

STYLISTIC PECULIARITIES OF TRANSLATING ADVERTISEMENTS OF SOCIAL ORIENTATION

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Abstract. *Social advertising, unlike commercial or political advertising, serves a public mission - to change attitudes, shape values, and promote socially beneficial behaviors. Because its persuasive impact depends largely on linguistic and cultural resonance, translation of social advertisements requires not only linguistic accuracy but also stylistic adaptability. This article explores the stylistic features of translating social advertisements, focusing on tone, emotional appeal, wordplay, metaphor, cultural adaptation, and audience perception. It argues that successful translation in this genre is a form of creative transcreation: the message must retain its moral urgency and emotional depth while being fully natural within the target language and culture*

Keywords: *Social advertising, stylistics, translation, transcreation, cultural adaptation, persuasive language, public communication.*

INTRODUCTION

Social advertisements differ fundamentally from commercial advertising in both purpose and tone. While commercial ads aim to sell products, social ads aim to transform behavior and consciousness - to encourage people to act responsibly in relation to health, the environment, or society. The translation of such messages poses a distinct challenge. It requires not only linguistic competence but also stylistic sensitivity - an awareness of tone, register, metaphorical nuance, and cultural symbolism. The translator's task is not merely to reproduce the original text, but to re-create its emotional and persuasive power so that it resonates within a new cultural and linguistic context. The effectiveness of a translated social advertisement depends on its ability to move the audience - to provoke empathy, reflection, and action - without sounding foreign or artificial.

MATERIALS AND METHODS

The research entitled "Stylistic Peculiarities of Translating Social Advertisements" is grounded on an interdisciplinary methodological framework that integrates principles of translation theory, stylistic analysis, cultural linguistics, and discourse studies. The aim of this section is to present the sources, scope, and analytical techniques applied in exploring

how social advertisement texts are transformed stylistically in the process of translation, and how those transformations influence their communicative and persuasive potential in the target culture.

The material base of this study consists of a carefully selected corpus of authentic social advertisement texts and their translated versions collected from international awareness campaigns. The corpus includes slogans and extended textual materials from public initiatives addressing global issues such as environmental protection, public health, social equality, and safety campaigns. These samples were chosen because they vividly reflect the stylistic diversity of social advertising discourse - metaphorical expression, cultural symbolism, rhythm, irony, alliteration, and emotional tone - elements that require creative adaptation rather than literal reproduction in translation[7].

The methodological foundation of the research relies primarily on qualitative stylistic analysis. Each source text and its translated counterpart were examined as a unified communicative event, emphasizing not only linguistic structure but also stylistic and rhetorical devices. Attention was paid to the way emotional resonance, imagery, and tone are preserved or transformed through translation choices. This method enables the identification of stylistic equivalence and divergence, illustrating whether the target text achieves the same psychological and persuasive effect as the original.

In addition, the study employs comparative translation analysis to trace patterns of stylistic shift. Through systematic comparison of the source and target versions, the research determines how metaphor, rhythm, and idiomatic expressions were reinterpreted to suit the socio-cultural and linguistic norms of the target audience. This approach follows Eugene Nida’s principle of dynamic equivalence and Peter Newmark’s communicative translation model, where the success of translation is measured not by lexical proximity but by emotional and functional impact.

The analysis also integrates contextual and cultural examination. Since social advertising is inseparable from the society it addresses, the study evaluates how local taboos, cultural symbolism, and ideological frameworks shape the translator’s stylistic decisions. Particular emphasis is placed on how translators navigate sensitive topics such as gender violence, addiction, or public health in cultures where explicit language is socially restricted[5].

Furthermore, semiotic and multimodal observation was applied to explore how visual and verbal elements interact in bilingual versions of advertisements. This dimension allows for understanding how typography, imagery, and sound symbolism influence the stylistic choices of translators who must align words with visual rhetoric to sustain coherence and emotional intensity.

Overall, this methodological structure treats translation as an act of intercultural communication rather than linguistic substitution. By combining stylistic, functional, and cultural perspectives, the research seeks to reveal the mechanisms through which social messages are re-created across languages, preserving not only informational value but also ethical and emotional integrity. The study’s approach demonstrates that translating social advertisements is a process of transcreation - a creative adaptation that demands linguistic precision, cultural empathy, and stylistic artistry to ensure that the translated message evokes the same moral and emotional response as the original [1].

RESULTS AND DISCUSSION

The results of this research demonstrate that the translation of social advertisements is not a mere act of linguistic transfer, but a multidimensional creative process in which style, culture, and communication ethics intersect. The stylistic analysis of the collected corpus revealed that the persuasive power of social advertising largely depends on how effectively the emotional and cultural tone of the source text is reconstructed in the target language. The findings show that literal translation, even when grammatically correct, often leads to a loss of stylistic vitality - rhythm, metaphorical strength, or cultural resonance become flattened, diminishing the overall communicative effect. Conversely, translations that employed stylistic adaptation and transcreation strategies achieved greater impact and readability, confirming that stylistic flexibility is essential for maintaining persuasive equivalence.

The comparative analysis of English-language campaigns and their translations revealed several recurring tendencies. Firstly, metaphorical language proved to be one of the most challenging stylistic elements to translate. Campaigns such as “Give your lungs a break” or “Stop the chain of abuse” depend heavily on figurative meaning, and literal equivalents in other languages often failed to evoke the same associations. Translators who replaced the metaphor with a culturally similar image - for example, “Let your lungs breathe freely” or “Break the silence, not the heart” - succeeded in preserving both emotional intensity and communicative clarity. This confirms that effective translation of social advertising requires functional, not formal equivalence [3].

A second major finding concerns tone and register. English social advertisements often employ direct imperatives - “Act Now,” “Speak Up,” “Think Twice.” However, in many target languages, this level of directness can be perceived as rude or overly aggressive. The most effective translations softened imperatives into inclusive or motivational forms such as “Let’s protect,” “Together we can change,” or “Remember - every action matters.” This stylistic recalibration demonstrates the translator’s sensitivity to pragmatic norms and

audience psychology. The balance between urgency and politeness emerged as a defining marker of successful cross-cultural adaptation.

Thirdly, the research identified wordplay and sound devices - such as rhyme, alliteration, and rhythm - as stylistically powerful but translation-sensitive features. Campaigns using slogans like “Drive alive” or “Be a part, not apart” lost their memorable sound pattern when translated literally. The most stylistically effective solutions were re-created slogans that used local phonetic harmony or parallel structure to retain rhythm and recall. This underlines the necessity for translators to act as copywriters who reproduce not words but impact[4].

The cultural and ethical dimensions of translation were equally significant. Translators often encountered challenges related to sensitive topics - domestic violence, addiction, or sexual health - where the source text employed direct and explicit language. In conservative cultures, literal renderings risked public disapproval or censorship. The most persuasive and socially responsible translations employed metaphorical or euphemistic strategies, which maintained the message’s seriousness while ensuring cultural acceptability. This suggests that successful translation of social advertising is a negotiation between truth-telling and tact, between the need to provoke awareness and the responsibility to respect cultural norms.

The semiotic analysis also revealed that the interplay between text and image is crucial for preserving stylistic integrity. Translators who considered the visual context - colors, symbols, facial expressions - were better able to align linguistic tone with visual rhetoric. For example, an image showing a crying child required softer linguistic phrasing than one showing a public protest. This finding emphasizes that social advertisement translation is inherently multimodal, and stylistic accuracy cannot be achieved without visual and emotional coherence.

Finally, the overall discussion highlights that effective stylistic translation of social advertisements depends on three interrelated competencies: linguistic mastery, cultural intelligence, and creative adaptability. Translators who balanced these three dimensions achieved versions that sounded authentic, emotionally engaging, and socially persuasive. The study concludes that translation of social advertising should be understood as a form of cultural authorship - a creative act that reproduces not just meaning, but the moral and aesthetic experience of the original message within the emotional logic of the target culture.

CONCLUSION

The translation of social advertisements demands a unique synthesis of linguistic mastery, stylistic creativity, and cultural empathy. Literal translation alone cannot reproduce the persuasive and emotional force of the original message. Instead, translators must engage

in stylistic re-creation, adapting tone, rhythm, imagery, and cultural symbols to achieve functional equivalence. The most effective translations evoke the same moral urgency and emotional engagement as the original while sounding entirely natural within the target culture. In this way, the translator becomes both a communicator and a social advocate - a bridge between languages and values.

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