



PRAGMATIC ASPECTS OF THE TEXT OF THE DRAMA GENRE: PRACTICAL CHALLENGES AND APPLICATIONS IN TRANSLATION

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Abstract. *The article focuses on the pragmatic dimensions of drama texts and their role in translation studies. The paper discusses how meaning in drama texts is obtained through the use of words, tone, context, subtext, character interaction, and cultural norms. It identifies major practical challenges in drama translation – such as speech acts, politeness levels, humor, timing, and performability – and presents clear strategies such as functional equivalence, cultural adaptation, and pragmatic analysis. The article aims to provide translators with accessible, practice-oriented insights that should assist in producing accurate, expressive, and stage-appropriate translations.*

Key words: *functional adequacy, pragmatic equivalence, dramatic texts, cultural context, linguistic adaptation, character, tone.*

Drama is a specific genre of literature special for scenic performance. Unlike prose and poetry, its text is written to be read, yet acted, heard, and seen. Because of this duality, drama translation requires special attention to pragmatic aspects, meaning the ways language is used in context to achieve certain effects, intentions, and functions. Pragmatics focuses on how characters express emotions, power relations, politeness, humor, irony, and implied meanings. While translating drama, it is required from a translator to consider not only word meaning but also how these words will sound in a specific function on stage.

The adequacy of the translation, which is determined by the recipient's request and does not depend on the original textual adequacy of the original, is called desiderative. Adequate translations may differ significantly from the original in terms of semantic completeness, stylistic equivalence, structure, and even pragmatic function. These may include, in particular, various types of incomplete translations - abstract, segment, aspect, etc. From the standpoint of the semantic-stylistic theory of adequacy, such types of text processing should not be considered translations. In fact, if they correctly convey the required aspect of information contained in a foreign language text, i.e. they implement a communicative attitude initiated by the recipient, they should be recognized as full-fledged translations, differing from other translations in their type of adequacy. Translation activities aimed at obtaining adequate translations often have a more complex nature than in the case of traditional translation, which implements the requirements of semantic and stylistic adequacy. Thus, some types of adequate translation represent a synthesis of the translation process itself with other types of text processing by referencing, by annotating, commenting, searching, etc.



According to Levinson, pragmatics is the study of how language is used in real situations. (Levinson, 1987) Pragmatics, as a branch of linguistics, came into existence in the 1960–70s as a reaction to the autonomous language approach, an approach initiated by Ferdinand de Saussure (1857–1917). Linguists gradually came to understand that language cannot be studied only as a closed system, it became necessary to look at language from the outside, that is, to see what the speaker does with language. Linguistic pragmatics focuses on the speaker, his or her intended meaning, and the addressee and his or her interpretation of that meaning. In drama, pragmatics helps us understand: what characters really mean, even if they say something different, how tone, pause, emphasis, and gesture add meaning, how cultural norms and social roles influence communication.

In drama, dialogue is not just conversation – it's action. Characters request things, give orders, insult, apologize, or persuade each other. Those speech acts have to be translated in a way that still achieves the same effect in the target language. For example, an English character might say: "Would you mind stepping aside?" This is a very polite expression of a request. In Uzbek or Russian, conveying similar politeness depends on using appropriate formality. The personality of the character and the social dynamics may shift if translated too literally or too directly.

P. Grice mentions that implicature is a meaning that is not directly expressed but is created out of context. Implicature is an unstated, implied, or inferred meaning that goes beyond the literal words used. It's what the speaker suggests or intends to convey without explicitly saying it. (P. Grice, 1975) It is highly dependent on context. An utterance might have one implicature in one situation and a different one (or none at all) in another. Much drama relies on: irony, sarcasm, hidden feelings, tension, unspoken conflicts. The translator must identify the subtext and recreate it appropriately. Sometimes, literal translation removes nuance from the original.

Drama reflects the culture of its time – customs, politeness levels, humour, taboos, values. Translating across cultures raises the question of whether the translator should retain existing cultural references or adjust them for clarity. For example, plays in English often contain cultural idioms or forms of address that have no equivalent in Uzbek. Equivalents are replaced or adapted at the translator's discretion. The adequacy of the above type can be called semantic-stylistic. Semantic-stylistic adequacy, as follows from the above, is determined through the evaluation of the relation of the translation text to the original text, or, more precisely, through the evaluation of the semantic and stylistic equivalence of the linguistic units constituting the translation text and the original text. The notion of semantic-stylistic adequacy is relevant for evaluating the linguistic content, or aspect, of translation activity. The notion of semantic-stylistic adequacy corresponded to the main directions of translation practice in those decades when it was formed within the framework of the linguistic theory of translation, this notion is still relevant for the traditional quality assessment of traditional types of translation, and first of all for the assessment of translation of fiction and socio-political literature.

Drama translators face a number of challenges due to the performative nature of the text, a view widely supported by scholars such as Susan Bassnett (1990) and Patrice Pavis (1992). According to Bassnett, the performative function of drama makes translation more complex than prose because the text must work both as literature and as spoken



performance. Pavis also emphasizes that drama exists in a "dual reality" – on the page and on the stage – which requires translators to consider actors' delivery, audience perception, staging limitations, and cultural expectations. Therefore, the challenges arise not only from linguistic differences but also from the necessity of ensuring that the translated text remains performable and theatrically effective.

Speech acts – such as ordering, promising, threatening, or apologizing – depend heavily on tone. A phrase may express anger, respect, or sarcasm depending on intonation. Translators must consider: which equivalent expression conveys the same tone, whether the intensity should be kept or softened, how the line will sound when spoken by an actor.

Many plays include characters of different social classes. In some languages, politeness levels are grammatical (e.g., Uzbek *siz/sen*), while in English politeness may be shown through modal verbs or tone. The translator must correctly reflect: hierarchy (e.g., king vs servant), distance between characters, respect or disrespect, formal or informal speech.

Drama dialogue needs to be short and expressive because actors must speak it naturally on stage. Long or awkward translations will sound unnatural. This creates problems when: the target language uses longer phrases, cultural explanations require additional words, humor depends on timing. The translator must balance accuracy with clarity and performance needs. Humor, wordplay, and idioms often depend on cultural references, double meanings, or pronunciation-based jokes. Direct translation may fail to produce laugh.

Analysis of Functional and Pragmatic Adequacy in the Uzbek Translation of Othello (Act 5, Scene 2)

("Othello", Shakespeare, 1603)

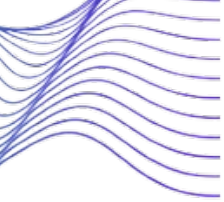
Pragmatic Adequacy: Adapting to the Uzbek Cultural and Linguistic Context

Pragmatic adequacy ensures the translation aligns with the Uzbek audience's cultural, social, and linguistic expectations, making it accessible and impactful in a theatrical context. This involves adapting Shakespeare's Elizabethan English to a Turkic-speaking, predominantly Muslim audience with Central Asian cultural norms.

Cultural Adaptation: In original context, the text uses Christian and classical imagery (e.g., "chaste stars," "Promethean heat") and Western legal metaphors ("Justice to break her sword"), which may not fully resonate in Uzbek culture.

Translation Strategies: The translation adapts "chaste stars" to "tiniq yulduzlar" (pure stars), a universal image of purity that aligns with Islamic values. "Promethean heat" becomes "abadiyat alangasi" (eternal flame), leveraging Soviet-era familiarity with classical mythology while evoking spiritual resonance. The phrase "Adolatning qilichini buka oladi" (can bend justice's sword) softens militaristic imagery to avoid Soviet-era connotations, focusing on justice as a universal concept. The use of "go'zal malak" (beautiful angel) introduces an Islamic-friendly image, enhancing cultural accessibility.

Evaluation: The translation achieves pragmatic adequacy by adapting cultural references to Uzbek sensibilities. It balances fidelity to the original with cultural relevance, ensuring the text resonates emotionally and thematically in a theatrical setting.



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