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STYLISTIC FEATURES OF AN ADVERTISING SLOGAN AS AN OBJECT OF RESEARCH IN LINGUISTICS AND TRANSLATION STUDIES

Summary. The relevance of the article is due to the fact that in the current period of development of digital technologies and communication there is a tendency to shift mental activity into the online environment. This trend has caused the formation of a new type of communicative space, known as digital discourse. Under this term we understand texts that are created, expanded and operate within the Internet space, including platforms such as social networks, online media, blogs, forums and other similar things. resources. The scientific novelty lies in the complex analysis of the specifics of the translation of current digital discourse from the English segment into the Ukrainian language based on genre, linguistic-stylistic and pragmatic characteristics. The relationships between the type of digital content and the choice of translation transformations are also identified. It has been noted that the characteristic feature of digital discourse is its dynamism, informal nature, the inclusion of intertextual elements, the active development of such expressions as slang words, emotions pictographs (emoji), popular memes and other components of verbal and non-verbal communication. These features create significant cues for translators, and their work requires not only the exact creation of semantic significance of the original text, but also the preservation of its unique style, consistent with the cultural context and pragmatic functions. The analysis demonstrates that digital discourse functions as a richly componentized system, which is closely intertwined with the platform, visual design, and interaction scenarios between the participants. Texts in the online space combine verbal elements with graphic components, emoji, interface elements, and clock sequences, which significantly complicates the translation process. In some people, the emphasis shifts from a literal aspect to a communicative one. The results of the study show that genre diversity (for example, new publications, social harassment, memos and reactive posts) directly influences both the choice of translation strategies and level of acceptable adaptation to content. In addition,

the peculiarities of a particular platform determine the rhythm and style of communication, as well as the level of formality.

Key words: digital discourse, digital communication, linguistic stylistics, slogan, concept, cognitive structure, digital environment, translation.

Statement of the problem. The problem of adequate transmission of meaning in the process of translating texts, in particular digital ones, is inextricably linked to the concept of translation transformation. These transformations are tools by which the translator achieves correspondence between the content, form, function and cultural relevance of the original and the target text. As P. Newmark rightly notes, each transformation is designed not only to ensure lexical accuracy, but also to make the text acceptable to a specific linguistic audience [1, pp. 81–89].

One of the most famous and at the same time most frequently used techniques is calque, which consists in the literal translation of the components of a term or expression. This method can be effective in situations where a similar structure already exists in the target language or when a new term can be easily perceived and assimilated by the reader. At the same time, without careful contextual analysis, calque can lead to semantic distortions, especially in the case of phraseological units or specific vocabulary [1, p. 81].

Transliteration, as another form of direct transfer, allows you to preserve the sound of the original. It is appropriate when it comes to proper names, brands or neologisms that do not yet have an established version in the target language. Such cases often occur in the digital environment, where the speed of the appearance of new names exceeds the possibilities of lexicographic fixation [2, p. 99].

However, it is worth understanding that transliteration or transcription do not ensure the transfer of content. They serve, rather, as a marker of the foreign origin of the word. Therefore, in cases where the reproduction of only the form is not enough, it is advisable to turn to descriptive translation. This method allows you to explain the meaning

of a new or complex term through a descriptive construction that is close to the understanding of the target audience [2, p. 99].

In general, descriptive translation provides semantic accuracy, but has the disadvantage of excessive verbosity. Despite this, they remain an effective way of translating terms that do not have exact equivalents in the target language, especially in popular science texts or in communication aimed at a wide range of readers.

In languages that interact within a certain thematic field, for example, in the field of technology, economics or law, international translation is widespread. In such cases, established, often standardized international terms are used that retain the same or similar meaning in several languages. This approach is especially valuable in technical documents, where accuracy is more important than stylistic flexibility [1, p. 88].

No less important are transposition and modulation, which consist in changing the grammatical structure of a sentence or the way of expressing an idea in accordance with the norms of the target language. Transposition allows you to adapt a sentence to the grammatical requirements of translation, while modulation involves changing the logical aspect of the statement, for example, shifting a negation to an affirmation (“unsuccessful” – “bad”) [1, p. 85].

In parallel with traditional methods, translators of digital texts increasingly use direct inclusion (i.e., leaving the word unchanged). This method is justified when the word already functions in the target language or when excessive translation could reduce informativeness. For example, terms such as hashtag, stream, meme are increasingly used in Ukrainian texts without adaptation [2, p. 99].

Thus the challenge of effectively conveying meaning during the translation of texts, especially digital ones, is closely tied to the notion of translation transformation. These transformations serve as essential tools that enable translators to align the content, structure, purpose, and cultural significance of the source text with its translated version.

Analysis of recent research and publications. According to M. Sergienko’s classification, transcription and transliteration are most often used in the process of transferring slang expressions, especially when it comes to brand names, subcultural terms or social phenomena. However, until borrowings become widespread, it is necessary to resort to combined solutions, in particular, description or explanation [3, p. 4008].

In addition, as A. Avramchuk notes, the translation of youth slang involves the use of such methods as transcription, descriptive interpretation, direct inclusion, and generalization – when the original word is replaced by a more general one in the target language [4, pp. 5–6].

In the same context, indirect transfer can also be useful, i.e. the use of a semantically close, but grammatically or stylistically different option. It often helps to preserve the general intention of the statement without literal repetition of the structure. This approach is especially useful in translating dynamic, expressive texts of digital discourse.

Another important category of transformations should not be ignored – focus shifting. This is a strategy that allows you to “reorder” the logic of the message, giving more weight to those aspects that are important to the audience. As Bilozerska argues, focus shifting, particularly in media texts, helps to achieve communicative purposefulness without losing the essence of the message [5].

Therefore, none of the listed methods is universal. All transformations have their limits of effectiveness and should be applied flexibly, taking into account the genre, purpose, type of discourse and the nature of the audience. In a digital environment that produces new words, meanings and contexts every day, the translator must not only technically master the methods of transformation, but also intuitively feel the limits of adaptation and the need for accuracy. Therefore, the problem of stylistic features

and reproduction of English-language slogans has been reflected in a number of scientific works, in addition to those mentioned above, and nevertheless requires thorough research and analysis [6], [7], [8].

The purpose of the research is to investigate the linguistic-stylistic features of digital discourse and the issues of rendering of an advertising slogan.

The main findings. In a number of messages [9] the need for transposition is clearly visible. This involves not only syntactic transformation, but also the adaptation of the grammatical structure to the rhythm and style of the target language. For example, in the slogan “Every child deserves to walk the right path,” a literal translation would create a construction that is too difficult. The use of transposition allows us to formulate a sentence that is more natural for the Ukrainian language: «Кожна дитина має право йти правильним шляхом». Moving the verb stem closer to the beginning of the sentence preserves the logical sequence inherent in the Ukrainian language.

Another effective strategy is descriptive translation. In cases where the short original statement has implicit meaning or involves cultural allusions, literal translation loses its emotional charge. For example, in the advertisement on the pole with the text “Need a haircut?” a visual game is used, where the tear-off parts of the sheet are stylized as strands of hair. Literal translation «Потрібна стрижка?» conveys the content, but not the emotional content. It would be more effective to use the descriptive version: «Час підстригтись? Відривай пасмо – телефонуй», which reproduces the communicative function and playful tone of the original.

In the context of environmental messages, calque is often appropriate – in particular, when it comes to neologisms or commonly used phraseologisms that have already become part of global discourse. For example, in the message “Don't attack the planet. Use compostable products”, calque allows you to preserve the rhythm and contrasting metaphor in the translation: «Не нападай на планету. Використовуй компостовані матеріали». In this case, it is advisable to translate the term compostable precisely with a tracing paper, and not with a generalization (for example, “ecological”), since the accuracy of the ecological term is lost [9].

Contrast as a rhetorical device requires special translation attention, which often leads to the need for modulation. In the example with the inscription “If I die – we all die”, the metaphorical construction of the phrase is based on the empathetic merging of the life of a bee with the life of humanity. Literal translation «Якщо я помру – ми всі помремо» sounds too literal. Modulation allows you to adapt this expression to cultural and stylistic norms: «Загинє бджола – загинемо й ми», while maintaining the emotional impulse, but in a form more characteristic of Ukrainian speech.

Some messages in the digital environment resort to a change of focus – that is, a conscious shift of the information center. Thus, in the advertising message “Social media status: Amazing. Real life status: Suicidal” the transformation of a parallel construction in Ukrainian requires both transposition and modulation. A literal translation does not reproduce the depth of contrast inherent in the original. The following option is appropriate: «У соцмережах: щаслива. У реальному житті: на межі...». Such a translation allows not only to preserve the structure, but also to create an emotional pause, enhancing the drama of the message.

When a double meaning is played on in an advertising slogan, the translator has to look for a semantic compromise. For example, “50% tasty / 50% deadly”, which implies the risk of choking on popcorn. Through the game of the format “X% – Y%”, modulation and transposition can be applied simultaneously: «50% – смаколик. 50% – небезпека» or «Смачно. Але може вбити». These options allow you to convey both rhythm and threat without disturbing the dramatic balance.

Visual allusions require a precise selection of equivalents. In the message "UPDATE LATER", which depicts a phone next to the scene of an accident, the literal translation "Update later" seems grammatically correct, but semantically neutral. On the other hand, the reformulation in the form of a modulation "Not now. Live – write later" allows you to preserve the effect of a warning aimed at changing behavior [9].

In the translation of digital social messages, it is no less important to preserve not only semantics, but also visual metaphoricity. In this context, the translator has to work with an intersemiotic code, because the image and text together create a new holistic meaning. For example, visual messages that address health often combine wordplay with graphic allusion, which requires a particularly careful translation approach.

Let's take an image where the stomach is depicted as a drum, and the text asks the reader: "STOMACH SOUNDING STRANGE?". In this case, it is important to preserve both the play on words and the image of the sound conveyed through the drum metaphor. A translation that preserves the function of the message might sound like: «Живіт видає дивні звуки?» or «Живіт шумить не так?», which is an example of modulation, since the structure of the statement changes according to the linguistic norm of the target language, while maintaining the intention – to alert the reader. The translation of the verb "sounding" is important, since it forms a double meaning: sound as a physical phenomenon and a symptom. Other examples related to issues of equality or social statistics are based on laconic and direct constructions. For example, a poster with the inscription "89% of creative directors are men." appeals to gender inequality. Here the correct translation of the word "creative directors" is important, which should be translated as «креативні директори» or «творчі керівники». Given the established use of Anglicisms in professional circles, it is possible to use direct inclusion – "creative directors" with an indication of gender: "89% of creative directors are men". This preservation of the term allows you to avoid losing the professional context, because replacing it with "creative managers" can destroy the association with advertising or the media industry. Some messages combine a provocative question with disturbing graphics. For example, the text "WOULD YOU DRINK THIS WATER?", placed against the background of a toilet with a faucet, is an example of modulation, where the question does not convey only a fact – it forms a challenge, a protest. The Ukrainian equivalent should not simply translate the grammar, but retain the incriminating force: «Ти б випив(ла) цю воду?» or «А ти б пив(ла) таку воду?», which corresponds to the intonation and intention of the English original. It is important to understand the function of the rhetorical question as a tool for influencing emotions, and not simply as an informative block.

Posters that depict a cause-and-effect relationship through simple, almost infographic statements require an accurate reproduction of semantics. The slogan "DRIVE WISE – NOBODY DIES" uses a play on sounds and the semantics of opposition. In Ukrainian, calquing or literal translation is «Водій, думай – ніхто не загине» – would be too direct. The use of modulation or the selection of an equivalent, such as "Drive carefully – you will save your life", allows you to maintain a balance between form and content. Here, accuracy is important not only at the level of vocabulary, but also at the level of ethical subtext: life depends on the driver's behavior, and this is what should be conveyed through translation.

Images that have a pronounced emotional subtext often use a game of contrasts. For example, the slogan "NOT "things", MOTHERS" is accompanied by the visualization of a fur bag from which baby rabbits look out. In this case, modulation is again justified, because literal tracing could destroy the stylistic tension. The Ukrainian version is «Це

не «речі», це матері» – preserves the contrast between objectification and humanization, which is the main semantic focus of the statement.

In messages that use hyperbole as the main stylistic device, it is important to maintain the metaphorical load. For example, in the expression "EVERY VOLUNTEER IS A HERO. BE A DONOR." the image of a hero and donation does not require a literal translation, but rather the selection of an equivalent taking into account Ukrainian socio-cultural norms. Variant «Кожен донор – герой. Стань донором» allows you to maintain the call to action without losing the emphasis on personal responsibility. The translation of the word "volunteer" as "donor" is justified by the theme of the campaign, as it is about blood donation, not volunteering in the broad sense.

Some examples rely on a verbal-visual game, where the semantic load is divided between the image and the text. For example, the expression "There are some things you just can't afford to gamble with.", in which the teeth are presented in the form of dice, needs modulation to avoid excessive literalism. Translation: «Деякі речі – не іграшки. Зуби – серед них» or «Є речі, якими не варто ризикувати. Наприклад, зуби» – allows you to preserve both the logic of the expression and the advertising focus of the message. It is important that the word "gamble" is not translated as "to play", as this reduces the dramatic nature of the expression – instead, it is translated through a generalization that focuses attention on the risk [9].

Finally, slogans that use the image of death as a warning have an extremely high semantic load. For example, the message "Added sugar is like added poison" uses a direct comparison that does not require complex transformations. However, to make it natural for the target language, it is advisable to use transposition: «Доданий цукор – як отрута» or «Цукор – додаткова отрута». This structure preserves the imperative tone and conciseness inherent in the advertising genre.

Results. The process of selecting an appropriate equivalent serves as one of the most essential and fundamental tools in a translator's repertoire. This approach relies heavily on identifying a word, phrase, or expression in the target language that most accurately conveys the meaning and nuances of the original text. However, this task becomes significantly more challenging in the realm of digital texts, where international or borrowed words often evolve to take on new implications, connotations, or shades of meaning across different languages and cultures. It is in such cases that the translator must pay careful attention to the broader sociolinguistic context, ensuring that the chosen terms resonate appropriately within that cultural and linguistic framework. When a direct or precise equivalent remains elusive, translators often turn to an alternative approach: employing an approximate translation. This method seeks to preserve as much of the original meaning as possible while allowing for necessary adjustments and adaptations to make the content accessible to the target audience. Such flexibility is especially vital when handling dynamic elements of language, such as contemporary slang frequently used among younger demographics or emerging terms that have yet to solidify standardized definitions or conceptual boundaries. In these instances, approximation becomes a practical tool to strike a balance between fidelity to the source material and the adaptability required for meaningful communication in a new linguistic context.

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Павленко Л., Вергун Л., Бадьор Н. Стилiстичні особливості рекламного слогана як об'єкта дослідження мовознавчої та перекладознавчої науки

Анотація. Актуальність статті обумовлена тим, що в сучасний період розвитку цифрових технологій і комунікацій спостерігається стрімке зміщення мовленнєвої активності в онлайн-середовище. Ця тенденція спричинила формування нового типу комунікативного простору, відомого як цифровий дискурс. Під цим терміном розуміють тексти, які створюються, поширюються та функціонують у межах інтернет-простору, охоплюючи такі платформи, як соціальні мережі, онлайн-медіа, блоги, форуми та інші подібні ресурси. Наукова новизна полягає у проведенні комплексного аналізу специфіки перекладу сучасного цифрового дискурсу з англomовного сегменту на українську мову з урахуванням жанрових, лінгвостилістичних

і прагматичних характеристик. Також визначено взаємозв'язок між типом цифрового контенту та вибором перекладацьких трансформацій. Зроблено висновок, що характерною особливістю цифрового дискурсу є його динамічність, неформальний характер, відкрите вживання інтертекстуальних елементів, активне використання таких засобів вираження, як сленгові вислови, емоційні піктограми (емодзі), популярні меми та інші компоненти вербальної та невербальної комунікації. Ці особливості створюють значні виклики для перекладачів, адже їхня робота вимагає не тільки точного відтворення смислового навантаження тексту оригіналу, а й збереження його унікального стилю, відповідного культурного контексту та прагматичної функції. Аналіз продемонстрував, що цифровий дискурс функціонує як багатокomпонентна система, де мовлення тісно переплітається з платформою, візуальним оформленням та сценаріями взаємодії користувачів. Тексти в онлайн-просторі поєднують вербальні елементи з графічними компонентами, емодзі, елементами інтерфейсу та часовими обмеженнями, що значно ускладнює процес перекладу. У ньому акцент зміщується з буквальної відповідності на відтворення комунікативного наміру. Результати дослідження свідчать, що жанрове різноманіття (наприклад, новинні публікації, соціальні звернення, меми чи реактивні дописи) безпосередньо впливає як на вибір перекладацьких стратегій, так і на ступінь допустимої адаптації контенту. Крім того, особливості конкретної платформи визначають ритм і довжину висловлювань, а також задають очікування щодо стилю повідомлення, його емоційного забарвлення та рівня формальності.

Ключові слова: цифровий дискурс, цифрова комунікація, лінгвостилістика, слоган, концепт, когнітивна структура, цифрове середовище, переклад.

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