



The Linguistic Packaging of Emotion: Functional Stylistic Strategies in Trilingual Advertising Slogans

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Abstract

In the context of Uzbekistan's multilingual marketing, this article examines the linguistic and stylistic techniques employed to translate emotional content in advertising slogans between English, Russian, and Uzbek. Emotional resonance is an important persuasive component of global branding, but because of variations in audience expectations, stylistic conventions, and cultural norms, its cross-linguistic transfer is still difficult. The study compares the official or widely used Russian and Uzbek translations of ten international brand slogans with their original English versions using a qualitative stylistic analysis. The study identifies common translation techniques, such as modulation, adaptation, ellipsis, and metaphorical substitution, by referencing to Skopos Theory, Koller's equivalency framework, and the concepts of functional and dynamic equivalence. The findings show that functional adaptation preserves emotional tone better than formal or literal translation. The analysis also emphasizes how rhetorical devices such as metaphor, tone, rhythm, and others are used to linguistically encode emotion. These devices are then reformulated in the target languages to preserve their affective impact. The results highlight the translator's function as a cultural mediator who balances linguistic structure and emotional intent. By providing a framework for examining emotional translation in trilingual advertising contexts and guiding future localization techniques, this study advances the fields of translation studies and marketing communication.

Keywords: Emotional translation, stylistic adaptation, advertising slogans, functional equivalence, cross-cultural communication, brand localization.

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**Лингвистическое выражение эмоций: стилистические стратегии
функционального перевода триязычных рекламных слоганов
Аннотация**



В условиях многоязычного маркетинга Узбекистана данная статья исследует лингвистические и стилистические приёмы, используемые при переводе эмоционального содержания рекламных слоганов с английского языка на русский и узбекский языки. Эмоциональная выразительность является важным убеждающим элементом глобального брендинга, однако её межъязыковая передача остаётся сложной задачей из-за различий в ожиданиях аудитории, стилистических нормах и культурных кодах. На основе качественного стилистического анализа в статье сравниваются оригинальные английские версии десяти международных слоганов с их официальными или широко распространёнными русскими и узбекскими адаптациями. С опорой на теорию Скопос, типологию эквивалентности Кёллера, а также принципы функциональной и динамической эквивалентности выявлены основные переводческие стратегии, включая модуляцию, адаптацию, эллипсис и метафорическую замену. Результаты показывают, что функциональная адаптация эффективнее сохраняет эмоциональный тон, чем формальный или дословный перевод. Анализ также подчёркивает роль риторических средств: метафоры, интонации, ритма и других, в языковом кодировании эмоций и их последующем воссоздании в целевых языках. Выводы подчеркивают функцию переводчика как культурного медиатора, обеспечивающего баланс между структурой языка и эмоциональным посылом. Исследование вносит вклад в развитие переводоведения и маркетинговых коммуникаций, предлагая теоретико-практическую модель анализа эмоционального перевода в трилингвальных рекламных контекстах и ориентиры для будущих локализационных практик.

Ключевые слова: эмоциональный перевод, стилистическая адаптация, рекламные слоганы, функциональная эквивалентность, межкультурная коммуникация, локализация бренда.

Introduction

In an increasingly globalized advertising landscape, the challenge of conveying not only the message but also the emotion of a brand across multiple languages has become a central concern for marketers and translators alike. Slogans are brief, highly stylized textual units, and they serve as condensed carriers of a brand's identity and emotional appeal. However, when such slogans cross linguistic and cultural borders, the affective load they carry must be reinterpreted, reframed, and often restructured to resonate with new audiences. This process raises critical questions about how emotion is linguistically encoded and stylistically adapted in multilingual advertising.

Emotion in language is not merely a matter of vocabulary choice, whether it is stylistically packaged through tone, rhythm, parallelism, metaphor, ellipsis, intertextuality, and other rhetorical strategies. Thus, the study of emotion as a linguistic and stylistic phenomenon is essential not only for understanding translation practices but also for uncovering principal of cultural framing in mediating consumer perception. This issue is particularly salient in post-Soviet and Central Asian contexts, such as Uzbekistan, where advertising texts often circulate in Russian and the national language, e.g., Uzbek, with English sometimes appearing in brand names or select high-prestige sectors such as technology, fashion, or international services. Although fully English-language slogans are not the norm in mainstream media, their presence in hybrid or symbolic forms, alongside Russian and Uzbek adaptations, reflects the region's dynamic multilingual environment. This trilingual marketing landscape offers a rich empirical field for analyzing how emotional content



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is transferred across languages. It also presents an opportunity to assess how stylistic and functional translation strategies are employed to overcome linguistic asymmetries and cultural specificities, enabling comparable emotional resonance among diverse audiences.

This article's main hypothesis is that emotional tones are preserved through functional adaptation rather than literal translation. This means that certain stylistic devices, like ellipsis, repetition, metaphor, and modulation, are used to replicate the same affective impact across languages. This paper attempts to show how translation is not just a linguistic transfer but also an emotionally and culturally situated act of re-creation by looking at a corpus of well-known brand slogans in their English originals and their official or widely used Russian and Uzbek translations.

Main part

The study of language choices and their aesthetic, expressive, and communicative effects in diverse discourse types is known as stylistics. "Style refers to the way in which language is used in a given context, by a given person, for a given purpose," as Geoffrey Leech and Mick Short stated [3; p. 9], highlighting that stylistic choices reflect parole, the unique, context-sensitive use of language, rather than langue, the abstract system of rules. In this way, stylistics investigates how language serves as a tool for affective and rhetorical engagement in addition to being a means of conveying meaning. I. Galperin also highlights that stylistic analysis is concerned with the expressive resources of language and how they are systematically arranged in texts, including at the phonological, lexical, syntactic, and semantic levels. He points out that comprehending how vocabulary works within a language's stylistic system requires "the differentiation of words according to their stylistic evaluation and their spheres of usage" [1; p. 70].

Prosody, figurative structures, and discursive patterns interact intricately to encode emotion in language. Tone, understood as the speaker's or writer's attitude toward the subject or audience, plays a central role in emotional coloring. Metaphor, ellipsis, alliteration, and rhythm are examples of stylistic devices that are not only ornamental but also enhance emotional resonance and direct the reader's affective reaction. Language "provides a means for individuals to express their feelings, attitudes, and reactions" [7; p. 72], according to recent linguistic research through "intonation, syntax, and context" [7; p. 73] in addition to overtly emotive language, demonstrating the extent to which emotion is interwoven with discourse's stylistic and structural elements.

According to Talbot, "the fact that English is used so extensively for global business yields quite a surprising result." As a result, written business English will eventually be more aimed at non-native English (non-NE) readers than at native English speakers. [6; p. 13] As a global medium, English is increasingly reflecting multilingual influences, which can skew or change intended meanings, particularly those related to emotional nuance, as this observation shows. According to F. Talbot, these linguistic distortions could result in "quirky use of English", which not only "slows down business results" but also runs the risk of misrepresenting emotional intent. Even small changes in word choice can show how culturally specific meanings can confuse or lessen the emotional impact for audiences around the world when emotion is linguistically "packaged" in slogans or persuasive texts. As a result, translating slogans or ads to effectively convey emotion requires more than just semantics; it also requires matching the emotional resonance of the target language with cultural norms. This bolsters the more general argument that emotional nuance in functional texts, such as advertisements, needs to be framed with a keen understanding of international linguistic variation, or else the message may completely lose its persuasive power.



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Since advertising is such an emotionally charged and persuasive genre, translating it presents special difficulties. Formal fidelity to the source is frequently subordinated to the text's ability to captivate, convince, and emotionally engage. According to Peter Newmark, "naturalness is essential in all 'communicative translations,' whether you are translating an advertisement, notice, or an informative text" [4; p. 20]. Additionally, he highlights that "communicative translation in advertising prioritizes the effect on the target audience, striving for functional rather than semantic equivalency" [4; p. 21]. These guidelines are essential for the linguistic packaging of emotion because they emphasize how important it is for translators to use language that is natural and audience-focused in order to recreate not only meaning but also emotional impact.

Because of the genre's requirement to maintain emotional resonance across languages, Vinay and Darbelnet's typology continues to be a focal point of discussions about translating advertisements. Direct translation is not always enough, particularly when linguistic or cultural differences occur, as their model recognizes. They note that "translators may also notice gaps, or 'lacunae', in the target language, which must be filled by corresponding elements, so that the overall impression is the same for the two messages" [8; p. 84]. This emphasizes the value of innovative translation techniques that put communicative impact ahead of formal equivalency, which is crucial when working with emotionally charged texts like slogans. According to Christiane Nord, "Linguistics alone won't help us; first, because translating is not merely and not even primarily a linguistic process." [5; p. 11] Secondly, because linguistics has not yet developed the appropriate inquiries to address the issues. Through her Skopos theory, C.Nord supports this viewpoint by saying, "So let's look somewhere else" [5; p. 11]. She highlights that, especially in action-oriented genres like advertising, the translation strategy is determined by the target text's skopos, or purpose. The method explains why functional and emotionally impactful results should be prioritized over formal equivalency when translating slogans.

The sociolinguistic landscape of post-Soviet countries like Uzbekistan is distinguished by layered multilingualism that reflects economic, political, and historical influences. While local languages function as symbols of identity and statehood, Russian continues to be the dominant language, particularly in urban and commercial settings. Although not always used in advertising, English is becoming more prevalent in high-profile industries, international brands, and campaigns targeted at young people. The creation and localization of slogans are influenced by this trilingual reality. Advertisers frequently create parallel versions of slogans in Uzbek, Russian, and English, not just by translating them directly, but also by adapting them in ways that are emotionally and culturally relevant. In one language, emotional impact might be based on metaphor or rhythm, but in another, it might need to be modulated or amplified to conform to local affective and cognitive norms.

The study examines the construction and translation of emotional meaning in advertising slogans using a qualitative stylistic approach. 10 slogans from well-known international brands are included in the corpus. Some of the slogans are well-known, emotionally charged, and have been formally translated into Uzbek and Russian. Classifying stylistic devices, analyzing translation techniques, and determining the original's emotional tone are the main objectives of the analysis. For clarity and contrast, the comparative analysis's findings, which include observations on emotional changes between versions, are shown in tabular form.



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Table № 1 Translation Strategies and Emotional Transfer in Advertising Slogans

N o	Original Slogan	Russian version	Uzbek version	Strategy	Stylistic Features	Commentary
1	<i>Have a break, have a KitKat!</i>	<i>Сделай паузу. Съешь Kit-Kat!</i>	<i>Tanaffus qiling, KitKat dan oling!</i>	Literal translation	Parallelism, imperative mood	A casual break's emotional tone is maintained. The Uzbek version explicitly states the product action and localizes the pause more culturally ("tanaffus").
2	<i>You're not you when you're hungry</i>	<i>Ты — не ты, когда голоден</i>	<i>Och bo'lganingiz da siz emassiz</i>	Literal translation	Antithesis	Although the punch is weaker in Uzbek because of grammatical neutrality, the humor and identity-shift metaphor are retained in both.
3	<i>Maybe she's born with it. Maybe it's Maybelline</i>	<i>Все в восторге от тебя, а ты от Maybelline</i>	<i>Ehtimol bu tabiiydir, balki bu Maybellinedir</i>	Modulation/Adaptation	Parallelism	Russian changes the internal tone by focusing on public opinion. The original rhythm and ambiguity are preserved in Uzbek.
4	<i>Finger-Lickin' Good</i>	<i>Так вкусно, что пальчики оближешь</i>	<i>Mazasi og'izda qoladi!</i>	Cultural Adaptation	idiom	Uzbek reframes the metaphor while maintaining gustatory pleasure, while Russian employs a direct idiom. Both are locally emotional.
5	<i>Because You're Worth It</i>	<i>Ведь вы этого достойны</i>	<i>Chunki siz bunga loyiqsiz</i>	Literal Translation	Assertive clause	It keeps the tone of empowerment; the formal register in both RU and UZ is as sophisticated as the original.



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6	<i>Red Bull gives you wings</i>	<i>Red Bull окрыляет</i>	<i>Red Bull qanotlantiradi</i>	Metaphorical Equivalence	Metaphor	Both maintain the metaphor of energy as flight; Uzbek uses a poetic register (“qanotlantiradi”).
7	<i>There are some things money can't buy...</i>	<i>Есть вещи, которые нельзя купить...</i>	<i>Ba'zi narsalarni sotib olib bo'lmaydi...</i>	Literal translation / Equivalence	Parallelism, Antithesis	Sentimental value is maintained, but the rhythm has been slightly modified for Uzbek syntax. The emotional reasoning is still valid.
8	<i>The Pause That Refreshes</i>	<i>Пауза, которая освежает</i>	<i>Har bir lahzadan rohatlaning</i>	Adaptation	Metaphor, Personification	Uzbek completely reformulates to evoke mindfulness and pleasure, changing the metaphor while maintaining positivity, whereas Russian is straightforward.
9	<i>The Best or Nothing</i>	<i>Лучшее или ничего</i>	<i>Eng yaxshisi yoki hech nima</i>	Literal Translation	Antithesis	All three versions maintain the bold ultimatum's tone. Here, emotional absolutism is pervasive.
10	<i>See What's Next</i>	<i>Смотри, что дальше</i>	<i>Endi nima bo'lishini ko'r</i>	Literal Translation	Imperative	Clear anticipation and curiosity about the future are maintained, and the casual tone is constant.

The table

illustrates the intricate relationship between form, function, and cultural embeddedness in translation by comparing how the emotional meaning of advertising slogans is linguistically packaged and strategically transferred across English, Russian, and Uzbek. The results demonstrate that, although literal translation is frequently used to maintain surface-level lexical-semantic equivalency, emotional resonance frequently necessitates modulation, adaptation, or cultural substitution to maintain pragmatic and stylistic impact. This is based on the ideas of Skopos Theory and the Functionalist approach to translation. Many translations from Russian and Uzbek strive for both linguistic equivalency and a similar emotional response in the target audience, in accordance with E.Nida's theory of dynamic equivalence. When direct translation would lose its emotional nuance or communicative impact, strategies like equivalency, adaptation, and modulation are used.



A high level of functional equivalency can be seen, for example, in the Uzbek translation of “Finger-Lickin’ Good”, which retains the sensory-emotional appeal while changing the gustatory metaphor to a phrase that is culturally relevant.

Koller’s five types of equivalence, pragmatic and connotative equivalence in particular, are also used in the analysis to assess how changes in tone, rhythm, or metaphor impact how slogans are received. By differentiating between denotative (referential), connotative (stylistic), text-normative (genre-based), pragmatic (reader-oriented), and formal (aesthetic) equivalence, Koller’s model provides a sophisticated framework for assessing translation tactics [2; p. 119]. Culturally particular values and communication norms are frequently the foundation of emotional meaning, which is by its very nature context-sensitive. In contrast to the internal ambiguity maintained in the Uzbek version, the Russian adaptation of Maybelline’s slogan demonstrates a shift toward external perception that reflects broader tendencies in localized beauty discourse.

Finally, the results illustrate that effective translation of advertising slogans, especially those with emotionally charged content, requires a sophisticated grasp of affective pragmatics and cross-cultural semiotics in addition to linguistic proficiency. Therefore, emotional transfer needs to be seen as a dynamic, interpretive act in which the translator serves as a cultural negotiator as well as a linguistic mediator, making sure that the source text’s affective and stylistic elements are maintained, recontextualized, or purposefully reimagined for the intended audience.

Conclusion

This study has shown that effective translation of advertising slogans depends primarily on stylistic techniques that influence emotional impact across languages, rather than just lexical equivalency. Advertising uses carefully constructed stylistic devices that have culturally specific connotations in addition to vocabulary to convey emotion. Target audiences’ perceptions of emotion are directly impacted by the preservation or modification of these stylistic cues, as demonstrated by the comparative study of trilingual slogans. Therefore, the translator serves as a cultural and stylistic negotiator in addition to being a linguistic mediator. Translators have to balance maintaining the emotional tone of the original text with adapting it to the local market’s expectations and sensitivities. This necessitates a thorough comprehension of the target and original cultures, as well as the rhetorical devices that are effective in each.

Since emotional resonance is frequently essential to customer identification and loyalty, the findings have significant ramifications for branding and international marketing. The ability to translate emotional messages between languages while maintaining their persuasive power and style becomes a valuable skill in a market that is becoming more and more globalized. Future linguistic studies could build on this work by investigating how emotions are translated in short-form media, digital contexts, or culturally divided settings, where stylistic choices become even more important.

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