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STYLISTIC FEATURES OF CONTEMPORARY DIGITAL DISCOURSE. ON THE QUESTION OF THE REPRODUCTION OF SOCIAL MESSAGES AND ADVERTISMENT

Abstract. The article proves that in the modern digital space, social advertising actively uses visual metaphors, concise slogans and emotionally charged images, which requires the translator not only linguistic competence, but also an understanding of the cultural context and rhetorical strategies. This section analyzes translation solutions used to reproduce socially significant messages selected from the Pinterest platform. Particular attention is paid to such techniques as modulation, transposition, descriptive translation and selection of semantic equivalents, which ensure not only the accuracy of the content, but also the preservation of the communicative intention, emotional charge and functional purpose of each slogan. The analysis showed that digital discourse functions as a multimodal system, where speech is inseparable from the platform, visual presentation and user interaction scenarios. Online texts combine verbal units with graphics, emojis, interface elements and temporal constraints, which makes translation go beyond lexical correspondence and rely on the reconstruction of communicative intention. The results showed that: genre diversity (news publications, social appeals, memes, reactive posts) determines both the choice of translation strategies and the degree of permissible adaptation; platform specificity sets the rhythm and length of the phrase, and also forms expectations

regarding the tone and degree of informality. It is proven that the most complex layer is entertainment content with humor, irony and memes. The comic effect here arises at the intersection of language play, intertext and visual allusion; therefore, translation should reproduce not the form, but the function of the laughter mechanism. Combinations of modulation, transposition, selection of culturally relevant equivalents and partial adaptation turned out to be effective; direct inclusion is used selectively – mainly for established proper names and memetic markers. As a result, a practical guideline is formulated: high-quality translation of digital discourse is a set of solutions that take into account the genre, platform, expected audience reaction and the limits of cultural relevance, while ensuring semantic accuracy and communicative effectiveness.

Keywords: digital discourse, digital communication, linguistic stylistics, concept, cognitive structure, digital environment, translation.

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СТИЛІСТИЧНІ ОСОБЛИВОСТІ СУЧАСНОГО ЦИФРОВОГО ДИСКУРСУ. ДО ПИТАННЯ ПРО ВІДТВОРЕННЯ СОЦІАЛЬНИХ ПОВІДОМЛЕНЬ ТА РЕКЛАМИ

Анотація. У статті доведено, що в сучасному цифровому просторі соціальна реклама активно використовує візуальні метафори, лаконічні гасла та емоційно насичені образи, що вимагає від перекладача не лише мовної компетенції, а й розуміння культурного контексту й риторичних стратегій. У цьому підрозділі проаналізовано перекладацькі рішення, застосовані для відтворення соціально значущих повідомлень, відібраних з платформи Pinterest. Особливу увагу приділено таким прийомам, як модуляція, транспозиція, описовий переклад і підбір семантичних еквівалентів, які забезпечують не лише точність змісту, а й збереження комунікативної

інтенції, емоційного заряду та функціонального призначення кожного слогану. Проведений аналіз засвідчив, що цифровий дискурс функціонує як мультимодальна система, де мовлення невіддільне від платформи, візуальної подачі та сценаріїв користувацької взаємодії. Тексти онлайн-простору поєднують вербальні одиниці з графікою, емодзі, інтерфейсними елементами й темпоральними обмеженнями, через що переклад виходить за межі лексичної відповідності та спирається на реконструкцію комунікативного наміру. Результати показали: жанрове розмаїття (новинні публікації, соціальні звернення, меми, реактивні пости) визначає і вибір перекладацьких стратегій, і міру допустимої адаптації; платформна специфіка задає ритм і довжину фрази, а також формує очікування щодо тону й ступеня неформальності. Доведено, що найскладнішим пластом став розважальний контент із гумором, іронією та мемами. Комічний ефект тут постає на перетині мовної гри, інтертексту та візуальної алюзії; отже, переклад має відтворити не форму, а функцію сміхового механізму. Ефективними виявилися комбінації модуляції, транспозиції, підбору культурно релевантних еквівалентів і часткової адаптації; пряме включення застосовують вибірково – переважно для усталених власних назв і меметичних маркерів. У підсумку сформульовано практичний орієнтир: якісний переклад цифрового дискурсу – це сукупність рішень, що враховують жанр, платформу, очікувану реакцію аудиторії та межі культурної доречності, забезпечуючи одночасно семантичну точність і комунікативну дієвість.

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

Problem statement. In the modern era of digital communication, speech increasingly occurs in the Internet space, which leads to the emergence of a new type of discourse - digital. Digital discourse, which includes texts created and distributed in the Internet space (social networks, online media, blogs, forums, etc.), is characterized by dynamism, informality, intertextuality, active use of slang, emojis, memes and other elements of verbal and non-verbal communication. Such features create a number of challenges for translators, who must not only convey the content, but also preserve the style, pragmatic function and cultural context of the original. For the information segment, the priority was terminological consistency and stylistic naturalness of the Ukrainian text. Here, tracing and selection of equivalents work, while descriptive translation and transposition are used situationally - in cases of new concepts or the need for grammatical restructuring. It is important that accuracy is not opposed to readability: the highest efficiency is demonstrated by solutions where the terminology is transmitted consistently, but the syntax is adjusted to the norms of

the target language. As for own names and brands, direct inclusion is advisable, which preserves international recognition and does not overload the message with additional explanations. Social messages require a different optics: here the impact on the addressee and the ethical dimension of the statement are decisive. Concise slogans, metaphorical images and wordplay require modulation, descriptive interpretation and sometimes a change of focus in order to preserve the imperative, empathy or protest tone. Translation becomes a tool of rhetorical adaptation: it must harmonize the emotional register, avoid cultural misunderstandings and at the same time maintain the clarity of the appeal. That is why mechanical tracing in this group of materials has shown low suitability, yielding to solutions that reconstruct the meaning within the framework of the Ukrainian communicative norm. The language code of the network is characterized by the fusion of writing and orality: short syntactic segments, intonation punctuation, inversions, fragmentation, active "I-speech". Graphic markers (emoji, caps lock, GIF) play a significant role, performing the functions of prosody and evaluation. Polyphonicity is manifested in the coexistence of book and colloquial registers, borrowings, slang, neologisms; style is often hybrid and situational. Anonymity and distance change the role positions of speakers and the norm of politeness, and hypertext links and modularity of the interface decompose linear presentation into clickable blocks. For a translator, this means constant work with subtext, pace, intertextual references and the need to adjust syntax for fast screen reading.

Problem areas are associated with the unpredictability of the context (irony, sarcasm, memetic codes), the high specific gravity of neologisms and abbreviations, the moving border of registers, the large number of proper names and brands, as well as the requirement to preserve the pragmatic effect under strict format restrictions. Combined strategies are effective: combining equivalents with modulation, transposition, descriptive interpretation and change of focus, domestication/foreignization depending on the role of the cultural marker, neutralization in cases of toxic vocabulary. Platform sensitivity is important: the same content on different media requires different decisions regarding tone, length and rhythm.

Analysis of recent research and publications. Digital discourse functions as a multi-channel communicative event in which text, image, sound, interface and interaction scenarios form a common semiotic system. It combines linguistic and non-linguistic codes, and meaning is formed not only in the utterance, but also in the platform context: display algorithms, symbol limits, the possibility of instant feedback, the publicity of the message archive. Structurally, digital discourse encompasses at least three dimensions: linguistic (lexico-grammatical organization of messages; mixing of oral and written), cognitive (interpretation models, intertext, memetic templates) and social (community norms, role masks,

publicity/anonymity). As a result, meaning is dynamic, variable, often co-created by the audience, and therefore translation in such an environment is not the transfer of a "ready-made" text, but the reconstruction of communicative intention taking into account the platform and the expected reaction.

The genre system of digital communication reveals a hybrid structure: along with forms transferred from traditional media (news, interview, review), there are primarily network genres (chat, thread, blog, meme, short post, story, podcast teaser, stream). They are distinguished by the time regime (synchronous/asynchronous), the degree of interactivity, the embeddedness of hypertext, as well as the focus on action (click, share, donate). Internet discourse acts as a synthetic field, where one object can simultaneously belong to several genre matrices (post-meme-news), and the boundaries between the informational and comment subgenres are blurred. For translation practice, this means linking decisions not only to the topic, but also to the genre scenario: length, rhythm, permissible levels of informality, expected emotionality and the method of interaction with the audience are dictated by the genre. Despite the growing volume of digital communicative acts, the issue of translating digital discourse has not yet received sufficient theoretical understanding in Ukrainian linguistics. Although the issues of digital communication have already been considered by various researchers [1], [2], [3], [4], [5], [6], the issue of translating these types of texts, taking into account cross-cultural, genre and stylistic features, remains understudied. This creates a need for a holistic approach to the analysis of digital discourse as an object of translation. Thus, the relevance of the chosen topic is due to the rapid development of digital communication, the need for adequate reproduction of digital content in translation, as well as the need to improve the theoretical and practical foundations of translation studies in the light of the digital transformation of society.

The purpose of the article is to investigate the linguistic-stylistic features of digital discourse and the issues of reproducing social messages.

Main findings. There is no doubt that today human life is unthinkable without advertising, which is one of the leading forms of implementation of communicative interaction in the life of a modern person. And the use of such a powerful tool as language in advertising is both necessary and difficult.

Despite the fact that advertisers in the process of creating advertising texts set the main goal only as effectively and quickly as possible to convince recipients of the need to purchase a product, most often advertising becomes one of the links in the formation of a lifestyle, since some slogans are used in the urban language subculture.

Through advertising texts, one can trace the national mentality, since very often they quite accurately reflect the general level of speech culture. The

relevance of the study is determined by the need for a multi-level study of the principles of constructing linguistic features of advertising texts and their reproduction in translation and the patterns of using certain linguistic means that ensure the implementation of the goals of advertising influence.

Today, new ideological values are being introduced into society with the help of commercial advertising.

Currently, in the conditions of market globalization, the widespread spread of mass production and the development of trade exchange, as well as increased competition in the field of sales and marketing of products, the need to attract purchasing interest through certain advertising means is becoming more urgent. Moreover, the role of advertising, according to most researchers, is extremely important for the formation of a lifestyle and worldview. It also contributes to progress by introducing new knowledge and new ideas about ways to improve one's life into a person's consciousness.

In society, an advertising appeal (text, slogan) is an important and integral element of social communication. The stages of the impact of an advertising text on the consciousness of a potential consumer include: attracting attention, forming interest in the advertised product, as well as the desire to purchase it, and, finally, performing the action that the advertisement is aimed at.

Communication plays a huge role in society, performing various functions: from establishing a connection between objects of the material world to determining a communicative attitude for the purpose of a planned impact on a person or group of people. A special place is currently occupied by advertising communication, which uses a wide range of verbal and non-verbal means to achieve the necessary effect.

The proposed topic has significant socio-political relevance, since in modern conditions the importance of such a social phenomenon as advertising is growing sharply.

Aspects of communication, its analysis shows that scientific research in the field of manipulative influence of advertising is insufficiently studied.In the modern digital space, social advertising actively uses visual metaphors, concise slogans and emotionally charged images, which requires the translator not only linguistic competence, but also an understanding of the cultural context and rhetorical strategies. This section analyzes translation solutions used to reproduce socially significant messages selected from the Pinterest platform. Particular attention is paid to such techniques as modulation, transposition, descriptive translation and selection of semantic equivalents, which ensure not only the accuracy of the content, but also the preservation of the communicative intention, emotional charge and functional purpose of each slogan. The first example, which depicts a child carrying heavy bags, is accompanied by the slogan “CHILD

LABOUR IS CHILD ABUSE". Here, the stylistic technique of repetition through lexical parallel is used, which emphasizes the equivalence of concepts. When translating, it is advisable to use tracing: *«Дитяча праця – це насильство над дитиною»*. Maintaining a direct structure allows for dramatic categoricalness, but at the same time, one should avoid the calque "abuse", since Ukrainian vocabulary has the exact term "violence". In this case, the translation is important not only as a semantic transfer, but also as an ethical position – it must resonate with social sensitivity. In contrast, the Yakult advertising message – "Impossible. Like sharing Yakult." – requires modulation, since the humorous effect arises due to hyperbole. Literal translation *«неможливо, як поділитися Yakult»* sounds unnatural. An effective option is *«Так само нереально, як поділитися Yakult»* – using the stylistic device of comparison, while maintaining a playful tone. The product name is left untranslated, therefore direct inclusion is used, since it is an established brand that is not subject to transformation.

Next is a visual metaphor with an iceberg in the form of an eye: "Eye disease. There's a lot you don't see.". This is a typical slogan based on a play on words – visual perception ("see") is contrasted with the lack of information. In the translation, a modulation solution is appropriate: *«Очні хвороби – більше, ніж здається»*. Here the translator does not reproduce the literal phrase, but instead creates a similar effect of double meaning. It is important to convey not the physiological ability to see, but the limited understanding of the risks hidden in diseases with delayed symptoms.

The following message with the appeal: "Don't wait until you LOSE all" in the middle of the mouth, among the teeth. It is based on the visual context, so the phrase "lose all" should be understood as "lose all your teeth". Direct translation is too general. Here a descriptive translation with clarification is appropriate: *«Не чекайте, доки не втратите всі зуби»*. Despite the deviation from the literal meaning, this variant reproduces a communicative effect - a warning that does not require decoding. The fifth example is an image of a fur coat with an animal's face in the center, accompanied by the slogan "Who are you wearing?". This is an allusion to a typical question asked to celebrities on the red carpet, but with a subversive connotation. The translation of this expression requires modulation, in particular:

«На кому ти одягнений?» or *«Чиє життя ти носиш?»*. Here it is important not to lose the intonation of accusation and moral inversion - clothing as evidence of violence. The use of a literal tracing of "Who are you wearing?" is semantically insufficient. The sixth example with the inscription "Boycott slavery and murder", superimposed on the image of a white rabbit covered with brand names, requires extremely careful translation. The slogan given does not contain direct mentions of animals, but the visualization gives the content an ethical

coloring. Given the cultural specificity, the selection of an equivalent may consist in a transformation like: "Boycott torture and murder of animals". Thus, the intensity of the emotional impact and the directness of the statement are preserved. The advertisement for the Send4Help service with a child in a plastic wrap is accompanied by the slogan: *«Now there's a better way to protect your loved ones»*. Here, translation can be implemented through transposition, for example: *«Тепер є кращий спосіб подбати про безпеку тих, кого ви любите»*. Changing the sentence structure helps to adapt the expression to the norms of the Ukrainian language, while maintaining the advertising intonation. At the same time, the logic of the message remains unchanged, but the focus shifts to the action - protection.

The last example is a broken car that transforms into a smartphone screen, and at the top is the phrase "Arrive Alive! Don't talk and drive...". Here, modulation is most appropriate, since it is necessary to convey the warning in a rhythmic and imperative form: *«Доїдьте живими. Не говоріть за кермом»*. It is important to preserve the emotional dynamics – brevity, categoricalness, a clear appeal. This strategy allows you to preserve the shock effect on which the visual metaphor is based.

In the advertising poster of the Nissan campaign dedicated to the fight against breast cancer, the phrase is used: Join the Drive to Fight Breast Cancer. The word Drive here serves as a play on words – it means both "trip" (the literal meaning in the context of a car test), and "campaign", "action". In the Ukrainian translation, the use of tracing *«долучайтеся до поїздки, щоб побороти рак грудей»* would be inappropriate due to the loss of figurative meaning. The optimal translation solution is modulation: changing the point of view from action to goal, for example: *«Долучайтеся до ініціативи у боротьбі з раком грудей»* або *«Разом – проти раку грудей»*. This approach preserves the functional guidance and call to action while avoiding loss of meaning.

A similar example is the anti-smoking campaign, which uses the phrase Stop Burning Our Life. The game effect is based on literalization: cigarettes are transformed into chimneys that "burn" the city. Here, it is important to translate the word burning not as «горіння», but as *«руйнування»*, *«знищення»*, that is, to convey a deep metaphor by modulation. Translation of the type *«Зупинімо знищення нашого життя»* effectively conveys image and critical attitude.

Another important strategy is to select an equivalent, especially when the English original appeals to culturally embedded norms. In a social advertisement for dishwashing detergent, where a pig hugs a plate, the caption Separate them appeals to hygienic dishwashing practices. In a literal translation, "Separate them," the phrase seems too general. It requires a descriptive interpretation so that the Ukrainian recipient understands the hint: *«Не залишайте жир на тарілках»* або *«Очистьте тарілку – не залишайте брудного сліду»*. Such a descriptive

translation allows you to preserve the humorous intonation and at the same time the clarity of the message.

Changing the grammatical structure (i.e. transposition) is often used to adapt slogans to the syntactic norms of the Ukrainian language. For example, in a poster from a campaign against child labor we read: NO to Child Labour / YES to Education. Direct tracing – *«Ні дитячій праці / Так освіті»* – looks artificial. A more natural option is the transposed version: *«Скажемо «ні» дитячій праці – і «так» освіті»*. This translation has a socially understandable appeal structure that corresponds to the rhetoric of Ukrainian campaigns.

Another example of creative use of the image is a poster with brains made of soap, with the caption Use It. Here, the double meaning appeals to both handwashing and intelligence - they say, use your brains and wash your hands. In translation, it is important to preserve both layers. Direct tracing *«Користуйтесь ним» devoid of wit. It is more appropriate to use an approximate translation*: *«Не забувай мити руки – і думати»* or *«Здоровий глузд починається з чистих рук»*. This adaptation ensures the preservation of the metaphor and functional content.

The Life ketchup advertisement uses a humorous interpretation of the phrase “Mum, I hate fish!” – the ketchup crosses out the word hate, visually transforming it into love. This example requires careful modulation, as simple tracing *«Мамо, я ненавиджу рибу»* does not allow for interpretation of the visual transformation. The best option would be: *«Мамо, я більше не ненавиджу рибу»* or *«Тепер люблю навіть рибу»*, which reflects a change in attitude through the product [7].

In a number of examples of the use of modulation, it allows not only to convey meaning, but also to change the point of view, emphasize the moral responsibility of the recipient, or create a semantic contrast. Take, in particular, the expression “TURN OFF ELECTRONICS”. Its literal translation into Ukrainian would sound like “Turn off the electronics”, but in the realities of Ukrainian culture, a modulation like this would be more effective: *«Вимикай пристрої – зберігай планету»*. This option shifts the focus from the action to its consequences, which has a stronger impact on the addressee.

The analysis showed that digital discourse functions as a multimodal system, where speech is inseparable from the platform, visual presentation, and user interaction scenarios. Online texts combine verbal units with graphics, emojis, interface elements, and temporal constraints, which makes translation go beyond lexical correspondence and rely on the reconstruction of communicative intent. The results showed that genre diversity (news publications, social appeals, memes, reactive posts) determines both the choice of translation strategies and the degree of permissible adaptation; platform specificity sets the rhythm and length

of the phrase, and also forms expectations regarding the tone and degree of informality.

For the information segment, terminological consistency and stylistic naturalness of the Ukrainian text were a priority. Here, tracing and the selection of equivalents work, while descriptive translation and transposition are used situationally - in cases of new concepts or the need for grammatical restructuring. It is important that accuracy is not opposed to readability: the highest efficiency is demonstrated by solutions where the terminology is transmitted consistently, but the syntax is adjusted to the norms of the target language. As for own names and brands, direct inclusion is advisable, which preserves international recognition and does not overload the message with additional explanations.

Social messages require a different optics: here the impact on the addressee and the ethical dimension of the statement are decisive. Concise slogans, metaphorical images and word games require modulation, descriptive interpretation and sometimes a change of focus in order to preserve the imperative, empathy or protest tone. Translation becomes a tool of rhetorical adaptation: it must harmonize the emotional register, avoid cultural misunderstandings and at the same time maintain the clarity of the appeal. That is why mechanical tracing in this group of materials showed low suitability, yielding to solutions that reconstruct the meaning within the framework of the Ukrainian communicative norm.

The most complex layer was entertainment content with humor, irony and memes. The comic effect here appears at the intersection of language play, intertext and visual allusion; therefore, the translation should reproduce not the form, but the function of the laughter mechanism. Combinations of modulation, transposition, selection of culturally relevant equivalents and partial adaptation turned out to be effective; direct inclusion is used selectively - mainly for established proper names and memetic markers. As a result, a practical guideline was formulated: high-quality translation of digital discourse is a set of solutions that take into account the genre, platform, expected audience reaction and the boundaries of cultural relevance, while ensuring semantic accuracy and communicative effectiveness at the same time.

Conclusions. The analysis showed that digital discourse functions as a multimodal system, where speech is inseparable from the platform, visual presentation, and user interaction scenarios. Online texts combine verbal units with graphics, emojis, interface elements, and temporal constraints, which makes translation go beyond lexical correspondence and rely on the reconstruction of communicative intent. The results showed that genre diversity (news publications, social appeals, memes, reactive posts) determines both the choice of translation strategies and the degree of permissible adaptation; platform specificity sets the

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