
Pragmatic Adaptation in Film Translation: Strategies for Achieving Adequacy in Modern Cinema Discourse

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Annotation *This article explores pragmatic adaptation in film translation as an essential tool for achieving adequacy in modern cinema discourse. The study focuses on how translators preserve communicative intention, emotional impact, humor, and cultural meaning while transferring audiovisual materials from one language into another. Particular attention is paid to linguistic and cultural challenges, including slang, idioms, culture specific references, and sociolects that may create barriers for target audiences. The research analyzes major adaptation strategies such as domestication, localization, substitution, omission, and compensation, which allow translators to produce natural and understandable dialogues. The article also emphasizes the importance of intercultural competence and contextual awareness in audiovisual translation. The findings show that pragmatic adaptation improves the quality, authenticity, and audience perception of translated films, ensuring effective cross-cultural communication in the rapidly developing global film industry and contemporary digital media environment. The study contributes to current research on translation theory and audiovisual communication.*

Keywords *Pragmatic adaptation, film translation, audiovisual translation, cinema discourse, subtitling, dubbing, translation adequacy, intercultural communication, pragmatic equivalence, cultural adaptation*

Kino tarjimasida pragmatik adaptatsiya: zamonaviy kino diskursida adekvatlikka erishish strategiyalari

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Annotatsiya *Ushbu maqolada kino tarjimasida pragmatik adaptatsiya va uning zamonaviy kino diskursida adekvatlikka erishishdagi o'rni ko'rib chiqiladi. Tadqiqot subtitr va dublyaj yaratish jarayonida lingvistik hamda madaniy elementlarni kommunikativ mazmun va auditoriya reaksiyasini saqlab qolish maqsadida moslashtirish usullarini tahlil qiladi. Hazil, idiomatik ifodalar, slang, madaniy xususiyatga ega realiyalar hamda emotsional bo'yoqdor leksikani tarjima qilish masalalariga alohida e'tibor qaratiladi, chunki bunday birliklar ko'pincha to'g'ridan-to'g'ri tarjimadan ko'ra pragmatik transformatsiyani talab qiladi. Tadqiqotda zamonaviy ingliz tilidagi filmlar va ularning o'zbek tilidagi tarjimalari misolida qiyosiy metod hamda diskurs tahlilidan foydalanilgan. Tadqiqot natijalari shuni ko'rsatadiki, samarali kino tarjimasida tarjimonning semantik aniqlik, madaniy moslik va audiovizual cheklovlar o'rtasidagi muvozanatni saqlay olishiga bog'liq. Pragmatik adaptatsiya syujet yaxlitligini, personajlar individualligini va filmning emotsional ta'sirini saqlab qolishga yordam beradi. Maqolada pragmatik kompetensiya va madaniyatlararo xabardorlik*

zamonaviy kino kommunikatsiyasida adekvat hamda auditoriyaga yo'naltirilgan audiovizual tarjimani yaratishning muhim omillari ekanligi haqida xulosa qilinadi.

Kalit so'zlar *Pragmatik adaptatsiya, kino tarjimasi, audiovizual tarjima, kino diskursi, subtitrlash, dublyaj, tarjima adekvatligi, madaniyatlararo kommunikatsiya, pragmatik ekvivalentlik, madaniy adaptatsiya*

Прагматическая адаптация в кинопереводе: стратегии достижения адекватности в современном кинодискурсе

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Аннотация *Данная статья рассматривает прагматическую адаптацию в кинопереводе как важный инструмент достижения адекватности в современном кинодискурсе. Исследование сосредоточено на том, как переводчики сохраняют коммуникативное намерение, эмоциональное воздействие, юмор и культурный смысл при передаче аудиовизуальных материалов с одного языка на другой. Особое внимание уделяется лингвистическим и культурным трудностям, включая сленг, идиоматические выражения, культурно-специфические реалии и социолекты, которые могут создавать барьеры для целевой аудитории. В работе анализируются основные стратегии адаптации, такие как доместикация, локализация, замещение, опущение и компенсация, позволяющие создавать естественные и понятные диалоги. Также подчеркивается важность межкультурной компетенции и понимания контекста в аудиовизуальном переводе. Результаты исследования показывают, что прагматическая адаптация повышает качество, аутентичность и восприятие переведённых фильмов зрителями, обеспечивая эффективную межкультурную коммуникацию в условиях быстро развивающейся мировой киноиндустрии и цифровой медиасреды.*

Ключевые слова *Прагматическая адаптация, киноперевод, аудиовизуальный перевод, кинодискурс, субтитрование, дубляж, адекватность перевода, межкультурная коммуникация, прагматическая эквивалентность, культурная адаптация*

Introduction

The rapid globalization of audiovisual media has transformed cinema into one of the most influential forms of intercultural communication in the twenty-first century. Films produced in one linguistic and cultural environment are now instantly accessible to

audiences across the world through dubbing, subtitling, voice-over, and streaming technologies. In this context, film translation has become more than a linguistic operation; it functions as a pragmatic and cultural negotiation between the source text and the target audience. Modern cinema discourse

contains colloquial expressions, humor, irony, emotional undertones, slang, taboo vocabulary, and culturally marked references that often cannot be translated through direct lexical equivalence alone. Consequently, translators are increasingly required to employ pragmatic adaptation strategies in order to preserve communicative intention and ensure adequate audience reception. Pragmatic adaptation in film translation refers to the process of modifying linguistic and cultural elements so that the translated version produces a similar communicative effect on the target audience as the original does on the source audience. Unlike literal translation, pragmatic adaptation prioritizes contextual meaning, emotional resonance, and cultural accessibility. This approach becomes especially significant in modern cinematic discourse, where dialogue reflects dynamic social realities, multicultural identities, and rapidly changing communicative norms. According to House (2015), translation adequacy is achieved not merely by reproducing semantic content, but by maintaining functional equivalence within the communicative situation. Therefore, the translator must consider the audience's cultural background, expectations, and pragmatic competence when rendering film dialogue into another language. The notion of adequacy in translation theory has been widely discussed by scholars such as Nida (1964), Newmark (1988), and Baker (2018). Adequacy generally implies the preservation of meaning, stylistic effect, and communicative purpose while adapting the message to the norms of the target language. In audiovisual translation, adequacy acquires additional complexity because verbal language interacts with visual imagery, sound effects, gestures, and timing constraints. As Díaz-Cintas and Remael (2021) emphasize, film translators work under strict technical limitations, including subtitle length, synchronization, and reading speed. These limitations often require condensation, omission, reformulation, or cultural

substitution, making pragmatic adaptation an essential component of successful translation practice. Modern cinema discourse is characterized by linguistic hybridity and pragmatic diversity. Contemporary films frequently incorporate regional dialects, youth slang, multilingual code-switching, intertextual references, and culturally specific humor. Such elements pose considerable challenges for translators because they are deeply rooted in social and cultural contexts. For example, humor based on wordplay or cultural stereotypes may lose its effect if translated literally. Similarly, expressions carrying emotional or ideological connotations may fail to evoke the intended response among foreign viewers. Venuti (2017) argues that translators constantly navigate between domestication and foreignization, balancing cultural familiarity with authenticity. Pragmatic adaptation therefore serves as a strategic mechanism that enables translators to bridge cultural distance while preserving narrative coherence. One of the most important aspects of pragmatic adaptation in film translation is the transmission of implicature and speech intention. In cinematic dialogue, characters often communicate indirectly through irony, sarcasm, understatement, or metaphorical language. The pragmatic meaning of such utterances depends heavily on context rather than explicit wording. Grice's Cooperative Principle and speech act theory provide valuable frameworks for understanding how implied meanings operate in communication (Grice, 1975). When translators fail to recognize or adequately render implicatures, the target audience may misinterpret character relationships, emotional tension, or narrative significance. Therefore, pragmatic competence becomes a crucial skill for audiovisual translators working with contemporary films. Another significant issue concerns the translation of culture-bound elements. Films frequently reflect national traditions, social norms, political realities, and historical experiences that may be

unfamiliar to international audiences. Translators must decide whether to preserve these elements in their original form or adapt them to culturally equivalent references in the target language. Pedersen (2011) notes that strategies such as substitution, explicitation, and omission are commonly employed to facilitate audience comprehension without disrupting narrative flow. However, excessive adaptation may lead to cultural neutralization and loss of authenticity. Consequently, the challenge lies in maintaining a balance between intelligibility and cultural representation. The increasing popularity of streaming platforms such as Netflix, Amazon Prime, and Disney+ has further intensified the demand for high-quality audiovisual translation. Global audiences now consume films and television series from diverse linguistic backgrounds on an unprecedented scale. This development has highlighted the importance of pragmatically adequate translation, as viewers expect natural, emotionally engaging, and culturally accessible dialogue. In many cases, audience reception and commercial success depend on the quality of translation. Poorly adapted subtitles or dubbing may distort characterization, weaken humor, or create unintended ambiguity. As Chaume (2020) explains, audiovisual translation plays a decisive role in shaping cross-cultural cinematic experience and audience immersion. Furthermore, technological advancements and digital communication have influenced the language of modern cinema itself. Contemporary film dialogue increasingly mirrors real-life conversational patterns shaped by social media, internet culture, and globalized communication. Characters use abbreviations, memes, internet slang, and informal discourse markers that carry strong pragmatic meanings. Translating these elements requires creativity and intercultural awareness, as direct equivalents may not exist in the target language. Pragmatic adaptation allows translators to recreate the communicative

function of such expressions rather than merely reproducing their lexical form. This study examines the role of pragmatic adaptation in achieving translation adequacy within modern cinema discourse. It aims to analyze the strategies employed by translators to preserve communicative effect, cultural relevance, and audience engagement in audiovisual texts. Particular attention is given to subtitling and dubbing practices, as these are the most widely used forms of film translation in contemporary media industries. The research explores how translators handle humor, slang, idiomatic expressions, politeness strategies, and culture-specific references while operating under technical and temporal constraints. The relevance of this topic lies in the growing significance of intercultural communication in global cinema. As films continue to circulate across linguistic and cultural boundaries, the translator's role becomes increasingly important in mediating meaning between cultures. Pragmatic adaptation not only facilitates comprehension but also contributes to the preservation of emotional depth, narrative integrity, and artistic value. By investigating the relationship between pragmatic strategies and translation adequacy, this research seeks to contribute to the broader field of audiovisual translation studies and provide insights into effective translation practices in contemporary cinematic discourse. Pragmatic adaptation can be defined as the process of modifying linguistic or cultural elements according to the sociocultural norms, communicative expectations, and background knowledge of the target audience. In film translation, pragmatic adaptation helps translators overcome differences between source and target cultures by replacing unfamiliar expressions with culturally comprehensible alternatives. For example, jokes based on wordplay, national traditions, or social stereotypes often require creative reformulation because literal translation may destroy the humorous effect. Similarly, slang

expressions and emotionally marked vocabulary may need to be softened, intensified, or culturally adjusted depending on the communicative situation and audience perception. Such transformations demonstrate that successful translation is not limited to lexical substitution but involves the recreation of pragmatic intention and communicative impact. The significance of pragmatic adaptation has increased considerably in recent decades due to the rapid growth of globalization and digital media consumption. International streaming services such as Netflix and other online platforms distribute films and television series to millions of viewers worldwide, including audiences in Uzbekistan. Contemporary viewers expect translated audiovisual content to sound natural, emotionally expressive, and culturally understandable. However, achieving this expectation remains a difficult task because languages differ not only in vocabulary and grammar but also in communicative traditions, humor perception, politeness norms, and cultural associations. Expressions that produce a strong emotional or humorous effect in English may appear strange or meaningless in Uzbek if translated literally. Therefore, pragmatic adaptation becomes essential for maintaining the adequacy and effectiveness of cinematic communication. The problem of adequacy occupies an important place in translation theory. Adequate translation is generally understood as a translation that successfully reproduces the communicative function, semantic content, stylistic characteristics, and pragmatic effect of the source text in the target language. In audiovisual translation, adequacy is particularly difficult to achieve because translators must simultaneously preserve meaning, emotional atmosphere, cultural identity, and audiovisual synchronization. Excessive domestication of cultural elements may distort the authenticity of the original film, whereas strict preservation of foreign cultural references may confuse the target audience. As

a result, translators constantly balance between fidelity to the source text and adaptation to the target culture. Pragmatic adaptation serves as a practical mechanism that allows translators to maintain this balance. Numerous scholars have contributed to the theoretical understanding of pragmatics and translation. Eugene Nida emphasized the importance of dynamic equivalence, arguing that translation should reproduce the same response in the target audience as in the original audience. Peter Newmark distinguished between semantic and communicative translation, highlighting the need to prioritize communicative effectiveness in certain contexts. Mona Baker examined pragmatic equivalence and the role of implicature in translation, while Juliane House explored functional approaches to translation quality assessment. Contemporary audiovisual translation researchers also stress that film translation requires interdisciplinary competence involving linguistics, cultural studies, media studies, and pragmatics. Despite extensive international research in audiovisual translation, pragmatic adaptation in English–Uzbek cinematic discourse remains insufficiently studied, especially from the perspective of communicative adequacy and intercultural interaction. The relevance of the present study is determined by the increasing demand for high-quality film translation in Uzbekistan and the growing influence of foreign audiovisual products on local audiences. As English-language films become more accessible through digital platforms, translators face the challenge of rendering culturally specific and pragmatically complex content into Uzbek in a way that remains understandable, natural, and emotionally equivalent. Inadequate translation may distort character identity, weaken emotional scenes, eliminate humor, or create misunderstandings among viewers. Therefore, investigating pragmatic adaptation strategies is necessary both for theoretical development and for improving professional translation practice. The aim of this research is to analyze the role

of pragmatic adaptation in achieving adequacy in modern cinema discourse. The study focuses on identifying the main adaptive strategies used in subtitles and dubbing, examining their communicative functions, and evaluating their effectiveness in preserving emotional impact, narrative coherence, and audience perception. The research also seeks to explore the relationship between linguistic transformation and cultural adaptation in audiovisual translation. By analyzing examples from contemporary English-language films and their Uzbek translations, the study aims to contribute to the broader understanding of pragmatic mechanisms in intercultural cinematic communication. Ultimately, the article argues that pragmatic adaptation is one of the key factors determining the success of audiovisual translation. Effective film translation requires more than lexical equivalence because cinema functions as a culturally and emotionally loaded communicative system. Translators must therefore act not only as language mediators but also as intercultural communicators capable of reproducing pragmatic meaning within the constraints of cinematic discourse.

Methods

This research employs a qualitative descriptive approach to investigate pragmatic adaptation strategies in film translation and their role in achieving adequacy in modern cinema discourse. Qualitative methodology is particularly suitable for this study because it allows for an in-depth analysis of linguistic, cultural, and pragmatic phenomena within audiovisual texts. The study focuses on how translators adapt dialogue, humor, idiomatic expressions, slang, and culturally specific references in order to preserve communicative intention and audience reception. The primary materials for the research consist of selected contemporary English-language films and their translated versions in Uzbek and Russian subtitles or dubbing. Modern films were chosen because contemporary cinema discourse reflects dynamic conversational

language, multicultural communication, and diverse pragmatic features. The selection criteria include the popularity of the films, the richness of pragmatic elements in dialogue, and the availability of officially translated audiovisual versions. The study particularly examines films containing informal speech, irony, sarcasm, emotional expressions, and culture-bound references, as these elements require significant pragmatic adaptation during translation. The research applies purposive sampling in selecting film excerpts for analysis. Specific scenes and dialogues were chosen based on their pragmatic complexity and translation relevance. Approximately 30–40 dialogue fragments from different films are analyzed in order to identify recurring adaptation strategies and evaluate their effectiveness in maintaining translation adequacy. The selected fragments include examples of humor, slang, taboo vocabulary, speech acts, idiomatic phrases, and intercultural references. Data collection is conducted through comparative textual analysis of the source-language dialogues and their translated equivalents. Original film scripts, subtitles, and dubbed versions are examined to identify changes made during the translation process. The analysis focuses on lexical, semantic, stylistic, and pragmatic transformations used by translators. Attention is also paid to audiovisual constraints such as subtitle length, synchronization, timing, and audience readability, since these factors significantly influence translation decisions in cinema discourse (Díaz-Cintas & Remael, 2021). The theoretical framework of the study is based on pragmatic and translation theories proposed by both international and Uzbek scholars. Grice's theory of implicature and the Cooperative Principle are used to analyze implied meanings and communicative intentions in film dialogue (Grice, 1975). Nida's concept of dynamic equivalence provides a foundation for evaluating whether the translated version achieves a similar effect on the target audience (Nida, 1964). In addition,

House's functional-pragmatic approach is applied to assess translation adequacy in terms of contextual and communicative equivalence (House, 2015). The research also incorporates the scientific views of Uzbek translation scholars and linguists. According to Salomov (1983), the main objective of translation is not only to preserve lexical meaning but also to convey the stylistic and emotional impact of the original text. This principle is especially important in audiovisual translation, where emotional resonance and natural communication strongly affect audience perception. Musayev (2005) emphasizes that intercultural adaptation plays a crucial role in achieving equivalence between source and target texts, particularly when translating culturally marked expressions. Furthermore, Safarov (2008) notes that pragmatic meaning depends on context, communicative intention, and the relationship between participants in discourse. These theoretical perspectives are valuable for analyzing film dialogues and identifying pragmatic adaptation strategies in modern cinema translation. Several analytical methods are employed in the research. First, pragmatic analysis is used to identify speech acts, implicatures, politeness strategies, and contextual meanings in the source text. Second, comparative translation analysis is applied to compare original dialogues with translated versions and determine how pragmatic meaning is preserved or modified. Third, descriptive analysis is used to classify pragmatic adaptation strategies according to their functions and frequency. The study also incorporates elements of discourse analysis in order to examine how translation choices influence characterization, interpersonal relationships, and narrative coherence within the film. The research categorizes pragmatic adaptation strategies into several main types, including cultural substitution, explicitation, omission, reformulation, euphemization, and localization. Each strategy is analyzed in relation to its effectiveness in preserving

communicative function and emotional impact. For example, cultural substitution is examined in cases where culture-specific references are replaced with more familiar concepts for the target audience. Similarly, explicitation is analyzed when implicit meanings are made more explicit to facilitate comprehension (Baker, 2018). To ensure reliability and validity, the study compares multiple translated versions of selected film excerpts whenever possible. This comparative perspective allows the researcher to observe different translation solutions and evaluate their pragmatic effectiveness. Academic literature on audiovisual translation and pragmatics is also consulted to support the interpretation of findings and provide theoretical consistency. The limitation of the study lies in its focus on a relatively limited corpus of films and languages. Since pragmatic adaptation is influenced by cultural and linguistic factors, the findings may not fully represent all forms of audiovisual translation. Nevertheless, the selected materials provide sufficient data for identifying common strategies and examining the relationship between pragmatic adaptation and translation adequacy in modern cinema discourse. Overall, the chosen methodology enables a comprehensive examination of how translators mediate meaning between cultures in audiovisual media. By combining pragmatic theory with comparative textual analysis, the study aims to reveal the linguistic and cultural mechanisms that contribute to successful film translation and effective audience communication. The methodological significance of the study lies in its interdisciplinary approach combining pragmatics, discourse analysis, and audiovisual translation theory. Such integration makes it possible to examine film translation not merely as a linguistic operation but as a complex intercultural communicative process. The chosen methods provide a comprehensive basis for identifying the mechanisms through which pragmatic adaptation contributes to

adequacy in cinematic discourse. Overall, the methods used in this research are intended to reveal the relationship between language, culture, communication, and translation in modern audiovisual media. By analyzing pragmatically marked elements in English-language films and their Uzbek translations, the study seeks to demonstrate how translators employ adaptive strategies to preserve communicative intention, emotional resonance, and audience comprehension under the constraints of cinematic discourse.

Results

The analysis of selected film dialogues and their translated versions demonstrates that pragmatic adaptation plays a decisive role in achieving translation adequacy in modern cinema discourse. The findings reveal that literal translation alone is often insufficient for preserving communicative intention, emotional effect, and cultural meaning in audiovisual texts. Instead, translators frequently employ adaptive strategies to ensure that the target audience interprets the dialogue in a way similar to the original audience. One of the most frequently observed strategies in the analyzed materials is cultural substitution. Translators often replace culture-specific references with expressions that are more familiar or understandable to the target audience. This strategy was particularly common in the translation of idiomatic expressions, social customs, and references related to popular culture. The analysis shows that cultural substitution helps maintain audience comprehension and preserves the communicative function of the dialogue, especially in humorous or emotionally expressive scenes (Musayev, 2005). However, in some cases, excessive domestication reduced the authenticity of the original cultural atmosphere. The study also reveals that explicitation is widely used in film translation. Translators tend to clarify implicit meanings, contextual references, or emotionally loaded expressions that may not be fully understood by the target audience without additional

linguistic support. This strategy was especially evident in subtitle translation, where short explanatory additions were used to preserve coherence and narrative clarity. The findings support Baker's (2018) view that explicitation is a natural translation tendency aimed at reducing ambiguity and facilitating comprehension. Another important result concerns the translation of humor and irony. The analysis indicates that humor based on wordplay, phonetic similarity, or culturally specific associations presents significant challenges for translators. In many cases, direct translation failed to reproduce the humorous effect, forcing translators to reformulate the utterance or create an alternative joke with a similar pragmatic impact. Such adaptive reformulation allowed the translated dialogue to maintain its entertainment value and emotional resonance (Díaz-Cintas & Remael, 2021). Nevertheless, some examples demonstrated partial loss of irony or sarcasm due to linguistic and cultural differences between the source and target languages. The findings further show that omission is commonly applied in subtitling because of technical restrictions such as time synchronization, subtitle length, and reading speed. Certain interjections, repetitions, and secondary emotional markers were omitted in order to produce concise and readable subtitles. Although omission occasionally reduced stylistic richness, it generally did not distort the main communicative intention of the dialogue. This confirms House's (2015) argument that translation adequacy depends on preserving functional meaning rather than reproducing every lexical element of the source text. The research demonstrates that slang and colloquial expressions are among the most problematic aspects of modern cinema translation. Contemporary films often contain informal vocabulary, youth slang, and internet-related expressions that lack direct equivalents in the target language. Translators addressed this issue through localization and contextual adaptation. In many cases, culturally

relevant colloquial alternatives were selected to preserve the naturalness of speech and maintain character identity. According to Salomov (1983), the translator must recreate not only semantic meaning but also the stylistic tone and emotional atmosphere of the original text. The analyzed examples confirm the practical importance of this principle in audiovisual translation. Another significant finding relates to pragmatic meaning and speech intention. The study reveals that successful translation largely depends on the translator's ability to recognize implicatures, indirect speech acts, and emotional subtext. Dialogues containing sarcasm, politeness strategies, or hidden emotional tension required careful contextual interpretation before translation. In several cases, inadequate rendering of pragmatic meaning resulted in weakened characterization or altered interpersonal dynamics between film characters. This supports Safarov's (2008) claim that pragmatic interpretation is essential for understanding communicative interaction within discourse. The comparative analysis of dubbed and subtitled versions also produced notable results. Dubbing generally allowed greater flexibility in adapting dialogue to the cultural expectations of the audience because translators could modify sentence structure and conversational style more freely. Subtitling, by contrast, was more constrained by technical limitations and therefore relied more heavily on condensation and omission. Despite these differences, both forms of audiovisual translation demonstrated a strong dependence on pragmatic adaptation strategies for maintaining communicative effectiveness. The findings additionally indicate that emotionally charged scenes require particularly careful adaptation. Translators often modified intensifiers, exclamations, or emotionally expressive vocabulary to preserve the psychological impact of the dialogue. In several analyzed examples, direct lexical translation appeared grammatically correct but pragmatically weak, while adapted versions

conveyed stronger emotional authenticity and audience engagement. This observation corresponds with Nida's (1964) theory of dynamic equivalence, which emphasizes equivalent audience response rather than formal linguistic similarity. Overall, the results confirm that pragmatic adaptation is an essential mechanism for achieving adequacy in modern film translation. The most frequently used strategies identified in the study include cultural substitution, explicitation, reformulation, localization, and omission. These strategies help translators overcome linguistic and cultural barriers while preserving communicative intention, emotional depth, and narrative coherence. The research also demonstrates that successful audiovisual translation requires not only linguistic competence but also pragmatic awareness, intercultural sensitivity, and understanding of cinematic discourse conventions. Overall, the results of the study confirm that pragmatic adaptation is one of the primary mechanisms ensuring adequacy in modern film translation. The analysis demonstrates that successful cinematic translation depends on the translator's ability to preserve communicative function, emotional resonance, and cultural comprehensibility under audiovisual constraints. Pragmatic adaptation allows translators to recreate the intended audience response while maintaining narrative coherence and cinematic authenticity. The findings therefore emphasize the importance of integrating pragmatic and intercultural approaches into contemporary audiovisual translation practice and research.

Conclusion

The present study examined the role of pragmatic adaptation in film translation and its significance in achieving adequacy in modern cinema discourse. The analysis of contemporary English-language films and their Uzbek translations demonstrated that audiovisual translation is not limited to the transfer of lexical or grammatical meaning. Instead, it represents a complex intercultural

communicative process in which translators must preserve pragmatic intention, emotional impact, narrative coherence, and audience perception within the constraints of cinematic discourse. The findings of the research confirm that pragmatic adaptation is one of the most important mechanisms ensuring effective communication between the source text and the target audience. Literal translation was shown to be insufficient in many communicative situations involving humor, idiomatic expressions, slang, emotional vocabulary, irony, and culture-specific references. In such cases, translators employed adaptive strategies including contextual reformulation, cultural substitution, simplification, euphemization, and expressive transformation in order to preserve communicative equivalence and audience response. These strategies allowed translated dialogues to sound more natural, culturally acceptable, and emotionally meaningful in the Uzbek language environment. The study also demonstrated that audiovisual constraints strongly influence translation decisions. Subtitling requires compression and condensation because of limited screen space and reading time, while dubbing demands synchronization with lip movement, timing, and intonation. Despite these technical limitations, pragmatic adaptation enables translators to retain the central communicative function and emotional atmosphere of the original film. This proves that adequacy in cinematic translation depends not on formal linguistic equivalence alone but on the successful reproduction of pragmatic and functional meaning. Another important conclusion of the study is that pragmatic competence and intercultural awareness are essential professional qualities for audiovisual translators. Translators must understand not only linguistic structures but also sociocultural norms, communicative traditions, humor perception, and emotional expression in both source and target cultures. Inadequate understanding of these factors may lead to

unnatural dialogues, weakened emotional impact, loss of humor, or cultural misunderstanding among viewers. Therefore, successful film translation requires translators to function as intercultural mediators capable of balancing semantic accuracy with communicative effectiveness. The research further revealed that maintaining balance between domestication and preservation of cultural authenticity remains one of the central challenges in modern film translation. Excessive adaptation may distort the original cultural identity of the film, whereas excessive preservation of foreign elements may reduce comprehensibility for the target audience. Consequently, pragmatic adaptation should be applied selectively and strategically according to communicative context, audience expectations, and cinematic purpose. The theoretical significance of this study lies in its contribution to audiovisual translation research through the integration of pragmatics, discourse analysis, and intercultural communication perspectives. The research expands the understanding of how pragmatic mechanisms operate within cinematic discourse and demonstrates the relationship between translation adequacy and communicative functionality. The practical significance of the study is connected with the possibility of applying its findings to professional subtitling and dubbing practices, translator training, and the development of more audience-oriented audiovisual translation strategies.

In conclusion, the study confirms that pragmatic adaptation is a key factor in achieving adequacy in modern cinema discourse. Effective film translation requires more than direct linguistic correspondence because cinema functions as an emotionally and culturally loaded communicative system. Translators must therefore reproduce not only the informational content of dialogues but also their pragmatic force, emotional resonance, and cultural accessibility. As international audiovisual communication

continues to expand in the era of globalization and digital media, the importance of pragmatic adaptation in film translation

will continue to grow, making it an essential area for further linguistic and translation research.

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