© 2026 International Conference on Multidisciplinary Sciences and Innovations . All Rights Reserved.

STRATEGIES FOR RECREATING IMPLICATURES IN UZBEK SUBTITLING OF ENGLISH-LANGUAGE AUDIOVISUAL DISCOURSE

Begijonova Malika Shuxrat kizi
Andijan State institute of foreign languages
DOI:https://doi.org/10.5281/zenodo.23156983

Abstract: This article examines strategies for recreating conversational implicatures in Uzbek subtitles of English-language audiovisual discourse. Subtitling is treated as a multimodal, pragmatically constrained form of translation in which verbal meaning interacts with image, prosody, gesture, facial expression, and narrative context. A conceptual-analytical method is used to synthesize recent research on audiovisual translation and pragmatics and to apply it to representative English-Uzbek model examples. The analysis focuses on irony, understatement, indirect requests, evaluative remarks, discourse markers, and culturally conditioned assumptions. It argues that pragmatic preservation cannot be reduced to literal equivalence: the subtitler must enable the target viewer to recover a comparable inference under temporal and spatial constraints. Productive solutions include functional-pragmatic equivalence, selective explicitation, contextual substitution, compression with an inferential cue, compensation through Uzbek particles and discourse markers, and controlled omission when the visual channel safely carries the intended meaning.

Keywords: audiovisual discourse, subtitling, conversational implicature, pragmatics, English-Uzbek translation, multimodality, explicitation, pragmatic equivalence.

INTRODUCTION

Audiovisual translation is now an interdisciplinary field concerned with language, image, sound, reception, technology, and intercultural mediation. Subtitling is not a simple replacement of spoken source-language units with written target-language units; it is a constrained reconfiguration of meaning inside a multimodal text. While reading a subtitle, the viewer simultaneously processes intonation, facial expression, gesture, camera framing, music, and narrative knowledge. The translation unit is therefore broader than the sentence and may extend across several semiotic channels. Recent research evaluates subtitling according to communicative function, acceptability, readability, and its relation to the audiovisual whole (Pedersen, 2017; Guillot, 2020; Díaz Cintas & Remael, 2021; Valdeón, 2022). In English-Uzbek translation this is crucial because an apparently accurate lexical equivalent may still fail to reproduce irony, indirectness, politeness, or speaker attitude.

The central problem of this article is the recreation of implicature, that is, meaning communicated without being fully encoded in the literal wording. In film dialogue, implicature may arise through underinformativeness, apparent irrelevance, exaggeration, understatement, irony, euphemism, indirectness, or culturally shared assumptions, and its interpretation may depend on visual evidence. Studies show that subtitle compression, omission, and explicitation can cause pragmatic shifts by changing ambiguity and inferential effort (Na'mah & Sugirin, 2019; Guillot, 2020; Francesch & Payrató, 2024; Saed et al., 2025). Research in Uzbekistan has likewise emphasized pragmatic and multimodal approaches and has examined discourse markers, reduction, adaptation, and English-Uzbek structural differences (Shermukhamedova, 2021; Alimova, 2025; Bakiev, 2025; Bozorova & Turobidinova, 2026). The aim is to systematize strategies that preserve the intended inferential effect in Uzbek while respecting the technical conditions of subtitling. The discussion is conceptual and analytical, using constructed model examples rather than claiming a new film corpus.

© 2026 International Conference on Multidisciplinary Sciences and Innovations . All Rights Reserved.

Implicature in audiovisual discourse must be interpreted through linguistic and non-linguistic evidence. A line such as “That was clever” may be sincere praise or sharp sarcasm depending on intonation, facial expression, preceding events, and the visible outcome of an action. Because viewers still hear the source voice and see the performance, subtitles do not need to verbalize everything; yet excessive explicitation may conflict with deliberate ambiguity. Guillot treats subtitling as a distinctive pragmatic mode shaped by the co-presence of source and target cues, while Francesch and Payrató (2024) show that translation may need to preserve pragmatic ambiguity rather than select one interpretation. The relevant question is therefore not only “What does this sentence mean?” but “What inference is the source viewer invited to draw, and what Uzbek formulation can support a comparable inference?” This extends Pedersen's (2017) functional-equivalence criterion to the multimodal level.

English and Uzbek offer different resources for signaling implicature. English screen dialogue often relies on short turns, ellipsis, understatement, discourse markers, and intonational sarcasm. Uzbek can encode interpersonal stance through particles, modal forms, evidential meanings, forms of address, and flexible word order. Compact items such as -ku, -da, -a, axir, mayli, xo'p, shekilli, and ekan can signal shared knowledge, insistence, surprise, irony, or skepticism at low character cost. Thus, sarcastic “Great job” after an obvious failure should not automatically become neutral “Yaxshi ish.” Depending on performance, “Zo'r ish bo'ldi-da” or simply “Zo'r” may better preserve the evaluative reversal. The decision must be made at scene level rather than through dictionary equivalence.

A useful distinction is between generalized implicatures and particularized implicatures that depend on a specific situation, relationship, or shared knowledge. Film and television frequently use the latter because characters share histories, conflicts, and expectations that viewers gradually learn. Recent empirical work shows that such implicatures are translated through literal rendering, explicitation, omission, adaptation, generalization, and related techniques (Alwazna & Al Hamed, 2026). The subtitler should first identify the literal proposition, the contextual trigger of the implied meaning, and the modality that carries that trigger. If the same inference is available to the Uzbek viewer, minimal translation is preferable; if a crucial trigger disappears because of lexical or cultural mismatch, it should be rebuilt with a target-language cue. This avoids both undertranslation, which preserves words but loses intent, and overtranslation, which explains an inference that the original leaves indirect.

The first and most economical strategy is functional-pragmatic equivalence. Here the subtitle keeps the implicature implicit but chooses an Uzbek expression that creates a comparable communicative effect. An English indirect request such as “It's cold in here” may, in a particular scene, function as a request to close a window. If the visual context clearly shows the open window and the addressee's responsibility for it, “Bu yer sovuq ekan” can preserve the indirectness and allow the viewer to infer the request. Translating it as “Derazani yop” would transfer the intended action but destroy the pragmatic form and potentially change characterization, politeness, and relational dynamics. Functional-pragmatic equivalence is especially appropriate when the target culture has a natural indirect form and when the audiovisual context supplies sufficient evidence. It is also the least intrusive solution because it respects the film's inferential design. Díaz Cintas and Remael (2021) stress that subtitle decisions are always contextual, and this principle is crucial when the source utterance's communicative value depends on what is not said.

The second strategy is selective explicitation. Explicitation is justified when an implicature would otherwise be inaccessible or seriously weakened for the target viewer, but it should be selective because full explanation can flatten dialogue and remove ambiguity. Suppose a character says “You know what time it is” while another is overstaying a visit. A literal Uzbek version, “Soat

© 2026 International Conference on Multidisciplinary Sciences and Innovations . All Rights Reserved.

necha bo'lganini bilasan," can sound like a question about clock time rather than a socially indirect signal to leave. In a context where non-verbal cues are weak, "Vaqt bo'ldi, bilasan-ku" may more clearly activate the intended interpersonal meaning while still retaining a degree of indirectness. Research on the translation of conversational implicatures indicates that addition and explicitation can improve recoverability but may also reduce ambiguity and modify the operation of conversational maxims (Saed et al., 2025). Therefore, explicitation should add the smallest amount of information necessary to restore the inferential route. A practical rule is to explicate the trigger, not the entire conclusion: give the viewer enough to infer, rather than replacing inference with explanation.

The third strategy is contextual substitution or pragmatic modulation, in which the source wording is replaced by a target expression that better fits Uzbek norms of interaction while preserving the speaker's intention. This is often needed for formulaic sarcasm, indirect refusals, conversational routines, and culturally embedded politeness. An English "Good luck with that" can be sincere, skeptical, or dismissive. In a dismissive scene, the neutral "Omad" may underrepresent the attitude, whereas "Omad, uddalasang" or, in a sharper context, "Ha, omad endi" can reproduce skepticism without lengthy explanation. Similarly, "Whatever you say" may be better rendered as "Mayli, sen bilganday bo'lsin" than as a mechanically literal construction. Such substitutions must be calibrated carefully because Uzbek interpersonal markers can intensify or soften stance. The translator needs to preserve not only propositional meaning but also the relative strength of irony, resignation, politeness, hostility, or intimacy. This corresponds to the broader concept of pragmatic adaptation discussed in recent Uzbek scholarship on cinematic translation (Kodirjonov, 2025) and to the emphasis on cultural and contextual appropriateness in English-Uzbek subtitling research (Bakiev, 2025).

The fourth strategy is compression with preservation of an inferential cue. Subtitle space and reading time often require reduction, but not all words have equal pragmatic value. A translator should distinguish expendable verbal material from elements that trigger the implied meaning. Discourse markers, contrastive particles, address terms, modal adverbs, and evaluative adjectives can be small in form but central in function. Alimova (2025) shows the relevance of discourse markers and omission in Uzbek-oriented audiovisual translation analysis, while Bozorova and Turobidinova (2026) underline structural and pragmatic tensions in English-Uzbek screen texts. Consider "Well, I guess you really thought this through," said after a disastrous decision. A compressed "Ha, rosa o'ylabsan-da" preserves the ironic evaluative cue and the particle -da, whereas a purely informational "Sen bu haqda o'ylading" destroys the sarcasm. Compression should thus operate around the pragmatic nucleus rather than simply removing whichever words appear semantically redundant.

The fifth strategy is pragmatic compensation. Sometimes an English implicature depends on a feature that has no direct formal counterpart in Uzbek, or the original cue must be omitted for technical reasons. The translator can then recreate the lost effect elsewhere in the subtitle by using a particle, a marked word order, an address form, punctuation, or a contextually natural discourse marker. Compensation is particularly useful for English intonational meanings, clipped responses, and stance markers whose literal equivalents sound unnatural in Uzbek. A terse "Right." can signal agreement, disbelief, irritation, or a transition to action. Depending on the scene, Uzbek options such as "Xo'p," "Ha, albatta," "Shunaqami?" or "Mayli-da" may reproduce different pragmatic values. The key is not to attach one fixed equivalent to the English form, but to infer its discourse function. This is consistent with multimodal-pragmatic approaches in which subtitle meaning is reconstructed from the total semiotic situation rather than from the verbal transcript alone (Liu, 2024).

The sixth strategy is controlled omission supported by the visual or acoustic channel. Omission is often treated as a loss, but in audiovisual translation it can be a legitimate meaning-preserving

© 2026 International Conference on Multidisciplinary Sciences and Innovations . All Rights Reserved.

procedure when another modality already communicates the same pragmatic information. If a character rolls their eyes and says “Of course,” the subtitle may not need an additional ironic marker if the tone and gesture make the attitude unmistakable. Conversely, omitting a short verbal cue can be damaging when the visual channel is neutral or when the cue changes the interpersonal reading of the scene. The principle should be redundancy-based: omit only when the relevant inference remains recoverable from co-present evidence. This is one reason why subtitling cannot be evaluated by back-translating the subtitle in isolation. A subtitle that looks incomplete on paper may be fully adequate on screen, while a linguistically complete subtitle may be pragmatically wrong because it clashes with image, timing, or performance.

Table 1. Model strategies for recreating implicature in English-Uzbek subtitling

Strategy	Typical condition	Model English line	Possible Uzbek subtitle	Main pragmatic aim
Functional-pragmatic equivalence	Context makes the indirect meaning accessible	It is cold in here.	Bu yer sovuq ekan.	Preserve indirect request without overexplaining
Selective explicitation	Literal form would not trigger the intended inference	You know what time it is.	Vaqt bo‘ldi, bilasan-ku.	Restore the inferential trigger with minimal added meaning
Contextual substitution / modulation	Formulaic stance lacks a natural direct equivalent	Good luck with that.	Ha, omad endi.	Recreate skepticism or dismissal naturally
Compression with inferential cue	Reading-time pressure requires reduction	You really thought this through.	Rosa o‘ylabsan-da.	Keep irony while reducing verbal volume
Pragmatic compensation	Source cue cannot be reproduced in the same form	Right.	Ha, albatta. / Xo‘p. / Shunaqami?	Shift stance marking to an Uzbek particle or expression
Controlled omission	Image/prosody already carries the intended implication	Of course.	[omitted, if irony is visually unmistakable]	Avoid redundant wording without losing inference

Table 1 presents the strategies as a decision framework rather than a rigid taxonomy. The same line may require different solutions because implicature is context-sensitive. The translator should identify the implied meaning and its verbal, visual, acoustic, cultural, or relational cues; test whether a natural Uzbek subtitle can preserve the inference implicitly; add or substitute only the smallest cue required; check readability and timing; and finally watch the scene with the subtitle to verify coherence with performance and character relations. This workflow combines pragmatic adequacy with technical economy and prevents literalness from becoming the sole measure of fidelity.

Quality assessment must distinguish semantic accuracy from pragmatic success. For audiovisual implicature, it is not enough to ask whether the words are correctly translated. The target viewer should be able to recover the intended inference, with a comparable degree of explicitness, interpersonal stance, and politeness, while the subtitle remains idiomatic and readable and agrees with image, prosody, and action. Pedersen's (2017) functional equivalence, acceptability, and

© 2026 International Conference on Multidisciplinary Sciences and Innovations . All Rights Reserved.

readability offer a useful foundation, but implicature-oriented assessment also requires inferential equivalence. This need is supported by studies reporting pragmatic shifts (Na'mah & Sugirin, 2019), the need to preserve ambiguity (Francesch & Payrató, 2024), changes caused by explicitation (Saed et al., 2025), and recurring uses of literal translation, explicitation, omission, adaptation, and generalization in film subtitles (Alwazna & Al Hamed, 2026).

For English-Uzbek practice, three points are especially important. First, subtitlers need a repertoire of compact Uzbek pragmatic devices instead of relying on word-for-word transfer. Second, cultural implicatures should be distinguished from situational inferences: an unfamiliar reference does not always need explanation if the scene makes the communicative intention clear. Third, choices should remain consistent with a character's established voice, since recurrent sarcasm, formality, deference, or bluntness contributes to characterization. Each subtitle must therefore work locally in the shot and globally within the interpersonal pattern of the film or series.

CONCLUSION

Recreating implicatures in Uzbek subtitles of English-language audiovisual discourse requires multimodal pragmatic equivalence rather than sentence-level similarity. The subtitler must identify what the character intends the interlocutor and audience to infer, which contextual cues produce that inference, and which cues remain available to the target viewer. Under spatial and temporal constraints, the most economical cue that supports a comparable interpretation should be preferred. Six strategies are especially useful: functional-pragmatic equivalence, selective explicitation, contextual substitution or modulation, compression with preservation of an inferential cue, pragmatic compensation, and controlled omission supported by other audiovisual modes. Their suitability depends on visual and acoustic evidence, cultural accessibility, interpersonal relations, and the degree of ambiguity intended by the source. Uzbek particles, discourse markers, modal expressions, and flexible word order provide efficient means of reproducing stance and indirectness. A strong subtitle should therefore be semantically defensible, pragmatically equivalent, idiomatic, readable, and coherent with the multimodal scene. Future corpus and reception studies can test which strategy combinations most reliably reproduce implicatures for Uzbek-speaking audiences.

REFERENCES

1. Alimova I. X. Audiovizual tarjima matnlarida uchraydigan diskurs markerlar tahlili // Journal of Universal Science Research. – 2025. – Vol. 3, No. 4. – P. 255–259. – DOI: 10.71337/inlibrary.uz.universal-scientific-research.83440.
2. Alwazna R. Y., Al Hamed A. A. Exploring implicatures in subtitling: a comparative quantitative study of three Arabic subtitles of Sherlock Holmes 2009 // Cogent Arts & Humanities. – 2026. – Vol. 13, No. 1. – Article 2694154. – DOI: 10.1080/23311983.2026.2694154.
3. Bakiev F. Translation Methods and Strategies in Subtitling: A Case Study of the English Subtitles of the Uzbek Film Vatan (Homeland) // Xorijiy lingvistika va lingvodidaktika. – 2025. – Vol. 3, No. 6. – P. 211–218. – DOI: 10.47689/2181-3701-vol3-iss6-pp211-218.
4. Bozorova V. I., Turobidinova M. A. Stylistic Analysis of Audiovisual Texts in English and Uzbek // Qo‘qon DPI. Ilmiy xabarlar jurnali. – 2026. – Vol. 8, No. 06. – P. 686–696. – DOI: 10.70728/b.series.fil.v08.i06.094.
5. Díaz Cintas J., Remael A. Subtitling: Concepts and Practices. – London ; New York: Routledge, 2021. – 292 p.
6. Francesch P., Payrató L. Pragmatic Ambiguity, Implicatures, and Translation // Studia Linguistica. – 2024. – Vol. 78, No. 1. – P. 156–185. – DOI: 10.1111/stul.12219.

© 2026 International Conference on Multidisciplinary Sciences and Innovations . All Rights Reserved.

7. Guillot M.-N. The pragmatics of audiovisual translation: Voices from within in film subtitling // Journal of Pragmatics. – 2020. – Vol. 170. – P. 317–330. – DOI: 10.1016/j.pragma.2020.09.015.
8. Liu Q. A Study on Subtitling Translation from a Multimodal Pragmatic Perspective: A Case Study of the English Subtitles of Return to Dust // Frontiers in Humanities and Social Sciences. – 2024. – Vol. 4, No. 9. – P. 192–199. – DOI: 10.54691/b8msrs06.
9. Na'mah I., Sugirin S. Analysis of Conversational Implicature in the Hobbit Movies Subtitle // Proceedings of the Eleventh Conference on Applied Linguistics (CONAPLIN 2018). – 2019. – DOI: 10.2991/conaplin-18.2019.257.
10. Saed H., Haider A. S., Albarakati M., Abu Tair S., Alqatawna M. Translating conversational implicatures in English movies and series into Arabic: can floutings be captured? // Humanities and Social Sciences Communications. – 2025. – Vol. 12. – Article 61. – P. 1–14. – DOI: 10.1057/s41599-024-04187-8.
11. Shermukhamedova D. Pragmatic features of audiovisual translation // Society and Innovations. – 2021. – Vol. 2, No. 11/S. – P. 181–186. – DOI: 10.47689/2181-1415-vol2-iss11/S-pp181-186.
12. Kodirjonov H. K. The pressing issues of pragmatic adaptation in cinematic texts // American Journal of Philological Sciences. – 2025. – Vol. 5, No. 2. – P. 45–47. – DOI: 10.37547/ajps/Volume05Issue02-13.