



**LINGUACULTURAL ISSUES IN TRANSLATING MOVIE SUBTITLES FROM  
UZBEK INTO ENGLISH BASED ON UZBEK NATIONAL IDENTITY (USING THE  
MOVIE “REBELLION OF BRIDES” AS AN EXAMPLE)**

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**Abstract.** This article explores the linguocultural issues faced during the translation of Uzbek films and multimedia content, particularly focusing on the challenges encountered in subtitling. By examining these issues, the research will highlight the significance of preserving cultural authenticity and the impact of national identity on translation. It seeks to understand how translation, and specifically subtitling, serves as a conduit for cultural exchange, while also offering insights into strategies for overcoming linguocultural barriers to ensure that the message remains intact, comprehensible, and relevant across cultural contexts. The underlying goal is to contribute to the development of more effective translation practices that respect and reflect the intricacies of the source culture, while also ensuring accessibility and clarity for the international audience.

**Key words:** linguocultural problems, translation, cultural realities, idiomatic expressions, social and historical contexts, localization, subtitles, globalization, cultural exchange, uzbek national identity, lexical-semantic features.

**ЛИНГВОКУЛЬТУРНЫЕ ПРОБЛЕМЫ ПЕРЕВОДА СУБТИТРОВ  
ФИЛЬМОВ С УЗБЕКСКОГО НА АНГЛИЙСКИЙ В КОНТЕКСТЕ УЗБЕКСКОЙ  
НАЦИОНАЛЬНОЙ ИДЕНТИЧНОСТИ (НА ПРИМЕРЕ ФИЛЬМА “БУНТ  
НЕВЕСТОК”)**

**Аннотация.** В данной статье рассматриваются лингвокультурные проблемы, с которыми сталкиваются при переводе узбекских фильмов и мультимедийного контента, с особым акцентом на трудности, возникающие при создании субтитров. Исследование подчеркивает важность сохранения культурной аутентичности и влияние национальной идентичности на перевод. Целью работы является изучение того, как перевод, а в частности субтитрированные, становится каналом для культурного обмена, а также предложение стратегий для преодоления лингвокультурных барьеров, чтобы сообщение оставалось целостным, понятным и актуальным для различных культурных контекстов. Основная задача заключается в разработке более эффективных практик перевода,

которые уважают и отражают особенности исходной культуры, одновременно обеспечивая доступность и ясность для международной аудитории.

**Ключевые слова:** лингвокультурные проблемы, перевод, культурные реалии, идиоматические выражения, социальные и исторические контексты, локализация, субтитры, глобализация, культурный обмен, узбекская национальная идентичность, лексико-семантические особенности.

## **O‘ZBEK MILLIY XOSLIGI ASOSIDA KINO SUBTITRLARINI O‘ZBEK TILIDAN INGLIZ TILIGA TARJIMA QILISHDAGI LINGVOMADANIY MUAMMOLAR (“KELINLAR QO‘ZG‘OLONI” FILMI ASOSIDA)**

**Annotasiya.** Ushbu maqola, o‘zbek filmlari va multimedia kontentining tarjimasi jarayonida yuzaga keladigan lingvomadaniy masalalarni tahlil qiladi. Ushbu masalalarni o‘rganish orqali tadqiqot tarjima jarayonida madaniy so‘zlar ma’nosini saqlashning ahamiyatini va milliy xoslikning tarjimaga ta’sirini ta’kidlaydi. Maqsad, tarjima va ayniqsa subtitrlar madaniy almashinuvning vositasi sifatida qanday ishlashini tushunishga harakat qilish, shu bilan birga, madaniyatlararo kontekstda xabarni saqlab qolish, tushunarli va dolzarb bo‘lishini ta’minlash uchun lingvomadaniy to‘siqlarni yengib o‘tish strategiyalarini o‘rganishga imkon yaratishdir. Ko‘zlangan maqsadlardan yana biri - manba madaniyatining murakkabliklarini hurmat qilish va aks ettirishni ta’minlaydigan, shu bilan birga xalqaro auditoriya uchun tushunarli va aniq bo‘lishini ta’minlaydigan samarali tarjima amaliyotlarini rivojlantirishga hissa qo‘shishdir.

**Kalit so‘zlar:** til va madaniyat muammolari, tarjima, madaniy voqelik, idiomatic iboralar, ijtimoiy-tarixiy kontekst, mahalliyashtirish, subtitrlar, globallashtirish, madaniy almashinuv, o‘zbek milliy o‘ziga xosligi, leksik-semantik o‘ziga xosliklar.

## **INTRODUCTION**

Linguocultural problems refer to the difficulties a translator faces when conveying a text due to differences in the linguistic and cultural structures of two or more countries. These issues arise because every language is not only a system of signs but also carries the peculiarities of the culture, traditions, values, historical experiences, and worldview of the people for whom the language is native. Linguocultural issues involve not just literal word-for-word translation, but also deeper aspects such as conveying cultural realities, social norms, and historical or cultural contexts. When discussing translation, it is a process of transferring both the content and form of a text from one language to another. The translator must consider not only the lexical and grammatical features of both languages, but also their different cultural contexts. It is important that the translation not only accurately conveys the meaning but is also understandable to the target audience, accounting for their cultural characteristics and perceptions.

The connection between linguocultural issues and translation stems from the fact that translators are required to address several challenges, including:

1. *Cultural Realities*: In one language, a word or expression may be linked to unique cultural features without a direct equivalent in another language. For example, in Uzbek culture, the term "kelin" (bride) carries numerous social and cultural meanings related to the responsibilities of a bride in a family, which cannot be conveyed in other languages without additional explanations.

2. *Idioms and Phrasal Expressions*: A language often contains expressions with figurative meanings that are difficult to translate directly. For example, in English, the phrase "raining cats and dogs" may not make sense in Uzbek, and the translator will need to adapt it to retain its meaning. The closest translations of "**raining cats and dogs**" in Uzbek could be:

✓ **Toshdek yomg‘ir yog‘ayapti.** (Used to describe very heavy rain.)

✓ **Yomg‘ir tinmay quyyapti.** (Describes continuous, intense rain.)

✓ **Yomg‘ir chelaklab quyyapti.** (Indicates a lot of rain falling rapidly.)

Although Uzbek does not have a direct equivalent of "**raining cats and dogs**," similar expressions are used to describe "**extremely heavy rainfall**."

3. *Social and Cultural Norms*: Films, books, and other works often address themes specific to certain cultures, such as attitudes towards women, family traditions, or rules of behavior in society. The translator must be ready to account for these nuances during translation.

4. *Humor and Satire*: Humor based on national characteristics may be difficult to translate. Certain forms of humor tied to specific historical or social contexts might not be understood or translated effectively for another audience without losing meaning or impact.

## METHODOLOGY

The relevance of this research lies in the need for a deep understanding of linguocultural peculiarities in subtitle translation, especially considering the unique aspects of Uzbek national identity. In the process of translating films from one language to another, particularly in the case of Uzbek cinema, subtitlers face significant challenges in accurately conveying the cultural and linguistic intricacies of the original content. The film *Brides' Rebellion* (*Kelinlar Qo'zg'oloni*) presents a rich case study of how linguocultural features of the Uzbek language and traditions affect subtitle translation. This analysis highlights the importance of capturing cultural nuances, idiomatic expressions, and traditional customs in a way that is accessible to international audiences while preserving the essence of the original work.

1. *Analysis of the lexical-semantic and grammatical features of the Uzbek language that create difficulties in subtitle translation into other languages.* Uzbek has a distinct language structure compared to many Western languages, particularly in its sentence construction, use of verb tenses, and vocabulary. Uzbek is an agglutinative language, meaning that words often have multiple suffixes added to express tense, case, and other grammatical nuances. This can create significant challenges when translating into languages like English, which do not use the same morphological structure.

For example, the Uzbek language often employs forms of politeness and respect through verb conjugation and pronouns. The use of the formal "siz" (you, formal) versus the informal "sen" (you, informal) can change the tone and meaning of a sentence. This distinction might not always be apparent in languages like English, where "you" is used for both formal and informal situations. In such cases, translators must find ways to convey the level of formality or respect, which could be through tone, additional words, or explanatory notes.

- *Yaxshi yotib turdizmi, oyi?* (from the movie “*Rebellion of brides*”)

- *Have you slept well, mother?*

In these sentences “Have **you slept well, mother?**”, the pronoun “you” is a second-person singular pronoun in English. English does not differentiate between formal and informal forms of “you,” so it could be used for addressing anyone—whether respectfully or casually—depending on the context and tone of speech. However, in Uzbek, the use of “**turdizmi**” (formal verb conjugation) conveys deep respect. In English, this nuance is lost because “you” is used for both formal and informal situations. A translator may need to adjust the wording to convey this

respect, such as:  
**“Did you rest well, dear mother?”**  
 or

**“I hope you slept well, mother.”**

## 2. Study of problems in conveying intercultural concepts and values that may be difficult for viewers unfamiliar with Uzbek culture.

Language is more than just words—it carries the weight of culture, traditions, and values. When translating films, especially those rich in cultural nuances like *Rebellion of Brides*, the challenge goes beyond simple word-for-word translation. This Uzbek film humorously portrays the struggles of young brides adapting to traditional family expectations, yet many of its cultural references, idioms, and social customs may be difficult to convey to audiences unfamiliar with Uzbek traditions.

**Idioms and Proverbs:** Uzbek speech is rich in idioms and proverbs that carry deep cultural meaning. Literal translations often fail to convey the intended message.

Example: “*Voy sho‘rginam qursin.*” If this idiom is translated directly as “Let my forehead dry” into English, its meaning may be lost on a non-Uzbek audience. However, depending on the context, it can be closely translated using the following expressions:

<b>“What a pity!”</b>	Expresses regret or sympathy for an unfortunate situation.
<b>“Oh no!”</b>	Used when something bad or unfortunate happens.
<b>“Oh dear!”</b>	An expression of surprise, concern, or sympathy.

Example: “*Voy ,yergina yutgurey.*” This Uzbek phrase is an expression of frustration, regret, or despair. It can be loosely translated into English depending on the context:

“Oh, may the ground swallow you up!”	Dramatic regret or embarrassment
“I wish the earth would just take me!”	Extreme frustration or shame
“Oh no, what a disaster!”	General frustration



**Honorifics and Terms of Respect:** Uzbek has specific forms of address that indicate respect, such as *ota* (father), *ona* (mother), *aka* (older brother), *opa* (older sister), and *kelin* (daughter-in-law). These might not have direct equivalents in English. For example: In Uzbek, the word "**aka**" (older brother) is used not only for biological older brothers but also in various social contexts. For instance:

- "**Qayni aka**" – A husband's older brother.
- "**Aka**" – Used by both men and women to address an older male, even if they are not related.
- **Wives referring to their husbands as "aka"** – This reflects respect and cultural norms rather than a literal sibling relationship.

For audiences unfamiliar with Uzbek culture, this can be confusing. In English subtitles, translating "**aka**" simply as "**brother**" might create misunderstandings. Instead, context-based translations like "**respected elder**", "**brother-in-law**", or even omitting it when addressing a husband might make the meaning clearer.

**Bride's Role in the Family:** In Uzbek culture, a bride (*kelin*) is traditionally expected to serve her in-laws. If translated literally, such expectations might seem oppressive rather than a deeply ingrained cultural practice. Certain customs, such as a daughter-in-law covering her head or standing up when elders enter the room, may need additional context in subtitles. For example: In Uzbek culture, when a **new bride (kelin)** performs a respectful bow (**ta'zim**) to elders, it is customary for family members, especially elders, to respond with blessings like "**Ko'p yashang**" (meaning "May you live long"). This phrase expresses goodwill, appreciation, and a wish for the bride's long and prosperous life. However, English speakers do not use "**Live long**" or "**May you live long**" as a common phrase in daily conversation. However, there are some similar expressions in English that convey gratitude, blessings, or appreciation:



Closest English Equivalents:

- ◆ **Bless you!** – Often used when someone sneezes, but can also be a kind way to thank someone.
- ◆ **Much appreciated!** – A polite way to say "thank you."

- ◆ **Long life to you!** – Rarely used, but could be said in a poetic or formal way.
- ◆ **You're a lifesaver!** – Used in casual speech when someone helps you out.
- ◆ **Wishing you a long and happy life!** – A more formal blessing, but not used in daily conversation.

## **CONCLUSION AND RECCOMENDATION**

### **Conclusion:**

The translation of subtitles for films based on Uzbek national identity poses significant linguocultural challenges due to the deep-rooted cultural, social, and linguistic features inherent in Uzbek language and traditions. The issues range from translating cultural references, idiomatic expressions, and family values to representing gender roles, religious connotations, and humor. These complexities arise because many elements of Uzbek culture, such as respect for elders, family honor, and the influence of Islam, may not have direct equivalents in other languages. Furthermore, the linguistic structure of Uzbek, including its unique syntax, word forms, and politeness markers, can create additional hurdles in ensuring that the subtitled translation is both accurate and culturally sensitive. Therefore, achieving a balance between maintaining cultural authenticity and ensuring comprehension for international audiences is crucial in subtitle translation.

### **Recommendations:**

In the process of subtitle translation, it is crucial to ensure that the cultural integrity of Uzbek national identity is preserved while making the content accessible to international audiences. One way to achieve this is through the contextualization of cultural concepts. Moreover, the adaptation of idiomatic expressions poses another challenge in translation. Many idiomatic expressions in Uzbek films do not have direct equivalents in other languages. In such cases, translators should focus on finding expressions that convey the same meaning and tone. If a suitable equivalent is unavailable, adding a brief explanatory note can help preserve the figurative meaning without alienating the audience.

Sensitivity to gender roles and social norms is vital when translating Uzbek films. Given the strong influence of traditional gender roles and family structures in Uzbek culture, translators must be mindful of how these themes are represented in subtitles. Instead of omitting or simplifying these aspects, translators should strive to maintain the social context and, where necessary, provide explanations for any nuances that may be unfamiliar to international audiences.

Religious references, particularly Islamic phrases, should also be handled with care. Terms such as “Bismillahir Rahmanir Rahim” or “Insha'Allah” are integral to Uzbek culture, but their meanings may not be immediately clear to viewers from different cultural backgrounds. In these cases, providing brief explanatory notes or using a culturally neutral translation can help viewers better understand the significance of these expressions.

Additionally, humor and cultural references specific to Uzbek culture require careful localization. When direct translation is not feasible, translators should adapt humor and cultural

references in a way that stays true to the spirit of the original content while ensuring it resonates with the target audience. This might involve incorporating humor or references familiar to the target culture while retaining the core meaning.

Lastly, collaboration with cultural consultants is essential for enhancing the quality of subtitle translations. Cultural experts can provide invaluable insights into the significance of certain phrases, traditions, or social norms, ensuring that the subtitles accurately reflect the cultural context. By adopting these strategies, translators can bridge the gap between cultures and ensure that Uzbek films retain their cultural authenticity while remaining accessible and meaningful to a global audience.

Ultimately, subtitle translation is not merely a linguistic task; it is a form of cultural exchange that enriches the viewer’s understanding of a different cultural identity. By respecting and preserving the nuances of Uzbek culture, translators contribute to a deeper, more meaningful connection between cultures, fostering global understanding.

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