

LINGUOPRAGMATIC FEATURES OF ADVERTISING
TRANSLATION

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ABSTRACT

This article examines the linguopragmatic aspects of advertising translation, as well as the specifics of advertising language. The authors emphasize that advertising translation must meet certain criteria. They conclude that when translating English advertising texts, translators should use the criteria outlined in this article to achieve an adequate translation..

The "correct" translation of advertising texts is becoming increasingly important. Due to globalization, trade between various countries is actively taking place. Products with a long history and established traditions are entering Uzbekistan, making advertising analysis highly relevant today. Despite the fact that advertising is a relatively new linguistic phenomenon in Uzbekistan, it cannot fail to attract the attention of philologists, particularly those studying translation, as "advertising at its best represents a very curious stylistic 'fusion', incorporating elements of journalism, business communication, and fiction" [1].

Analyzing the literature on this issue, one can conclude that the translation of advertising texts fails to take into account specific linguistic characteristics, as well as the specific communicative focus of advertising messages. The works of translation theorists such as L.K. Latyshev, A.A. Veize, and S. Florin provide a general understanding of translation adequacy, but do not address the specifics of translating advertising language. "Thus, the uniqueness of advertising as a form of literature and as an object of translation requires, on the one hand, its comprehensive philological analysis, and on the other, the development of a special method for translating advertising messages, as if from one 'cultural-linguistic reality' to another" [2].

For the successful translation of advertising texts, it is necessary to consider not only the linguistic features and structure of the text, but also the target audience, cultural characteristics, and the specifics of the advertising genre. The translator must be creative and able to convey not only the meaning and information, but also the emotional component of the original.

G.A. Nikolenko and I.A. Gulakova identify the following linguistic features inherent in the language of advertising: - a specific selection of vocabulary, characterized by a rich connotative trail and an abundance of meanings; - the use of stylistically colored words, which attracts the attention of the reader of the text; - the use of vocabulary in a non-literal meaning to enhance imagery; - numerous use of idioms to create imagery. "The author of any work sets himself a double task: to embody his idea through form and express it in such a way as to achieve an impact on the feelings and consciousness of people, and the translator, striving for

maximum adequacy, re-embodies and expresses this idea by means of another language in order to achieve an impact on the feelings and consciousness of new millions of people" [3].

This task is challenging for both the author and the translator. Imagery and expressiveness are fundamental to advertising, as they help create a vivid impression and leave an emotional mark on the text. Low-frequency vocabulary is used to create impressions. Words whose semantics evoke specific emotions are used to create imagery. Regarding the grammatical organization of advertising texts, the use of passive constructions and inversions is noteworthy. Since advertising is aimed at creating a positive image, negative forms are practically never used.

The main goal of advertising is to increase sales of the advertised goods and services. Therefore, advertising texts tend to use verbs more than other parts of speech, as the verb is the only part of speech with an imperative form. Regarding syntax, the most prominent features are brevity and a telegraphic style. It is important to convey the maximum amount of information with a minimum of words. Another syntactic feature is the use of elliptical constructions, where the topic—an already familiar part of the sentence—is trimmed and the rheme—new information, attracting attention with its imagery—is brought to the forefront. This reduction in sentence structure creates a striking impression with its concentrated focus.

E.V. Medvedeva believes that, in its structural, linguistic, and functional features, advertising texts bear significant similarities to literary texts. Therefore, when translating advertising messages, it is necessary to consider all aspects of translating a literary work, as well as the specific features inherent in advertising as a special type of text.

Thus, it can be concluded that the sublanguage of advertising is part of the structure of language and possesses a number of characteristic linguistic features that create the impressiveness and imagery of advertising texts. The central means of influencing the recipient is the image. Imagery is the goal of the advertising text, and all possible linguistic means are used to create it—idioms, word connotations, low-frequency vocabulary, elliptical constructions, etc. The semantic purpose of the advertising text is a call to action, which is best conveyed through the verb—the most dynamic part of speech.

Considering the pragmatic aspect, the term "pragmatics" was proposed in the late 1930s by Charles Morris to designate the branch of semiotics that studies the relationship between signs and the users of these signs (interpreters) [5]. Translation pragmatics is defined as follows: "The influence of the need to reproduce the pragmatic potential of the original and the desire to achieve the desired effect on the recipient of the translation on the course and outcome of the translation process is called the pragmatic aspect or pragmatics of translation" [6].

Thus, advertising texts perform the primary function of influence, influencing the consciousness, beliefs, and behavior of the recipient. In a general sense, the dominant function of a text is to create a specific communicative effect, that is, to exert a specific pragmatic influence on the recipient.

As is well known, there are several basic approaches to understanding translation equivalence. First, there is the concept of formal correspondence, where everything that can be conveyed is conveyed, right down to the structure of the source text. Second, there is the

concept of normative-substantive correspondence, where equivalence is seen as a balance between the accurate transmission of the content elements of the source text and adherence to the norms of the target language.

For advertising texts, standardized linguistic means are certainly desirable, but they are not a top priority. Therefore, the more fully a translation conveys the emotional message intended by the advertising creator, the higher its quality can be considered. This task is most effectively accomplished by translating an advertising message in accordance with the concept of dynamic (or functional) equivalence.

The concept of dynamic equivalence was introduced into linguistics by the American scholar Yuri Naida, who proposed establishing the completeness of a translation not by comparing the source text with the target text, but by comparing the reactions of the recipient of the translated text with those of the recipient of the source language text. This concept led to a special focus on the diversity of cultural, textual, and contextual factors and their influence on the translation process [7].

Thus, translating advertising texts is a complex process requiring specialized knowledge and skills. It is important to consider all aspects of the advertising message and strive to preserve its originality and effectiveness during translation. Effective advertising translation involves predicting the recipient's linguistic and ethnic reactions to the target language; it is important to draw on knowledge of national psychology, differences in cultural and historical traditions, and knowledge of the source and target languages.

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