, and pragmatics have been the focus of attention of both Ukrainian and foreign scholars. A significant body of research addresses the interaction of language and culture, viewing linguistic units as carriers of cultural information and means of representing a national worldview. The theoretical foundations of film-text functioning and the specific features of its translation have been examined in the works of T. Krysanova, A. Melnyk [Крисанова, 2014; Мельник, 2010; Мельник, 2015]. The linguocultural aspect of translation has been studied by L. Savchenko, V. Matuzkova, and V. Uzhchenko [Савченко, 2013; Матузкова, 2022; Ужченко, Ужченко, 2005], while issues of pragmatic adaptation in literary texts and film texts have been considered by F. Batsevych, I. Shevchenko, M. Ozarko [Бацевич, 2016; Бацевич, 2008; Шевченко, 2006; Озарко, 2002]. Despite the considerable body of research, most studies focus on particular aspects of audiovisual translation or on individual groups of linguistic units. At the same time, a comprehensive study of linguistic means as representatives of linguoculture in contemporary Spanish-language audiovisual discourse and of the patterns governing their

reproduction in Ukrainian subtitling remains insufficiently developed. Further investigation is also needed into the relationship between the type of linguistic unit, the translation strategy selected, and the preservation of its linguocultural and pragmatic potential.

Basic content. Audiovisual translation is a specific type of translation activity in which the verbal component functions in close interaction with visual and sound codes. This polycode nature determines the specificity of an audiovisual text and necessitates a comprehensive approach to its translation. Unlike traditional written translation, in subtitling the translator works not only with the verbal message but also with a set of extralinguistic factors that influence the perception of meaning: intonation, facial expressions, gestures, musical accompaniment, visual images, and the cultural context. Consequently, linguistic units perform not only a nominative but also a culture-bearing function, serving as means of representing linguoculture.

In contemporary translation studies, linguoculture is viewed as a form of interaction between language and culture, within which linguistic units accumulate and transmit the national and cultural experience of a particular speech community. Through vocabulary, phraseology, proper names, realia, allusions, and other culturally marked elements, language reflects a system of values, traditions, historical experience, patterns of social behaviour, and the worldview of its speakers. Thus, in translation, a linguistic unit functions not merely as a carrier of denotative meaning but also as a representative of cultural information that requires adequate interpretation and reproduction.

Therefore, within this study, the concept of "linguistic means of representing linguoculture" is used as a generalizing category encompassing various types of linguistic units capable of reflecting the national and cultural specificity of an audiovisual work. These include culturally marked vocabulary, realia, phraseological units, anthroponyms, toponyms, allusions, precedent phenomena, forms of address, elements of colloquial speech, and other units whose functioning is directly connected with the cultural context. As Alfaify and Ramos Pinto note, "the translation of cultural references in audiovisual texts also needs to account for the multimodal nature of meaning-making and the target audience's reception, since cultural references are interpreted not only through verbal language but also through the visual and contextual components of the audiovisual text" [Alfaify, Ramos Pinto, 2022, p. 114]

For the practical analysis, the first two episodes of the Spanish series *Berlin* (2023), a spin-off of the series *La casa de papel*, were selected. The choice of material is determined by the high concentration of linguistic units representing Spanish linguoculture, including realia, phraseological units, speech clichés, allusions, etiquette formulas, and colloquial vocabulary. They ensure the naturalness of the characters' speech and shape the cultural space of the work, making them of particular interest from the perspective of translation studies.

The analysis of the material showed that various translation methods are used to reproduce culturally marked linguistic units in subtitles, with transformations and equivalent translation predominating, whereas calque and descriptive translation are used considerably less frequently. This distribution is explained by the specificity of subtitling, which requires conciseness, naturalness of speech, and rapid perception of the text by the viewer. In addition, culturally marked linguistic units represent different aspects of the national worldview. They

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encompass vocabulary without direct interlingual equivalents, realia, phraseological units, symbols, stereotypes, speech etiquette, patterns of communicative behaviour, and other elements reflecting the historical and cultural experience of a particular speech community. Their translation therefore requires not only linguistic but also linguocultural competence.

Realia occupy a special place among such units. They are linguistic elements directly related to national culture, social structure, history, and everyday life. Unlike common vocabulary, realia do not always have direct equivalents in other languages, which considerably complicates their translation. In film text, they perform not only a nominative but also a culture-identifying function, creating a sense of authenticity of the fictional world. Therefore, when reproducing them, the translator needs to find a balance between preserving the cultural specificity of the original and ensuring comprehensibility for the Ukrainian viewer.

Analysis of the Ukrainian subtitle translation of *Berlin* showed that the greatest difficulties arise in reproducing linguistic units directly connected with linguoculture. These include connotative proper names, culturally marked vocabulary, culinary realia, humour, phraseological units, historical and cultural allusions, as well as linguistic units whose semantics are shaped by the national and cultural context. The choice of a translation solution depends on the lexical meaning of such units as well as on their role in creating character images, developing the plot, and implementing pragmatic influence on the recipient.

One of the linguistic means of representing linguoculture is *anthroponyms*, whose semantics extend beyond their nominative function and contain additional cultural connotations. A telling example is the name of one of the main characters, *Roi*. For a Spanish-speaking viewer, it may be associated with the French word *roi* (*"king"*) as well as with the Galician form of the name *Rodrigo*, which evokes the meanings of leadership, authority, and strength. In the Ukrainian translation, the name is rendered by transcription, which corresponds to the established practice of transmitting proper names in subtitling. This solution preserves the character's authenticity and does not interfere with the natural perception of the subtitles. At the same time, the implicit connotative component associated with the semantics of the name remains inaccessible to most Ukrainian viewers. In this case, the translator deliberately gives priority to preserving the character's identity over making the cultural information explicit.

Another example is the address *"¿Me oyes, cara de rata?"* (*"Зрозумів, щуряча пико?"*). In this fragment, the phrase *cara de rata* functions as an offensive designation of the character. The image of a rat is associated in both Spanish and Ukrainian linguocultures with betrayal, deceit, cowardice, and moral baseness, which ensures a high degree of intercultural equivalence. The use of a direct lexical equivalent makes it possible to preserve the expressiveness of the utterance, its negative evaluative meaning, and its pragmatic impact on the addressee without additional translation transformations.

Culinary vocabulary is represented in the series by relatively few but functionally significant examples. Such linguistic units reflect everyday culture, social practices, and a system of values and are therefore important representatives of linguoculture. Thus, the word *tarta* is translated as "*торт*". In this case, a full lexical equivalent is used, since in both cultures the unit evokes similar associations and does not require additional adaptation. A similar solution is used

in translating the name of the dish *moussaka* (*"мусака"*). The Ukrainian equivalent is already established in language use, so the translator preserves the original cultural realia without additional explanation. This solution corresponds to the principle of foreignization, as it maintains the Mediterranean cultural flavour of the work.

In *Berlin*, culinary references sometimes perform not only a descriptive but also a sociocultural function, helping to convey the social context and cultural perceptions of the characters. One of the characters' lines demonstrates a contrast between the refined French lifestyle and the simple reality of Spaniards. Thus, the following fragment is illustrative: *"De viajar por el mundo, ir a museos, beber vino en viñedos..."* (*"...подорожувати світом, ходити музеями, пити вино на виноградниках..."*); *"Seguro que es la primera vez en tu vida que bebes cerveza de un botellín"* (*"І я впевнена, ти вперше в житті п'єш пиво з пляшки"*). In this episode, gastronomic vocabulary performs not so much a nominative as a sociocultural function. The contrast between *vino en viñedos* and *cerveza de un botellín* symbolizes two different lifestyles: the refined culture of winemaking in France and the everyday culture of beer consumption in Spain. The translation uses equivalent correspondences and reproduces the syntactic organization of the utterance, making it possible to preserve the sociocultural contrast and the pragmatic effect of the dialogue.

Thus, in translating linguistic and cultural elements related to the gastronomic sphere, the strategy of preserving the original form through calquing or using established equivalents was predominantly applied. Another illustrative example is the line *"Muy bien, pues vamos a pedir unos huevos bénédictine"*, in which the name huevos bénédictine (*"яйця-бенедикт"*) denotes a dish well known in the international culinary space and particularly widespread in American and Canadian gastronomic traditions. This name does not merely describe the ingredients of the dish but is an established designation associated with a particular method of preparation and presentation. An additional cultural nuance is provided by its phonetic similarity to a reference to Benedictines in the series. A literal descriptive translation such as *"eggs with hollandaise sauce and ham"* would be too cumbersome and would simultaneously erase the specificity of the established culinary name. Therefore, the Ukrainian translation uses the generally accepted equivalent *"яйця-бенедикт"*, which preserves the gastronomic realia, its recognizability, and the conciseness required in subtitles.

Humour and cultural allusions are among the most difficult linguistic means to translate because their pragmatic effect often depends on cultural knowledge, associations, and context shared by the author and the recipient. In subtitled translation, it is especially important not only to reproduce the content of a line but also to ensure a similar response from the target audience. The analysis of the material demonstrates the predominance of modulation and paraphrasing, which make it possible to preserve a comic or ironic effect under the temporal and spatial constraints of subtitling. An illustrative example is: *"Y con esta tarta, ¿quién va a pensar que sois ladrones?"* (*"А з цим тортом хто подумає, що ми злодії? М?"*). The comic effect of the line is based on the absurd juxtaposition of the characters' criminal activity with an entirely ordinary situation involving a cake. The Ukrainian translation preserves the situational irony of the original, while the addition of *"М?"* intensifies the rhetorical character of the utterance. The

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modulation applied does not change the basic content but contributes to a more natural reproduction of the communicative effect in the Ukrainian subtitle.

The interaction between humor and the cultural component is even more pronounced in the fragment: *"Se imagina en las duchas de la cárcel hablando con los convictos de arte etrusco, el jaboncito en la mano…"* (*"...уявляєте, як у в'язничному душі читаєте співкамерникам лекції про етруське мистецтво…"*). The comic effect arises from the contrast between the intellectual topic (Etruscan art) and the brutal context of a prison shower. The Ukrainian translation uses modulation and lexical substitution: *hablando* is rendered as *"читаєте лекції"*, while *convictos* is rendered as *"співкамерники"*. Such transformations not only preserve the meaning but also intensify the sarcastic effect of the line.

Historical and religious allusion is another important means of representing linguoculture, for example: *"Un cáliz del siglo IV"* (*"Чаша IV століття"*). The reference to a fourth-century chalice evokes Christian symbolism and associations with the image of the Holy Grail. Translation by means of a concise equivalent makes it possible to preserve the sacred and cultural-historical potential of the utterance without a cumbersome explanation, which is particularly important in subtitling.

Another example is related to the religious and geocultural specificity of Spain: *"Y esa referencia descrita por peregrinos se repite en un códice de los benedictinos"* (*"Про неї згадується як у твердженнях паломників, так і у цьому бенедиктинському писанні"*). Here the translator combines modulation and descriptive rendering: *códice* is replaced with *"писання"*, and *se repite* with *"згадується"*. This solution makes the utterance more natural for the Ukrainian recipient while preserving its religious and cultural connotation. The reference to Santiago de Compostela additionally actualizes the Spanish geocultural context.

A cultural allusion is also present in the title *Una boda y un funeral*, which refers to the well-known British film *Four Weddings and a Funeral*. In the Ukrainian version *"Весілля й похорон"*, part of the title is omitted, but the key components of the allusion are preserved, allowing the relevant associative field to be activated under the conditions of subtitle brevity.

Thus, the translation of humour and cultural allusions in *Berlin* is predominantly based on a functional-pragmatic principle. The translator allows structural and lexical changes when they help preserve the irony, comedy, or cultural associativity of the original. At the same time, in cases involving historical and religious allusions, preference is given to concise calquing, modulation, or descriptive rendering, which makes it possible to preserve key cultural information within the technical requirements of subtitling.

The reproduction of phraseological and idiomatic expressions is of particular importance in subtitling, since they are an important component of the linguistic worldview and reflect the cultural specificity of a particular speech community. In the film text of *Berlin*, phraseological units perform not only a nominative function but also contribute to conveying the emotional state of the characters, making their speech more expressive, creating a stylistic effect, and deepening the meaning of dialogues. At the same time, translating such units raises the problem of finding a functionally and semantically adequate equivalent, since full phraseological equivalence between Spanish and Ukrainian is not always available.

An example of full correspondence is the expression *"Mi vida pendía de un hilo"* (*"Моє життя висіло на волосині"*). The Spanish phraseological unit has a direct Ukrainian equivalent, so an equivalent phraseological construction is used in the subtitles. This method preserves the meaning, imagery, and emotional colouring of the utterance simultaneously. In this case, no additional transformations were required because the image underlying the phraseological unit is understandable and natural in both linguistic cultures.

A different type of translation decision can be observed in the expression *"Fue un flechazo mutuo"* (*"Це було взаємне кохання з першого погляду"*). The Spanish word *flechazo* is literally connected with the image of an arrow strike and metaphorically conveys the sudden emergence of a feeling of love. In Ukrainian, a literal reproduction of this image would not ensure adequate comprehensibility for the viewer. Therefore, the translator uses adaptation and adds an explanatory component, conveying the meaning through the established Ukrainian construction *"кохання з першого погляду"*. Despite its greater length, this version preserves the main communicative and pragmatic function of the original.

The translation of the expression *"Los cementerios están llenos de imbéciles que eligieron un mal día para hacerse los valientes"* (*"На кладовищах повно дурнів, які обирають не той день, щоб корчити з себе героя"*) is more complex. The original construction has the character of a proverb and contains a pronounced moral and cautionary component. Its main function is to criticize reckless bravery and warn against the possible consequences of excessive self-confidence. Since this proverb has no direct established equivalent in Ukrainian, it is translated through functional adaptation and modulation. In particular, the tense form of the verb is changed, while the Spanish expression *hacerse los valientes* is rendered by the colloquial construction *"корчити з себе героя"*. As a result, the translation preserves the main meaning, evaluative character, and cautionary nature of the original.

A separate group consists of culturally marked metaphorical images and stereotypes, which also play an important role in shaping the pragmatic effect of the film text. In *Berlin*, they help characterize relationships between the characters, enhance comic, ironic, or sarcastic nuances in their speech, and at the same time reflect specific features of the Spanish cultural worldview. An illustrative example is the expression *"la lealtad de un perro"* (*"вірність як у собаки"*). In this case, a functionally close Ukrainian equivalent is used because the perception of a dog as a symbol of devotion and unconditional loyalty is common to both cultures. As a result, the translation preserves not only the denotative meaning of the expression but also the cultural association embedded in it.

Thus, the analysis of phraseological units, idiomatic constructions, and metaphorical images in *Berlin* shows that they cannot always be translated through literal reproduction. Depending on whether an established equivalent exists, the translator uses a phraseological equivalent, adaptation, modulation, addition, or lexical substitution. The main criterion for selecting a translation strategy is the preservation of both the dictionary meaning and the emotional, stylistic, and pragmatic effect of the utterance.

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Film text performs a number of interrelated functions, among which the main one is the transmission of information and plot development. At the same time, the pragmatic functions of linguistic units play an important role, as they shape the viewer's emotional response, evaluation of the characters, and perception of the events depicted. As Ghanieva states, "from a pragmatic perspective, audiovisual translation involves not only the transfer of linguistic information but also the reproduction of communicative intentions and culturally determined nuances. This is particularly relevant to subtitling, where pragmatic adaptation is often required to maintain the intended effect on the target audience" [G'aniyeva, 2023]. Pragmatic means of linguistic influence implement the author's communicative intentions and may be directed at the emotional, cognitive, or behavioural impact on the addressee. In *Berlin*, they are particularly evident through the active use of colloquial vocabulary, expressive constructions, irony, humour, and other stylistically marked means.

In subtitling, reproducing the pragmatic potential of the original is a separate translation problem. Unlike a written text, subtitles function in interaction with the image, soundtrack, intonation, and non-verbal components. In addition, the translator is constrained by the amount of text and the time it remains on the screen. Therefore, translation must convey the content of the lines and preserve their emotional, stylistic, and communicative orientation as fully as possible. In the material from *Berlin*, pragmatic means are manifested at the lexical, stylistic, and syntactic levels. They include interjections and intonational particles, modal words, diminutives, colloquial vocabulary, irony, hyperbole, similes, repetitions, elliptical constructions, and rhetorical questions.

At the lexical level, interjections and intonational markers possess considerable pragmatic potential. Despite lacking independent lexical meaning in many cases, they convey the character's emotional state, attitude toward the situation, and the nature of interaction with the interlocutor. For example, the line *"¡No, no, no!"* conveys panic, fear, or strong concern. The series also uses the interjections *"¡Eh!"* and *"¡Guau!"*, rendered in Ukrainian subtitles as *"Га?"* and *"Ого!"*, respectively, while *"¡No, no, no!"* is translated without structural changes as *"Ні, ні, ні!"*. In such cases, the translator can use a Ukrainian equivalent close in emotional function because such interjections are largely universal.

More difficult is the translation of interjections functioning as integral colloquial expressions. For example, *"¡Venga, hombre!"* is rendered as *"Слухайте"*. A literal translation would sound unnatural to a Ukrainian viewer, so modulation and neutralization are applied. The main task of the translator is to reproduce not the dictionary meaning but the function of the address, its intonational independence, and its everyday conversational character. A similar principle can be observed in the construction *"Sí, ¿no?"*, which is used to seek confirmation or agreement from the interlocutor. The Ukrainian equivalent *"Правда ж?"* performs an analogous communicative function and fits naturally into Ukrainian colloquial speech.

Pragmatic potential may also be conveyed by foreign-language insertions. In the line *"¡Esperadme! Chérie!"*, the French form of address *Chérie* is translated as *"Люба"*: *"Зачекайте мене! Люба!"*. In this case, the foreign-language element is not essential for understanding the situation, so replacing it with a Ukrainian equivalent preserves the emotional

address while adapting the line to the linguistic norms of Ukrainian subtitling. Additional sound labels present in the original subtitles, such as *[lluvia]*, *[trueno]*, and *[sirena]*, are not reproduced in the Ukrainian version. Thus, part of the audiovisual information is conveyed non-verbally through the soundtrack and visual component of the film text.

Modal verbs also play an important role in creating pragmatic effects. They can express possibility, necessity, desire, permission, or warning, while their specific meaning largely depends on context. In the line *"puedes terminar poniendo de rodillas a un desgraciado…"*, the verb *puedes* conveys not so much possibility as a warning. The Ukrainian version *"можеш опинитися перед дурнем, що стоїть на колінах…"* preserves this modality and conveys a sense of potential threat. In this case, a literal translation proved sufficient to preserve both the content and pragmatic orientation of the line. By contrast, in the question *"¿Quieres camas calientes en un hotel de cinco estrellas?"*, the modal verb *quieres* has an ironic and sarcastic coloring. The Ukrainian translation *"А що ти хотів? Ділити ліжко як працівники у п'ятизірковому готелі?"* demonstrates the use of modulation. The structure of the original question is changed, while the additional rhetorical question *"А що ти хотів?"* intensifies the expression of indignation. Thus, the translator reproduces not the formal structure of the original but its communicative intention and emotional impact.

Diminutives require particular attention because in Spanish they can perform both a diminutive and an evaluative, ironic, or familiar function. The series contains, among others, the forms *jaboncito*, *aceitito*, and *batidito*. In the line *"Se imagina en las duchas de la cárcel hablando con los convictos de arte etrusco, el jaboncito en la mano…"*, the form *jaboncito* creates a sarcastic effect. It emphasizes the contrast between an everyday detail (soap) and the undesirable prospect of being in prison. The Ukrainian translation *"Уявляєте, як у в'язничному душі читаєте співкамерникам лекції про етруське мистецтво, з милом в руці…"* conveys the general meaning but neutralizes the diminutive. A possible alternative could be the word *"мильце"*, although it is less common in Ukrainian colloquial speech.

The form *aceitito* also has pragmatic meaning beyond denoting a small amount of oil. In context, it is used ironically, emphasizing the exaggerated importance or complexity of an insignificant detail. The translation *"олійка"* partially preserves this effect, since the Ukrainian suffix can also perform an affectionate or ironic function. In contrast, *batidito* conveys familiarity and a tenderly ironic attitude of the character. The Ukrainian version *"молочний коктейль"* neutralizes the diminutive form, but the context preserves the necessary sarcastic nuance. Thus, when the pragmatic meaning is already supported by the context, neutralization of an individual word-forming marker does not necessarily result in a complete loss of communicative effect.

Colloquial words are another important component of pragmatically marked vocabulary. For example, in the expression *"Maneja cualquier cacharro: armas, grúas de gran tonelaje y lanza térmica"*, the word *cacharro* has a distinctly informal character and may denote an old, defective, or clumsy object or mechanism. In the Ukrainian translation, its pragmatic meaning is conveyed by the colloquial expression *"Може склепати будь-що"*. The verb *"склепати"* reproduces the informal character of the speech and the idea of performing an action quickly and

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carelessly. Thus, functional lexical substitution is applied to preserve the stylistic effect. A similar case can be observed in the expression *"Pero, bueno, ¿y este musicón?"*. The suffix *-ón* in *musicón* is augmentative and may convey not only the meaning of enlargement but also intensity, irony, or contempt. The Ukrainian translation uses the word *"музончик"*, in which the suffix *-чик* primarily performs a colloquial and ironic function. Although the word-formation mechanisms of Spanish and Ukrainian are not completely equivalent, the chosen version makes it possible to preserve the informal character of the utterance.

At the stylistic level, pragmatic influence is particularly clearly realized through figures of speech such as irony, hyperbole, and simile. Irony involves a discrepancy between the literal meaning of an utterance and its actual communicative orientation. In the line *"Tiene un talento especial para abrir cerraduras y entrar en la cárcel"*, the word *talento*, which normally has positive evaluative meaning, is combined with a negative consequence – ending up in prison. This contrast creates the ironic effect. The Ukrainian translation *"Його особливий талант – відчиняти замки і потрапляти за грати"* preserves the paradoxical nature of the construction. The grammatical structure is changed to avoid an unnatural construction in Ukrainian, while its ironic meaning is retained.

Hyperbole, in turn, is used to deliberately exaggerate a certain feature and intensify the emotional or comic effect. In the expression *"Apostarías a que no hay diez micras de materia gris en su cabeza"* (*"А здавалося б, у нього в голові нема й десяти мікронів сірої речовини"*), the exaggeration concerns the character's intellectual abilities. The translation practically calques the original structure, which is justified in this case: the unusual image preserves the comic effect and attracts the viewer's attention. Thus, literal translation can be effective when the figurative construction itself does not conflict with the norms of the target language.

Similes also have considerable pragmatic potential because they characterize an object and convey the speaker's emotional attitude. In the line *"Y yo, en él, la lealtad de un perro al que sacas a la calle"* (*"А я у ньому – вірність собаки, якого підібрали з вулиці"*), the image of a dog is used to emphasize unconditional devotion. In the Ukrainian translation, the focus of the image is somewhat changed: instead of walking a dog, the motif of rescue and shelter is actualized. This transformation strengthens the association with gratitude and deep loyalty. Another simile, *"En ese momento, la oruga sacará el bloque de hormigón como la pieza de un puzle"* (*"Цієї миті гусенична машина витягне бетонний блок як деталь пазлу"*), is reproduced practically without changes. The image of a puzzle piece creates an idea of precision and the ideal positioning of elements. Since the puzzle image is understandable to a Ukrainian viewer, no additional adaptation was necessary.

Another example of stylistic-pragmatic adaptation can be observed in the line *"Pues, perdón, no tienes mucha pinta de ir al supermercado, ¿eh?"*. The utterance contains implicit criticism of the interlocutor's appearance, disguised as an ironic comment. The Ukrainian translation *"Без образ, але ти не схожий на тих, хто ходить у супермаркети"* replaces the direct *"вибач"* with the more natural Ukrainian colloquial formula *"без образ"*. Thus, modulation preserves the ironic and somewhat provocative character of the line.

The syntactic level is also an important means of creating pragmatic effects. Word order determines the grammatical organization of an utterance as well as the way information is presented, emphasized, and emotionally perceived. According to the information structure of the sentence, known information constitutes the theme, whereas new and communicatively significant information constitutes the rheme. Changing the usual order of components or moving a particular element to the beginning or end of a sentence can increase its pragmatic load. In the sentence *"Solo hay una cosa más grande que su cerebro: su timidez patológica"* (*"Лише одна річ більша за її мозок – її патологічна сором'язливість"*), the initial construction *"Solo hay una cosa más grande…"* immediately draws attention to the information that follows. The particle *solo* reinforces the meaning of exceptionality, while the contrast between *"a large brain"* and *"pathological shyness"* creates an unexpected comic effect. The Ukrainian translation preserves a similar structure and information focus, so the pragmatic function of the original is not lost.

Parallelism and repetition are also effective means of pragmatic emphasis. In the construction *"Conduce al límite, vive al límite"* (*"Їздить на межі, живе на межі"*), the repetition of the phrase *al límite* creates a rhythmic structure and emphasizes the intensity of the character's lifestyle. The Ukrainian translation preserves the repetition without significant changes, thereby reproducing both the content and the expressive rhythm of the original. A similar principle is realized in the line *"El libro, el libro. Dame el libro"* (*"Книгу, книгу. Дай"*). The repetition of *"книгу"* conveys the character's insistence and emotional tension, although the final part of the line is shortened in accordance with the requirements of subtitling.

Elliptical constructions, characteristic of live colloquial speech, also occupy a special place. Ellipsis involves omitting components that can be inferred from the context, making an utterance dynamic and concise. In the line *"Veamos. ¿El señor Antonio Vals, por favor?"* (*"Подивимось. Антоніо Вальс, будь ласка"*), the construction *Veamos* is elliptical because part of its meaning is reconstructed from the communicative situation. The Ukrainian equivalent *"Подивимось"* naturally preserves this feature. A similar example is *"¡Vale, ya! Ya, ya"*, translated as *"Все, досить, все, все"*. The repetition of *ya* intensifies categoricalness and insistence, while the Ukrainian translation uses a similar elliptical construction.

Parenthetical and specifying constructions also carry pragmatic meaning. In the line *"Oye, perdona, tú"* (*"Перепрошую, ти"*), the translator omits one of the semantically close components because Ukrainian speech is less inclined toward such lexical accumulation. This is an example of compression, which makes it possible to maintain the naturalness of the Ukrainian line without significant loss of communicative content.

Rhetorical questions also create a pronounced pragmatic effect. In the fragment *"¿Lo notas? ¿Lo notas o no, el nudo en el estómago? La boca seca"* (*"Помічаєш? Помічаєш, як скрутило живіт? Га? В роті сухість?"*), repetition of the question intensifies the emotional tension and emphasizes the intensity of physical sensations. The Ukrainian version adds the short colloquial interjection *"Га?"*, which additionally activates contact with the interlocutor. Thus, the syntactic organization of the line in translation preserves its informational meaning and at the same time intensifies its emotional and communicative impact.

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Obtained results, their discussion. Therefore, the analysis demonstrates that the pragmatic potential of the film text is realized through a complex of means at the lexical, stylistic, and syntactic levels. At the lexical level, interjections, intonational particles, modal verbs, diminutives, and colloquial vocabulary are of particular importance; at the stylistic level, irony, hyperbole, similes, and other figures of speech; at the syntactic level, word order, information structure, parallelism, repetition, ellipsis, parenthetical constructions, and rhetorical questions. Their translation requires not mechanical reproduction of the formal structure but consideration of the speaker's communicative intention and the expected effect on the viewer.

Research conclusions. The study has demonstrated that linguistic means representing linguoculture are an important component of a Spanish-language audiovisual text, as they combine nominative, culture-bearing, and pragmatic functions. Based on the first two episodes of *Berlin*, it has been established that the most problematic elements for Ukrainian subtitling are culturally marked vocabulary, realia, anthroponyms, gastronomic names, phraseological units, humor, allusions, colloquial units, and pragmatically marked constructions. Their reproduction requires consideration not only of dictionary meaning but also of cultural associations, stylistic characteristics, the speaker's communicative intention, and the technical requirements of subtitling.

The analysis of translation decisions has shown the predominance of equivalent translation, modulation, adaptation, lexical substitution, and compression. Calquing and descriptive rendering are used selectively, primarily when they make it possible to preserve cultural information without overloading the subtitle. At the same time, when the formal structure of the original is not crucial to its pragmatic effect, preference is given to functional-pragmatic adaptation. Therefore, the adequacy of Ukrainian subtitled translation is determined primarily by the preservation of the communicative and linguocultural potential of the original rather than by mechanical correspondence to its linguistic form.

Prospects for further scientific research. Further research may focus on expanding the material to include all episodes of *Berlin* and on quantitatively comparing translation transformations across different groups of culturally marked units. Particular attention should also be paid to the interaction of the verbal text with the visual and sound components, as well as to the specific features of reproducing humor, sociocultural allusions, and pragmatically marked colloquial vocabulary in Ukrainian audiovisual translation.

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