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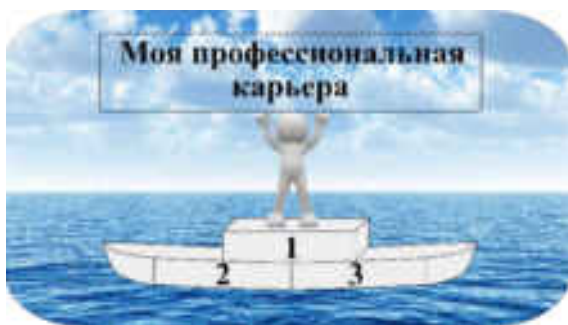


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**Международный научно-образовательный электронный журнал
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ABSTRACT

The translation of advertising texts from English into Uzbek involves numerous cultural challenges that extend beyond simple linguistic translation. Advertising language is closely connected with cultural values, traditions, social norms, and ways of thinking that may differ significantly between English-speaking and Uzbek societies. This article explores the major cultural difficulties encountered in English–Uzbek advertising translation, including idiomatic expressions, religious sensitivities, humour, symbolism, gender representation, and cultural associations. The study is based on theories from translation studies and intercultural communication, particularly the concepts of dynamic equivalence, domestication, and transcreation. The article argues that effective advertising translation requires cultural adaptation in order to preserve the persuasive and emotional impact of the original text. The findings demonstrate that successful translation depends on achieving pragmatic and cultural equivalence rather than relying on literal translation.

Keywords: advertising translation, cultural adaptation, English–Uzbek translation, transcreation, intercultural communication, pragmatic equivalence.

АННОТАЦИЯ

Аннотация: Перевод рекламных текстов с английского языка на узбекский связан с многочисленными культурными трудностями, выходящими за рамки простой языковой передачи. Язык рекламы тесно связан с культурными

ценностями, традициями, социальными нормами и образом мышления, которые существенно различаются в англоязычном и узбекском обществах. В данной статье рассматриваются основные культурные проблемы, возникающие при переводе рекламы с английского языка на узбекский, включая идиоматические выражения, религиозную чувствительность, юмор, символику, гендерные представления и культурные ассоциации. Исследование основано на теориях переводоведения и межкультурной коммуникации, особенно на концепциях динамической эквивалентности, доместикации и транскреации. В статье утверждается, что эффективный перевод рекламы требует культурной адаптации для сохранения убедительного и эмоционального воздействия оригинального текста. Результаты исследования показывают, что успешный перевод зависит от достижения прагматической и культурной эквивалентности, а не от буквального перевода.

Ключевые слова: перевод рекламы, культурная адаптация, англо-узбекский перевод, транскреация, межкультурная коммуникация, прагматическая эквивалентность.

ANNOTATSIYA

Reklama matnlarini ingliz tilidan o'zbek tiliga tarjima qilish oddiy lingvistik tarjimadan tashqari ko'plab madaniy muammolarni ham o'z ichiga oladi. Reklama tili madaniy qadriyatlar, an'analar, ijtimoiy me'yorlar va dunyoqarash bilan chambarchas bog'liq bo'lib, ingliz tilida so'zlashuvchi jamiyatlar hamda o'zbek madaniy muhitida sezilarli farqlarga ega. Ushbu maqolada ingliz tilidan o'zbek tiliga reklama tarjimasida uchraydigan asosiy madaniy muammolar, jumladan idiomatik ifodalar, diniy sezgirlik, hazil, ramziylik, gender tasviri va madaniy assotsiatsiyalar tahlil qilinadi. Tadqiqot tarjimashunoslik va madaniyatlararo kommunikatsiya nazariyalariga, xususan dinamik ekvivalentlik, domestikatsiya va transkreatsiya konsepsiyalariga asoslanadi. Maqolada samarali reklama tarjimasi original matnning persuaziv va emotsional ta'sirini saqlab qolish uchun madaniy moslashtirishni talab qilishi ta'kidlanadi. Tadqiqot natijalari

muvaqqiyatli tarjima soʻzma-soʻz tarjimaga emas, balki pragmatik va madaniy ekvivalentlikka bogʻliqligini koʻrsatadi.

Kalit soʻzlar: reklama tarjimasi, madaniy moslashtirish, ingliz-oʻzbek tarjimasi, transkreatsiya, madaniyatlararo kommunikatsiya, pragmatik ekvivalentlik.

Introduction

Advertising is one of the most culturally saturated forms of human communication. Unlike purely informational texts, advertisements are designed to persuade, to create desire, and to forge emotional connections between a product and its prospective consumer. To accomplish these goals, advertising copywriters draw on a sophisticated repertoire of cultural references, shared values, collective memory, and symbolic imagery that resonates with a specific target audience. When advertising texts cross linguistic and cultural boundaries — as they routinely do in the globalised marketplace of the twenty-first century — the translator faces a challenge that is as much cultural as it is linguistic.

The English-to-Uzbek translation pair is particularly illustrative in this regard. English, as the dominant global language of commerce and media, carries with it a set of cultural assumptions rooted largely in Western, and specifically Anglo-American, social norms. Uzbek, by contrast, is the official language of the Republic of Uzbekistan, a country with a rich and distinct cultural heritage shaped by Central Asian traditions, Islamic values, the Soviet historical experience, and an increasingly assertive national identity. The gulf between these two cultural universes creates fertile ground for misunderstanding, mistranslation, and communicative failure.

Despite the growing volume of commercial activity between Uzbekistan and English-speaking markets, the translation of advertising texts in this language pair has received relatively limited scholarly attention. This article aims to address that gap by systematically analysing the chief cultural obstacles that arise in the translation of English advertisements into Uzbek and by proposing principled translation strategies capable of overcoming them.

Theoretical Framework

The theoretical underpinning of this study draws on several interconnected fields. Within translation studies, the concept of dynamic equivalence, introduced by Nida and Taber (1969), emphasises that a translation should produce in the reader an effect equivalent to that produced by the original text in its own cultural context, rather than merely reproducing formal surface features. This functional perspective is especially relevant to advertising, where the ultimate criterion of success is persuasive impact rather than textual fidelity.

House's (1997) model of translation quality assessment distinguishes between overt translation, which preserves the cultural markings of the source text, and covert translation, which disguises the foreign origin of a text and seeks to produce a culturally transparent target text. Advertising translation frequently requires a covert approach, since consumers are unlikely to respond positively to a message that feels alien or culturally incongruous.

The concept of transcreation — a creative re-rendering of a source text that preserves its communicative intent, emotional tone, and persuasive force while replacing culturally specific elements with target-culture equivalents — has gained considerable traction in both professional and academic discourse on advertising translation (Torresi, 2010; Guidère, 2000). Transcreation is best understood not as a departure from translation but as a specialised form of it, one that grants the translator broader creative licence in the service of communicative fidelity.

From the field of intercultural communication, Hofstede's (2001) dimensions of national culture — including power distance, individualism versus collectivism, uncertainty avoidance, and long-term versus short-term orientation — provide a useful comparative framework for understanding the systematic cultural differences that separate Uzbek audiences from the Anglo-American consumers at whom most English-language advertisements are originally directed.

Cultural Values: Collectivism, Family, and Social Harmony

One of the most fundamental cultural contrasts between the English-speaking world and Uzbek society concerns the relative weight accorded to individual versus collective identity. Anglo-American advertising culture is profoundly individualistic: advertisements frequently appeal to personal ambition, self-expression, uniqueness, and the assertion of individual choice. Slogans such as 'Because you're worth it' (L'Oréal) or 'Just do it' (Nike) presuppose a consumer who sees the self as the primary locus of value and decision-making.

Uzbek culture, by contrast, places a strong emphasis on collective identity, family solidarity, communal responsibility, and respect for elders and social hierarchy. A direct translation of individualistic advertising appeals may therefore strike Uzbek consumers as socially inappropriate, or even morally suspect. The translator must either reframe individualistic appeals in collectively oriented terms — emphasising, for example, how a product enhances the family's well-being or strengthens community bonds — or replace them with entirely new cultural anchors drawn from Uzbek value systems.

For instance, a perfume advertisement promising that a product will make the user feel 'free and independent' might be more effectively rendered in Uzbek as a message evoking refinement, respect, and social prestige — values that carry stronger motivational force in a collectivist cultural setting. This type of pragmatic reorientation constitutes a culturally motivated adaptation rather than a mistranslation, and it reflects a sophisticated understanding of how persuasion works across cultures.

Religion, Morality, and Social Taboos

The Islamic faith constitutes a central pillar of Uzbek cultural identity, even if the degree of religious observance varies considerably across the population. Islamic values pervade everyday social life and exert a significant normative influence on what is considered appropriate or offensive in public discourse. This creates a series of translation challenges for advertisers operating in the Uzbek market.

First, and most obviously, advertising for alcohol and pork products — entirely routine in English-speaking contexts — is culturally inadmissible in the Uzbek market from the outset, and the question of translation does not arise. More subtle difficulties, however, emerge in product categories that carry no intrinsic religious prohibition but whose advertising employs imagery or language that conflicts with Islamic sensibilities. Advertisements featuring conspicuously revealing clothing, intimate physical contact between unrelated men and women, or explicit references to romantic or sexual attraction must be substantially adapted — or the relevant visual and verbal content replaced — when targeting Uzbek audiences.

Second, certain lexical items that are entirely neutral in English carry religious or moral resonance in Uzbek. Conversely, words and phrases with positive connotations in English may acquire negative, blasphemous, or inappropriate overtones when rendered into Uzbek. The translator must possess a nuanced awareness of these semantic fields and exercise considerable caution in word selection.

Third, the concept of modesty (Uzbek: *uyat*, roughly 'shame' or 'social propriety') functions as a powerful regulator of public behaviour and discourse in Uzbek culture. Advertising content that is perceived as immodest — whether in its visual presentation or its verbal register — risks triggering a negative affective response that entirely undermines the commercial intent of the message. The effective translator of advertisements into Uzbek must therefore function simultaneously as a cultural mediator and as a guardian of communicative appropriateness.

Humour, Wordplay, and Figurative Language

Advertising texts rely heavily on humour, irony, puns, and figurative language — rhetorical resources whose cultural specificity makes them among the most challenging elements to translate. English advertising is particularly rich in wordplay; many of the most memorable slogans in the English-speaking world derive their power from punning or from subtle allusions to shared cultural references in popular culture, literature, or history.

Puns are, by their nature, largely untranslatable in the strict sense: since they depend on the simultaneous activation of two or more meanings that converge in the phonological or orthographic form of a single expression in a specific language, equivalent punning effects can rarely be constructed in a target language without recourse to entirely new source material. In advertising translation, this typically requires the adoption of a compensatory strategy: if a pun or witty turn of phrase cannot be reproduced in Uzbek, the translator must find an alternative expression in the target language that achieves a comparable effect of cleverness or memorability, even if the specific content differs.

Irony presents an additional complication. Uzbek communicative culture, shaped by a long tradition of oral poetry (the *maqom* tradition, the *doston* epic genre) and characterised by a strong preference for directness and sincerity in commercial communication, does not always share the Anglo-American taste for self-deprecating irony or understatement as a persuasive strategy. Ironic advertising slogans that function effectively in English may be misread as negative self-assessments or simply fail to register as intentionally humorous in Uzbek.

Metaphors, similes, and other forms of figurative language pose similar problems. Many advertising metaphors in English draw on conceptual domains — sports, particularly American football or baseball; specific American or British cultural events; or allusions to Hollywood cinema — that lack immediate resonance for Uzbek consumers. Effective translation requires substituting target-culture-specific figurative frameworks: references to national sport (*kurash* wrestling, traditional games), classical Uzbek or Persian-Uzbek literary figures such as Alisher Navoi, or geographically and historically meaningful imagery from the Silk Road heritage of the region.

Brand Names, Proper Nouns, and Phonetic Adaptation

The treatment of brand names in advertising translation raises a distinctive set of cultural and linguistic issues. Global brands frequently carry meaning in their source language — either through etymology, through phonaesthetic associations, or through

deliberate semantic design — that may be lost, distorted, or replaced by unintended connotations when the name is transliterated into Uzbek.

English brand names that rely on phonaesthetic appeal — the pleasingly energetic sound of names like 'Boost', 'Snap', or 'Zap' — may not produce equivalent sonic impressions in Uzbek, where different phonological patterns govern aesthetic judgements of sound. More seriously, some English brand names or slogans, when transliterated or literally translated, may produce phonological sequences that carry negative, comic, or even obscene associations in Uzbek or in related Turkic languages. Careful phonological and semantic vetting of translated brand names is therefore an essential pre-translation step.

The Uzbek writing system has undergone significant change in recent decades: during the Soviet period, Uzbek was written in Cyrillic; since the early 1990s, a Latin-based alphabet has been progressively introduced, though Cyrillic remains in common use, particularly among older generations. Translators must therefore make an informed choice about which script to employ, taking into account the target demographic of the advertisement and the medium through which it will be disseminated.

Colour, Symbol, and Visual Semiotics

Although the visual dimension of advertising lies primarily within the domain of graphic design rather than verbal translation, the culturally variable meanings of colours, symbols, and visual conventions are sufficiently integral to the overall communicative structure of advertisements that they cannot be ignored by the translation practitioner or the localisation strategist.

Colour symbolism differs substantially across cultures. White, for instance, is strongly associated with purity and cleanliness in Anglo-American advertising — an association widely exploited in the marketing of hygiene, healthcare, and dairy products — but is associated with mourning and death in several Central Asian cultural traditions, including in Uzbek culture. An advertisement dominated by white imagery

may therefore produce an unintended funerary connotation in the Uzbek context that undermines its commercial message.

Similarly, the symbolism of specific animals, numbers, and gestures varies considerably. The thumbs-up gesture widely used in Western advertising to connote approval carries no equivalently positive cultural loading in Uzbek contexts and may even be considered impolite in some registers. Numbers regarded as lucky or unlucky differ across cultures. Animals deployed as brand mascots may carry entirely different connotative values in the target culture: while the lion symbolises strength and nobility in British advertising tradition, its cultural associations in Central Asian contexts are different and potentially incongruent.

The translator and localisation consultant must therefore approach the verbal text of an advertisement not in isolation but as part of an integrated multimodal text in which verbal and visual elements are mutually dependent. A comprehensive cultural adaptation strategy will address both dimensions simultaneously.

Gender Representation and Social Roles

Differences in cultural norms surrounding gender roles constitute another significant source of translation difficulty. Anglo-American advertising of the contemporary period increasingly reflects a liberal feminist discourse that celebrates women's professional achievement, physical strength, and independence from traditional domestic roles. Such framing, while increasingly normative in the source culture, may appear jarring or culturally incongruous in an Uzbek context, where more traditional definitions of femininity and masculinity retain strong cultural authority — though it must be noted that Uzbek society is itself undergoing rapid change, and sweeping generalisations carry the risk of misrepresentation.

The translator must navigate this terrain with sensitivity, neither imposing source-culture gender norms on a target audience that may not share them, nor resorting to a representation of Uzbek gender relations that is stereotyped, reductive, or outdated. This requires ongoing attentiveness to contemporary Uzbek social discourse and an

awareness that Uzbek society, like all societies, is heterogeneous and internally differentiated by region, generation, education, and urban-rural location.

Strategies for Effective Cultural Adaptation

Drawing on the foregoing analysis, it is possible to identify a typology of strategies available to translators tasked with rendering English-language advertisements into Uzbek in a culturally sensitive and communicatively effective manner.

Substitution involves replacing a culturally specific element in the source text — a proper name, a cultural reference, a metaphor grounded in source-culture experience — with a functionally equivalent element drawn from the target culture. This strategy preserves the rhetorical function of the original while replacing its cultural content.

Explicitation involves spelling out, in the target text, cultural information that is implicitly understood by source-culture readers but would be opaque to target-culture readers. This strategy is appropriate for advertising translations intended for print or digital media where additional text can be accommodated, but is unsuitable for formats such as outdoor billboard advertising where concision is at a premium.

Omission involves the deliberate removal of culturally sensitive or culturally opaque elements that cannot be effectively adapted and whose retention would risk communicative failure or cultural offence. This strategy should be employed sparingly and only when no culturally appropriate substitute is available.

Transcreation — the most radical of the available strategies — involves a wholesale re-creation of the advertising message in the target language and culture, retaining only the communicative intent and the core brand identity of the source text while constructing an entirely new verbal and, where necessary, visual text. Transcreation is the preferred approach for major international advertising campaigns where the stakes of cultural misalignment are highest.

Conclusion

The translation of advertising texts from English into Uzbek presents a formidable set of cultural challenges that cannot be resolved by linguistic competence alone. The translator must bring to this task a deep knowledge of both source and target cultures, a sensitivity to the ideological and affective dimensions of commercial discourse, and a willingness to depart from the surface form of the source text in the service of communicative equivalence.

The principal cultural challenges identified in this article — the individualism-collectivism contrast, the role of Islamic values and social taboos, the culture-specificity of humour and figurative language, the phonetic and semantic risks of brand name adaptation, the differential symbolism of colour and visual imagery, and the varying cultural constructions of gender — are not isolated difficulties but are interrelated manifestations of a broader cultural distance between the Anglo-American world and the Uzbek cultural context.

Addressing these challenges effectively requires that the translator adopt a mode of professional practice closer to that of a cultural consultant and creative writer than to that of a conventional linguistic mediator. The growing recognition of transcreation as a distinct professional activity, separate from but related to translation, reflects the acknowledgement within the industry that advertising texts require a culturally intelligent creative response, not merely a linguistic one. As Uzbekistan continues to integrate more deeply into global commercial networks, the demand for culturally sophisticated advertising translation in this language pair will only increase, making the theoretical and practical issues addressed in this article of enduring relevance.

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