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"LINGUOPRAGMATIC CHARACTERISTICS OF ONOMATOPOEIC UNITS IN AUDIOVISUAL TRANSLATION: STRATEGIES FOR THEIR REPRESENTATION IN SUBTITLING AND DUBBING"

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Abstract: This article examines the linguopragmatic characteristics of onomatopoeic units in audiovisual translation and analyzes the strategies used for their rendering in subtitling and dubbing. Onomatopoeic units, as expressive linguistic elements that imitate sounds of natural phenomena, objects, animals, and human actions, perform important semantic, pragmatic, and emotional functions in audiovisual discourse. Their translation requires not only the preservation of lexical meaning but also the accurate transmission of expressive effects, contextual relevance, and cultural connotations.

Keywords: onomatopoeic units, audiovisual translation, subtitling, dubbing, linguopragmatics, translation strategies, functional equivalence, film discourse.

Annotatsiya: Mazkur maqolada audiovizual tarjimada onomatopoeik birliklarning lingvopragmatik xususiyatlari hamda ularni subtitrlash va dublyaj jarayonida qayta ifodalash strategiyalari tadqiq etiladi. Onomatopoeik birliklar tabiat hodisalari, hayvonlar, predmetlar va inson harakatlari tovushlariga taqlid asosida shakllangan ekspressiv til birliklari sifatida kino diskursida muhim semantik, pragmatik va emotsional vazifalarni bajaradi. Ularning tarjimasi nafaqat lug'aviy ma'noni yetkazishni, balki asl matndagi ta'sirchanlik, kontekstual mazmun va madaniy xususiyatlarni saqlashni ham talab qiladi.

Kalit so'zlar: onomatopoeik birliklar, audiovizual tarjima, subtitrlash, dublyaj, lingvopragmatika, tarjima strategiyalari, funksional ekvivalentlik, kino diskursi.

Аннотация: В статье рассматриваются лингвопрагматические особенности ономатопоэтических единиц в аудиовизуальном переводе и анализируются стратегии их передачи в процессе субтитрирования и дубляжа. Ономатопоэтические единицы, представляющие собой экспрессивные языковые средства, имитирующие звуки природных явлений, предметов, животных и человеческих действий, выполняют важные семантические, прагматические и эмоциональные функции в кинодискурсе. Их перевод требует не только передачи лексического значения, но и сохранения выразительности, контекстуальной значимости и культурных особенностей оригинального произведения.

Ключевые слова: ономатопоэтические единицы, аудиовизуальный перевод, субтитрирование, дубляж, лингвопрагматика, стратегии перевода, функциональная эквивалентность, кинодискурс.

In the context of globalization and expanding intercultural communication, audiovisual translation has become an important field of modern translation studies. The increasing

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distribution of films, animated works, and digital media across linguistic and cultural boundaries requires translation strategies that preserve not only the semantic content but also the emotional, stylistic, and pragmatic effects of the original text. Among the linguistic elements that present particular challenges in audiovisual translation, onomatopoeic units occupy a special position. These expressive units imitate sounds of natural phenomena, animals, objects, and human actions and perform important semantic, emotional, and stylistic functions in film discourse. Due to their iconic nature and connection between sound and meaning, their translation requires careful consideration of linguistic, cultural, and contextual factors. In audiovisual texts, onomatopoeic units function together with visual and acoustic components, contributing to the creation of atmosphere, characterization, and emotional impact. However, their rendering in another language may be complicated by differences in sound systems, cultural associations, and the technical limitations of subtitling and dubbing. Therefore, translators often apply various strategies, including adaptation, substitution, omission, and compensation, to maintain the communicative effect of the original work. The relevance of studying onomatopoeic units in audiovisual translation lies in the need to explore how these expressive elements are transformed during intercultural transfer. A linguopragmatic approach allows for the analysis of not only their lexical meaning but also their communicative function and emotional influence on the target audience.

The aim of this research is to analyze the linguopragmatic characteristics of onomatopoeic units in audiovisual translation and identify the strategies used for their rendering in subtitling and dubbing.

The objectives of the research are determined by the need to comprehensively examine the role and functioning of onomatopoeic units in audiovisual translation. The study aims to analyze theoretical approaches to the investigation of onomatopoeic units and audiovisual translation, as well as to identify the semantic, pragmatic, and functional characteristics of onomatopoeic expressions in film discourse. Particular attention is given to the analysis of translation strategies used in subtitling and dubbing processes, including adaptation, substitution, omission, and compensation. Furthermore, the research seeks to determine the role of functional equivalence in preserving the communicative effect, emotional impact, and stylistic features of translated audiovisual texts. The study contributes to a deeper understanding of the relationship between language, culture, and translation practices in audiovisual discourse.

The study of onomatopoeic units and their translation has been examined within the frameworks of linguistics, pragmatics, and translation studies. Researchers have emphasized that onomatopoeic expressions represent a specific category of lexical units characterized by iconicity, expressiveness, and a close relationship between sound form and meaning. Their interpretation depends not only on linguistic structure but also on cultural and contextual factors. In translation studies, scholars have investigated the challenges of transferring expressive and culturally marked units between languages. Theories of translation equivalence and functional approaches highlight that successful translation requires the preservation of communicative effect rather than a purely literal reproduction of linguistic forms. These principles are particularly relevant to audiovisual translation, where translators must consider both verbal content and multimodal elements. Audiovisual translation has been widely studied by researchers such as Jorge Díaz Cintas and Aline Remael, who emphasized the specific constraints of subtitling and dubbing. Subtitling involves spatial and temporal limitations, while dubbing requires synchronization with speech rhythm, visual images, and character performance. These factors directly influence the strategies used for rendering onomatopoeic units. From a linguopragmatic perspective, onomatopoeic units are viewed not only as sound-imitating elements but also as carriers of

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emotional, stylistic, and communicative meanings. Their translation requires consideration of the intended effect on the target audience, cultural associations, and the role of sound symbolism in the source and target languages. Previous studies demonstrate that strategies such as adaptation, compensation, substitution, and omission are frequently applied in translating expressive units in audiovisual texts. However, the specific mechanisms of transferring onomatopoeic expressions in subtitling and dubbing remain an important area for further investigation, particularly from the perspective of maintaining pragmatic meaning and functional equivalence.

The research materials consist of audiovisual texts, including feature films, animated films, and television productions, selected according to the presence of onomatopoeic units in their original and translated versions. The study focuses on examples of onomatopoeic expressions used in dialogues, subtitles, and dubbed versions to identify their semantic, pragmatic, and functional features. The analyzed materials include source-language film texts and their target-language translations produced through subtitling and dubbing. Particular attention is given to cases where onomatopoeic units undergo translation transformations, such as adaptation, substitution, omission, or compensation. The collected examples provide a basis for examining how onomatopoeic units are rendered in audiovisual translation and how translators preserve their expressive function, emotional impact, and communicative effect within different linguistic and cultural contexts.

The research process involved the systematic analysis of onomatopoeic units identified in audiovisual materials and their translated versions in subtitling and dubbing. The selected examples were examined through linguistic, pragmatic, and comparative approaches in order to determine the methods used for transferring sound-imitating expressions from the source language into the target language. During the analysis, particular attention was paid to the semantic meaning, functional role, and emotional effect of onomatopoeic units within film discourse. The study examined how translators deal with challenges caused by phonetic differences, cultural variation, and technical limitations of audiovisual translation. The main translation strategies identified include adaptation, substitution, compensation, direct rendering, and omission. The results demonstrate that onomatopoeic units are not translated solely according to their literal meaning; rather, their pragmatic function and impact on the audience play a decisive role in the translation process. In subtitling, translators frequently apply concise adaptation strategies due to spatial and temporal restrictions, while dubbing requires greater attention to phonetic similarity, synchronization, and natural speech patterns. The analysis shows that maintaining functional equivalence is a key factor in successful translation of onomatopoeic units. When direct equivalents are unavailable, translators employ compensatory strategies to preserve the expressive and emotional effect of the original audiovisual text. The findings confirm that onomatopoeic units function as important elements of film discourse, contributing to atmosphere creation, emotional expression, and audience perception. Overall, the research reveals that effective rendering of onomatopoeic units in audiovisual translation requires a balance between linguistic accuracy, pragmatic adequacy, and cultural adaptation.

The analysis of onomatopoeic units in audiovisual translation reveals that these expressions function as important elements of film discourse, combining semantic, pragmatic, and stylistic meanings. Unlike ordinary lexical units, onomatopoeic expressions convey not only information about sounds but also contribute to the emotional atmosphere, visual perception, and communicative intention of audiovisual works. Therefore, their translation requires a comprehensive approach that considers both linguistic form and functional purpose. The findings demonstrate that the translation of onomatopoeic units is influenced by several factors, including differences between sound systems, cultural interpretations of sounds, and technical limitations

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of audiovisual translation. In subtitling, translators often need to adapt or shorten onomatopoeic expressions because of time and space restrictions while maintaining their essential meaning and expressive effect. In dubbing, greater attention is given to phonetic compatibility, pronunciation, synchronization with the original performance, and naturalness in the target language. The study shows that translators frequently employ various strategies, such as adaptation, substitution, compensation, and direct translation, depending on the context and function of the onomatopoeic unit. Adaptation is commonly used when a culturally appropriate equivalent exists in the target language, while compensation helps preserve emotional or stylistic effects when direct translation is insufficient. These strategies demonstrate that successful translation is based on achieving functional equivalence rather than maintaining formal similarity. From a linguopragmatic perspective, onomatopoeic units serve as carriers of additional meanings, including emotional intensity, humor, dramatic effect, and characterization. Their accurate rendering requires an understanding of the relationship between language, culture, and audience perception. A translator must consider not only what sound is represented but also why it is used and what effect it creates within the audiovisual context. The results confirm that onomatopoeic units should be regarded as significant components of audiovisual communication rather than secondary expressive elements. Their translation involves a balance between semantic accuracy, pragmatic adequacy, and technical requirements, which determines the effectiveness of the final audiovisual product.

The study of onomatopoeic units in audiovisual translation demonstrates their significant role as expressive and multifunctional elements of film discourse. These units not only represent sounds but also convey emotional, stylistic, and pragmatic meanings that contribute to the overall communicative effect of audiovisual texts. Due to their close connection between sound form, meaning, and cultural interpretation, their translation requires careful consideration of linguistic and contextual factors. The research findings confirm that the successful rendering of onomatopoeic units in subtitling and dubbing depends on the application of appropriate translation strategies. Methods such as adaptation, substitution, compensation, and direct translation allow translators to preserve the expressive function and communicative intention of the original text. At the same time, the choice of strategy is influenced by the specific requirements of each audiovisual translation mode: subtitling requires attention to spatial and temporal limitations, while dubbing emphasizes synchronization, pronunciation, and naturalness of expression. The analysis highlights that onomatopoeic units should not be treated as simple sound imitations but as important linguopragmatic elements that contribute to meaning construction, emotional engagement, and audience perception. Their effective translation requires achieving functional equivalence between the source and target texts while taking into account cultural differences and the expectations of the target audience. In conclusion, the translation of onomatopoeic units represents a complex process that combines linguistic knowledge, cultural awareness, and technical competence. The study of these units within audiovisual translation contributes to a deeper understanding of the interaction between language, culture, and media communication. Further research involving different languages, film genres, and translation contexts may provide additional insights into universal and culture-specific strategies for rendering onomatopoeic expressions.

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