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THE TRANSFORMATIVE POTENTIAL OF TRANSLATING ENGLISH ADVERTISING SLOGANS INTO UKRAINIAN

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The study offers a thorough examination of the transforming power of translating English advertising slogans into Ukrainian. The study's importance arises from the necessity to investigate the linguistic properties of slogans as suggestive influence instruments on consumers, as well as to systematise effective ways for socio-cultural adaption. The study's object is English advertising slogans from worldwide businesses, and the topic is their morphological aspects and transformational processes during translation. The research materials include a collection of 350 slogans from the gastronomy, automobile, sports, beauty, and medical industries. A paradigm of language research methods was developed, which included descriptive, comparative, pragmatic, structural-semantic, and translation studies analyses. The authors used quantitative markers to track the frequency shifts of syntactic patterns, when reproducing original constructs in Ukrainian. It has been demonstrated that, due to the absence of the article and the unique form of the gerund in Ukrainian, grammatical emphasis moves toward more dynamic verb-based or enlarged descriptive structures. Four main translation procedures are examined: straight translation, calquing, adaptation, and lexico-grammatical transformations. The data show that in emotionally charged domains ("Beauty," "Sports," "Food"), creative adaptation takes priority (36.8% of the total), ensuring the preservation of the original communicative intent and the recipient's cultural code even after complete formal reconstruction. The automotive industry, on the other hand, is the most open to direct translation because technological notions are universal. The thorough comparison of structural changes across topic fields is the source of scientific novelty. The findings have practical implications for translation theory and practice, intercultural communication, and modern marketing research.

Key words: *advertising discourse, advertising slogan, translation transformation, adaptation, syntactic patterns, communicative intention*

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I. INTRODUCTION

Advertising is a most powerful tool in public communication, providing companies with a direct link to a vast audience. The slogan is the soul of every great campaign - the ultimate shorthand – to take the essence and practical goals of an entire brand, and condense them into a memorable phrase that speaks to people's emotions.

The **relevance** of this study lies in the need to further explore the characteristics of slogans in English advertising discourse as mechanisms for subliminally influencing consumers, as well as to analyze effective methods for conveying them in Ukrainian and to identify translation strategies.

The **aim** of this study is to analyze the syntactic patterns of English advertising slogans and the methods of translating them into Ukrainian.

Achieving this objective involves addressing the following **tasks**: (1) define the concept of advertising discourse and the role of the slogan within the structure of an advertising text; (2) identify typical syntactic patterns in the construction of English slogans and typical patterns in their translation; (3) characterize strategies and techniques for translating advertising slogans into Ukrainian; (4) describe the types of translation transformations; (5) highlight the effectiveness of the applied translation solutions in preserving the communicative intent of the original.

The **object** of this study is English advertising slogans of global brands.

The **subject** of this study is the linguistic features of English slogans and the transformational processes involved in their translation into Ukrainian.

Research methods. To address the research objectives, a paradigm of linguistic research methods was established: the *descriptive* method was used to observe, inventory, and systematize linguistic units in advertising texts; the method of *structural-semantic analysis* helped identify the internal organization of advertising messages; *pragmalinguistic* analysis allowed us to examine advertising slogans as tools for influencing the audience; the *comparative method* served as a key tool for comparing original English-language slogans and their Ukrainian equivalents; the method of *translation studies analysis* was used to identify and systematize the most effective translation strategies (adaptation, calquing, direct translation).

The research material consisted of lexicographic sources and discourse represented by English-language advertising slogans of global brands in the sports, gastronomy, and consumer goods sectors, totaling 350 items.

The scientific novelty of the research is in the complex analysis of English advertising slogans in the aspect of translation transformations. The comparative analysis of the morphological structures of slogans in their Ukrainian equivalents is carried out, the use of the different patterns is systematised by frequency, the most effective strategies for the translation of slogans into the Ukrainian language are determined.

II. RESULTS AND DISCUSSION

Advertising discourse today plays a key role in communication studies, as it is not merely a linguistic phenomenon but also a social and cultural one, combining linguistic, cognitive, social, and aesthetic components.

Without delving into a detailed analysis of the definitions of advertising discourse, we focus on the key vectors of its study. Within the *communicative-pragmatic* approach, advertising discourse is interpreted as a purposeful act of influencing the recipient (J. Austin (1962), G. Leech (1966), E. Romat (2006)); within the *cognitive-linguistic* framework, the emphasis shifts to mental structures and the analysis of mechanisms for activating cognitive frames in the recipient's mind (G. Lakoff, M. Johnson (1980), O. Selivanova (2008)); from the perspective of *sociolinguistics*, advertising discourse emerges as a complex social regulator (G. Cook (2001), N. Fairclough (1989), K. Serazim (2002)); the *manipulative-linguistic* approach enables the explication of strategies for imitating direct

communication with the aim of conveying implicit meanings (A. Goddard (2002)); *semiotic and multimodal approaches* demonstrate that the meaning of advertising arises from the synergy of various sign systems (R. Barthes (1964), J. Wildfeuer (2020)).

An analysis of academic resources shows that advertising discourse has evolved over the past thirty years from simple text accompanied by an image to a complex digital system. The researchers previously concentrated primarily on the linguistic features of advertising, but today it is viewed as a combination of text, psychology, and modern technologies, particularly artificial intelligence. Through this method, we find that today's advertising is not just about selling a product, but about creating a virtual world that responds to the needs and emotions of each consumer, and the slogan, a short phrase that captures the essence of the brand's philosophy, is the center of this world.

In the classical communicative-discourse approach, a slogan is not an autonomous unit, but a dynamic semantic core of an advertising message, the pragmatic potential of which is realised exclusively through the synergetic interaction of verbal, visual and acoustic contextual components (Cook, 2001). The phenomenon of the slogan is considered from the structural and linguistic point of view as a special type of expressive microtext and a central utterance in the architecture of advertising. Due to its ultimate conciseness, content compression and high semantic density, it successfully overcomes the recipient's cognitive perception filters (Janich, 2013). The particular individual-author and creative aspect of the slogan is emphasised, which makes it a result of unregulated language creation (Diadechko, 2009), unlike attempts for precise algorithmization of this phenomenon. In parallel, the cognitive-linguistic study method allows us to consider the slogan as a minimal purposeful unit of advertising discourse, which is directed at mental modelling of the addressee's behaviour by activating stable associative frames in his/her consciousness (Kolisnychenko, 2020). Finally, the most relevant pragmatic approach goes beyond the purely philological analysis and establishes the legal status of a slogan as a short commercial formula which performs an identification function and is a tool for the determination of the commercial origin of goods or services under the status of a trademark (Common Practice EUIPO, 2026).

Research into the characteristics of advertising slogans and headlines today covers several key areas: within the *linguostylistic* approach, the main focus is on analyzing the expressiveness of the advertising message, which is achieved through a system of stylistic devices and the phonosemantic content of the discourse (V. Zirka (2005), N. Kovalenko (2006), G. Leech (1966)); the *communicative-pragmatic approach* involves analyzing the slogan as a powerful suggestive factor designed to transform the recipient's behavioral attitudes (E. Romat (2003), O. Ponomarenko (2010), J. Austin (1962)); the study of the mechanisms by which advertising slogans influence the human mind, and the modeling of the world through cognitive frames and metaphors, is explored within the *cognitive-discursive approach* (O. Selivanova (2008), S. Zhabotynska (1999), G. Lakoff & M. Johnson (1980)); the *linguistic and translation studies* aspect, dedicated to the problems of reproducing stylistic devices when adapting texts into Ukrainian (Dobrovolska, 2015); within the *sociolinguistic approach*, advertising slogans are studied as social regulators for societal transformation and the formation of ideology (K. Serazhim (2002), N. Andreichuk (2009), N. Fairclough (1989)); research within the *semiotic approach focuses* on analyzing the interaction of the verbal component (the slogan) with nonverbal sign systems (images, typography) (O. Kyjak (2007), R. Barthes (1964), G. Cook (2001)).

There is currently no single, universal definition of an advertising slogan in the academic literature, a fact attributable to its functional versatility and the dynamic evolution of the advertising industry. An analysis of the key definitions proposed by leading scholars allows us to trace the evolution of perspectives on this phenomenon.

D. Ogilvy noted that a slogan is a means of concisely conveying a key theme and idea which, in the company's view, should be associated by the consumer with the product or the company's name (Ogilvy, 1983). L. Dyadechko emphasizes the creative nature of the phenomenon, asserting that a slogan is, above all, an individual creative invention, the process of creating which is not subject

to rigid scientific systematization (Dyadechko (2009), p. 54). A slogan is the central message in advertising, which, thanks to its brevity and conciseness, enhances its impact on the audience, simplifying the process of memorizing information (Janich (2013), p. 99). It is the slogan that initially attracts the recipient's attention and, subsequently, enables the reader's subconscious decision regarding the perception of the advertising message.

Within the framework of contemporary communication theory, a slogan is viewed as a specific type of microtext that serves as a fundamental element of interaction between a brand (the speaker) and a consumer (the recipient). This approach allows us to interpret a slogan not merely as a short message, but as a strategic communication tool within the context of advertising discourse. We propose viewing a slogan as a short, easily memorable phrase used to promote ideas or products while establishing their commercial identity.

An important component of a slogan's effectiveness is its artistic value ("Don't brake, snack on a Snickers!" or "Bounty – heavenly delight"), which clearly demonstrates how an advertising slogan becomes part of everyday language, transforming into a lasting aphorism. At the same time, sociocultural adaptation and linguistic aspects play a significant role. Translating slogans poses a particular challenge, since, as I. Pylypenko notes, a high-quality result requires predicting the consumer's linguistic and cultural response. (Pylypenko (2020), p. 160).

To summarize the above, we can conclude that a slogan serves as a constant element of an advertising campaign, integrating both marketing strategy and artistic form, and that its main characteristics are conciseness, expressiveness, and high semantic density. The evolution of scientific definitions demonstrates a shift from understanding the slogan as a simple "motto" to interpreting it as a complex, suggestive "microtext." Ultimately, a slogan's effectiveness directly depends on its ability to successfully bypass the audience's perception filters, evoke positive associations, and become an organic element of the consumer's linguistic culture, while maintaining an inseparable connection with the brand.

The first stage of the study involved selecting material using a comprehensive sampling method, followed by systematization into thematic groups and types of translation transformations. The research corpus consists of 350 English slogans in advertising texts (Source Text) and their Ukrainian equivalents (Target Text), which are present in the contemporary media environment.

The research corpus comprises slogans extracted from official brand websites, digital multimedia campaigns, and specialized marketing archives spanning the period from 2000 to 2026. The primary criterion for selecting the material was whether the texts were associated with global brands: in the *sports sector*, we analyzed slogans from brands such as Nike, Adidas, Puma, Everlast, Brooks, Asics, and others; in the *food industry* – McDonald's, KFC, Snickers, Coca-Cola, Maxwell House, M&M's, etc.; in the *automotive industry* – BMW, Volkswagen, Toyota, Cadillac, Nissan, Fiat, etc.; in the *beauty industry* – L'Oréal, Maybelline, Vichy, Dove, etc.; in the *medical field* – Bayer, Clinique, etc. T

The compiled English- and Ukrainian-language corpus of slogans provides the necessary foundation for a detailed study of their intralinguistic characteristics.

The first stage of our study is aimed at analyzing the morphological structure of slogans in both languages to identify common and specific features of the linguistic realization of advertising messages, as well as to identify difficulties in translating and adapting these constructions.

In Table 1, we present the results of a quantitative analysis of the frequency of morphological structures in English slogans.

Table 1

Quantitative analysis of syntactic patterns in English slogans

№	Syntactic pattern	DOMAIN				
		FOOD	AUTOMOTIVE	SPORTS	BEAUTY	MEDICAL
1.	Adj+N	9,3%	8,5%	**20,6%**	14,7%	9,4%
2.	Art + N + Prep + N	-	12,8%	11,8%	8,8%	12,5%
3.	N+Prep+N	8,0%	**14,9%**	14,7%	20,6%	-
4.	V+ Prep + N	-	-	8,8%	11,8%	25,0%
5.	V+Adj	8,0%	10,6%	5,9%	-	-
6.	Pron+V+Adj	9,3%	-	11,8%	11,8%	-
7.	V+Poss+N	12,0%	12,8%	-	**23,5%**	-
8.	V+ Adv	-	12,8%	8,8%	-	-
9.	V+Art+N	**28,0%**	-	17,6%	-	-
10.	V+N	4,0%	-	-	-	**31,3%**
11.	Adj+Prep+Art+N	6,7%	-	-	-	-
12.	N + Pron + V	-	8,5%	-	-	12,5%
13.	N + V + Adv	-	-	-	8,8%	-
14.	N+N+N	-	10,6%	-	-	-
15.	N+V+Prep+N	9,3%	-	-	-	-
16.	Prep + N	-	8,5%	-	-	-
17.	Pron + V + Prep+ Pron	-	-	-	-	9,4%
18.	V+Pron+Poss+N	5,3%	-	-	-	-

The results show that the pattern "Adj+N" can be found in all the slogans in the five domains, but its frequency varies considerably depending on the type of discourse. Patterns such as "Art + N + Prep + N; N+Prep+N" are found in four domains, while the patterns "V+ Prep + N; V+Adj; Pron+V+Adj; V+Poss+N" are found in three. Patterns with frequency less than 4% are not listed in the table as they do not have statistical significance in detecting general trends. Thus, in the gastronomic sphere, the ”V+Art+N" pattern was dominant (28.0%) (*Share the Magic (Ferrero Rocher), Taste the Feeling (Coca-Cola)*), which may point to the intent of the advertiser to motivate the end consumer to perform specific actions related to the advertised product by creating a subconscious feeling of satisfaction with the result. The most frequent pattern in the automotive sector is “N+Prep+N” (14.8%) *(Passion for life (Renault), Way of Life! (Suzuki)*), but it is interesting to observe that the formulas “Art + N + Prep + N” (*The Power of Dreams (Honda), The Pursuit of Perfection (Lexus)*), “V+Poss+N” (*Follow your bull (Lamborghini), Open your mind (Smart)*) and “V+ Adv” (*Be Extraordinary (Bentley), Go Further (Ford)*) (12.8%) are slightly less common, which may reflect the multi-faceted nature of advertising communication, which aims to highlight technical excellence and the dynamism of the car, while focusing on the satisfaction of the driver.

In the sports industry the “Adj+N” pattern *(More Win (Wilson), Superior Performance (Head))*, which constitutes 20.6% of all the slogans studied in this discourse, highlights the exceptional nature of achievements or the idealisation of physical condition. The “V+Poss+N” pattern *(Enriching women’s lives (Mary Kay), Love your skin (Mr.SCRUBBER)*) dominates the beauty industry (23.5%) where the verb refers to transformation, self-care and emotional satisfaction from self-care. The “V+N” formula (31.5%) *(Reimagining Medicine (Novartis), Engineering healthcare (Siemens Healthineers))* prevails in the medical field. The message is as laconic as possible for quick perception and formation of an image of direct and effective assistance which is critically important for the medical field.

The second step of the research is to compare morphological structure of the slogans when translated into Ukrainian. Table 2 presents the findings of the quantitative study in order of decreasing frequency of use of the formulas in the investigated spheres.

Table 2

Quantitative analysis of syntactic patterns in Ukrainian slogans

№	Syntactic pattern	DOMAIN				
		FOOD	AUTOMOTIVE	SPORTS	BEAUTY	MEDICAL
1.	Adj + N	4,4%	17,0%	**20,0%**	16,7%	13,5%
2.	N + N	6,7%	0,0%	0,0%	0,0%	0,0%
3.	N + Part	-	-	-	8,3%	-
4.	N + Prep + N	-	18,9%	16,7%	22,2%	16,2%
5.	N + Pron + V	-	7,5%	-	-	-
6.	N + V	4,4%	-	-	-	-
7.	N + V + Adv	6,7%	-	-	16,7%	-
8.	N, N, N	-	9,4%	6,7%	-	-
9.	Num + N	4,4%	-	-	-	-
10.	Part + Prep + N	-	-	1 -	-	10,8%
11.	Pron + Pron + V	4,4%	-	1 -	-	-
12.	Pron + V + N	-	-	-	11,1%	10,8%
13.	V + N	**31,1%**	-	2 -	-	21,6%
14.	V + Adj + N	22,2%	**32,1%**	-	**25,0%**	-
15.	V + Adv / Adj	4,4%	15,1%	16,7%	-	-
16.	V + Poss + N	6,7%	-	-	-	-
17.	V + Conj + V	4,4%	-	-	-	-
18.	V + N + Adv	-	-	-	-	**27,0%**

It is interesting to note the shift in the emphasis in translation. For instance, in the food domain, the "V + N" pattern is the most frequent (31.1%) unlike "V+Art+N" in English. One can explain this by the fact that there is no English article "the" in Ukrainian (*Скуштуй веселку (Skittles), Відчуй смак (Coca-Cola)*). In the automotive sector, the "V + Adj + N" pattern (32.1%) *(Знаходь нові дороги (Chevrolet), Відкрий нові можливості (*Lexus*)*), in the sports sector, the "Adj + N" formula (20.0%) retained its leading position in Ukrainian as well *(Здоровий дух (Asics), Кортовий стиль (K-Swiss)*), in the beauty sector, the frequency of the "V + Adj + N" pattern is 25.0% (*Зціли свою шкіру (Biotherm), Почни власну традицію (Patek Philippe)*),, in the field of medicine and health, the "V + N + Adv" pattern prevails (27.0%) (*Керуй життям разом (Metlife), Підтримуй здоров'я правильно (Centrum)*).

So, the fundamental difference in the pattern at the stage of translation is the absence of the English article (the); there is a tendency to replace the English gerund by a gerund participle or a finite verb, which makes Ukrainian adaptations more dynamic and the relationship with the audience more direct.

Considering the special difficulties of translating the material in the process of translation, it is reasonable to go on to the description of translation strategies and approaches that help to adapt slogans in an appropriate way to the Ukrainian sociocultural context.

The translation of advertising slogans is not just a linguistic transition from one language to another language, but also a complicated process of creative translation. The major problem is to keep not just content (semantics), but also pragmatic potential, the ability of the slogan to motivate action and stimulate specific emotions and associations.

1. Direct translation

This method is implemented when the initial phrase has a simple syntactic structure and its semantic content is based on universal notions that have the same meaning in the linguistic and cultural contexts. Direct translation makes it possible to keep the conciseness and rational essence of the original advertising message without losing its pragmatic impact. For instance:

(1) Eng. *Life ideas (Panasonic)* – Ukr. *Ідеї для життя*.

This situation there is a total correlation of lexical-semantic. The categories of "ideas" and "life" are categories of universal nature.

(2) Eng. *Solutions for a small planet (IBM)* – Ukr. *Рішення для малої планети.*

The literal translation highlights the global scale of the company's business. The direct equivalent of the word "solutions" is used here to communicate the brand's pragmatic approach as a producer of actual results that is clear to consumers in any region.

(3) English: Exciting innovation (Nissan) – Uk. *Інновації, що захоплюють.*

A direct translation is a good tool for transmitting business principles that do not require further adaption due to their logical clarity and lack of cultural-specific or linguistic idioms in the original text.

The study looks at the way in which the original slogan structure is preserved in the translation. The table below gives statistics about the preservation of slogan morphological structures based on the sphere of their use.

Table 3

Preserving the syntactic patterns of slogans in direct translation

Syntactic pattern	DOMAIN				
	FOOD	AUTOMOTIVE	SPORTS	BEAUTY	MEDICAL
Preserved	38,0%	46,0%	32,0%	28,0%	30,0%
Not preserved	62,0%	54,0%	68,0%	72,0%	70,0%

Thus, an analysis of the table demonstrates that it is seldom ever possible to keep the structure of the original even with the simplest direct translation - the best results are observed in the automobile industry (46%) (*New thinking. New possibilities. (Hyundai) - Нове мислення. Нові можливості*), while the figures are substantially lower in other areas. This shows that the Ukrainian language is flexible by nature (e.g. *Make believe (Sony) - Уява понад усе*) and that in the majority of situations (over 60–70%) translators have to change the form of the slogan so that it does not sound inappropriate.

2. Adaptation

This is a complete creative re-interpretation of the phrase that aims to recapture the original emotional and pragmatic impact, not the precise meaning of the words. Where original content incorporates idioms, puns, cultural implications or rhyming structures which lose their advertising effectiveness if translated exactly, adaptation is necessary. The key responsibility of the translator here is to discover a mental and verbal equivalent that will connect with the cultural code of the Ukrainian consumer.

(4) *Eng. Maybe it's Maybelline. Maybe it's Maybelline. – Ukr. Всі в захваті від тебе, а ти від Maybelline.*

The English original is predicated on a presumption (Maybe . . .). A direct translation («Можливо, вона з цим народилася...») seems awkward in the Ukrainian context and does not provide the 'wow' effect. The new version significantly changes the structure to focus on the admiration. This provides a far stronger pragmatic motivation for the local audience, appealing to a need to be noticed and recognised.

(5) *Eng. Schweppes. Schhh... you know who. - Ukr. Schweppes. Для тих, хто розуміє.*

The original puts emphasis on onomatopoeia (the fizz of bubbles) and mystery ("you know who"). A literal translation ("you know whom") would not have sounded right. The Ukrainian adaptation plays on the ideas of exclusivity and intellectual snobbery. “For those who understand” indicates an elite membership of “insiders” which fits perfectly with the premium branding of the beverage.

(6) *Eng. Bounty. The Taste of Paradise. – укр. Bounty – райська насолода».*

The original text contains the noun phrase «Смак раю» and a literal translation in the Ukrainian advertisement would have come across as too dry and abstract. The translators used the adjective “райська” and the emotionally charged noun “насолода”. This created a fixed idiom that, in Ukrainian culture, has become synonymous with the highest degree of pleasure, going far beyond a simple description of the taste of chocolate.

Table 4

Preserving the syntactic patterns of slogans in adaptation

Syntactic pattern	DOMAIN				
	FOOD	AUTOMOTIVE	SPORTS	BEAUTY	MEDICAL
Preserved	24,0%	36,0%	30,0%	18,0%	28,0%
Not preserved	76,0%	64,0%	70,0%	82,0%	72,0%

Results of the analysis indicate that the modified technique means that the original slogan is often abandoned because the primary purpose is not to imitate the form but to accurately reflect the cultural environment. The biggest change is in the “*Beauty*” section (82%) (*Maybe she's born with it. (Maybelline) - Всі в захваті від тебе*), where the emotional impact and euphony are much more crucial than the grammatical correctness of the original text. The relatively high rate of form preservation in the *automotive* sector (36%) (*Drive your ambition. (Mitsubishi) - Керуй своїми амбіціями*) can be explained by the fact that even with creative adaptation technical and status-related messages often rely on established logical patterns that coincide in both languages.

3. Calque

Strategy is aimed at keeping the worldwide identity of the company (global branding). It either means not translating at all (and so the slogan remains in the original language) or taking the route of a calque, a word-for-word duplication of the structure of the English phrase. The major purpose of this strategy is to highlight the internationality of the company and to attract the consumer as a “citizen of the world” for whom the English language is a sign of quality, advancement and belonging to the global community.

(7) *Eng. Just Do It (Nike) – Ukr. Просто зроби це.*

In this instance the technique of global symbol recognition is working. The translation is sometimes seen as redundant because the original English phrase has been so deeply embedded in worldwide pop culture. The lack of translation itself is a strategic signifier that places the product in a homogenous global environment where language barriers melt in the face of sporting ambition and determination.

(8) *Eng. Think Different (Apple) – Ukr. Думай інакше.*

The slogan is a case of grammatical loan translation. This brevity is exactly reproduced by the Ukrainian calque ‘Думай інакше’. The directness of the original is preserved so that the intellectual minimalism of the brand is felt, not the language beauty but the core of the company’s ideology.

9) *Eng. Connecting People (Nokia) – Ukr. З’єднуємо людей.*

The slogan has become a classic example of a calque with a participle. Despite the more difficult grammar of the Ukrainian language, the translation «З’єднуємо людей» kept the utility and simplicity of the original, and for many years it became synonymous with mobile communications.

Table 5

Preserving the syntactic patterns of slogans in calque

Syntactic pattern	DOMAIN				
	FOOD	AUTOMOTIVE	SPORTS	BEAUTY	MEDICAL
Preserved	24,0%	32,0%	22,0%	18,0%	20,0%
Not preserved	76,0%	68,0%	78,0%	82,0%	80,0%

Although calquing, by its very nature, implies duplicating the original, the results of the investigation demonstrate a significant percentage of structural modifications. This might be due to the fact that in "word-for-word" translation, the Ukrainian language necessitates modifications in case, the inclusion of ends or changes in word order for the phrase to make any sense at all. The most difficult fields for calquing are those of beauty (82% changes) (*The make-up of make-up artists (Max Factor) – Косметика для професіоналів*) and medicine (80%) (*Clearasil helps you look your best (Clearasil) – Clearasil – і твоя шкіра бездоганна*), where short English constructions become too awkward when attempted to be copied directly, forcing translators to at least minimally adjust the morphological form.

4. Lexical and grammatical transformations

This method requires a major shift in parts of speech, grammatical categories or the syntactic structure of a sentence. Ukrainian and English are from different typological groupings, therefore direct copying typically violates the criteria of euphony. Transformations allow the "foreign" syntax to be adapted to natural speech patterns, to make the phrase vibrant and easy to comprehend.

(10) *Eng. I'm Lovin' It (McDonald's) – Ukr. Оце я люблю.*

In the English original the Present Continuous form is used (Lovin') to express the process of continuous delight "here and now". Ukrainian does not have this grammatical category. The use of the demonstrative particle оце instead of a simple verb is a lexical compensation: it gives the essential emotional expression and spoken simplicity of everyday Ukrainian speech.

(11) *Eng. Gillette. The best a guy can have. – Ukr. Gillette. Найкраще для чоловіка*

The English slogan employs a subordinate clause (...a guy can receive). A literal translation («Найкраще, що чоловік може отримати») sounds too heavy for an advert format. The modification is the substitution of the whole subordinate clause by the prepositional phrase «для чоловіка». That makes the message more simpler, but still clear and focused on the high quality and target audience.

(12) *Eng. Philips. Innovation and you. – Ukr. Philips. Інновації та ви.*

Here we notice a change of pronoun. In English, *you* is universal, but in the Ukrainian translation the plural *ви* was used instead of *ти*. This is a lexical shift, taking into account cultural etiquette – a display of respect for the consumer. This modification gives the brand's communication a more distinguished and formal tone, which is appropriate for the home appliance market.

Table 6

Preserving the syntactic patterns of slogans in transformations

Syntactic pattern	DOMAIN				
	FOOD	AUTOMOTIVE	SPORTS	BEAUTY	MEDICAL
Preserved	8,0%	14,0%	10,0%	6,0%	10,0%
Not preserved	92,0%	86,0%	90,0%	94,0%	90,0%

Grammatical and lexical transformations are important for the "linguistic comfort" of the recipient. They allow us to translate not just words, but also grammatical meanings and emotional shades and thus make a foreign slogan an organic part of the Ukrainian linguistic space.

The modifications are nearly invariably a thorough rearrangement of the text. The "Beauty" and "Food" domains show the lowest level of preservation of the original form, where it is often

necessary to change parts of speech, word order or even the number of sentence elements to create an apt image *Because you're worth it. (L'Oréal) – Адже ви цього варті; Finger lickin' good. (KFC) – Так смачно, що пальчики оближеш*)

The outcomes of the investigation are summarised in Table 7.

Table 7

Quantitative analysis of translation strategies

Translation strategies	FOOD	AUTOMOTIVE	SPORTS	BEAUTY	MEDICAL	Total
Direct	24,0%	32,0%	18,0%	14,0%	20,0%	21,6%
Calque	16,0%	22,0%	14,0%	10,0%	18,0%	16,0%
Adaptation	36,0%	26,0%	42,0%	48,0%	32,0%	36,8%
Transformation	24,0%	20,0%	26,0%	28,0%	30,0%	25,6%

The data shows that the most frequently used translation approach is modification (92 instances), which is common in the categories of "Beauty", "Sports" and "Food". The distribution reveals that for the emotionally charged categories, the preservation of the communication effect is more important than literal accuracy, as the advertising picture needs deep *localisation* considering the cultural peculiarities of the Ukrainian consumer. On the contrary, the automobile industry is most open to *direct translation and calques*, where the conciseness and universality of technical concepts allow preserving the original structure without losing pragmatic meaning.

Table 8

Summary indicators of pattern preservation

Translation strategies	Structure preserved	Structure not preserved	Total
Direct	54,1%	4,8%	21,6%
Calque	31,8%	7,9%	16,0%

Table 8 (Continued)

Adaptation	8,2%	51,5%	36,8%
Transformation	5,9%	35,8%	25,6%

The results of the study on preserving of the original syntactic pattern are quite obvious: the more a translator tries to "tailor" a slogan for the Ukrainian customer, the more the original pattern changes. In the straight translation we find the least interference, for the simplicity of the words makes it possible to keep the original form as much as possible. For example, the "N + Adj + N" structure is a nice illustration. The same goes for calquing if the structure is replicated practically verbatim, as in the "N + Adj" pattern. But even here Ukrainian language has norms of its own. The endings have to be changed to make the words agree.

In the case of adaptation and transformation the prospect is somewhat different. The original form often gets in the way of expressing the emotion here, and is freely changed. This is especially obvious in food or cosmetics domins advertising where an English imperative is often replaced with the description of sensations in Ukrainian. For example, the "N+N" pattern is replacing the "V+N" pattern. Also, a brief word might grow into a full sentence with new dynamics, e.g. replacing the "Adj + N" pattern with the "V + Adv" pattern.

The alteration of formulae can be explained by the fact that the more emotion there is in an advertisement, the less the translation conforms to the language of the original.

III. CONCLUSION

Advertising discourse is a complicated sociolinguistic phenomenon involving verbal, visual and suggestive elements. Its 30-year growth is a process of transformation from a linear text to a worldwide digital environment, where advertising informs about a product, but also builds ideological practices and social identities.

The advertising slogan is one of the main components of the advertising message structure. It is a short phrase (typically 5-7 syllables) that reflects the philosophy of the company. A slogan is said to do three successive things: it gets noticed (perception), it reinforces the image in memory (retention) and it leads to action (engagement).

A morphological analysis has revealed a hierarchy of structures that dominate the structure of slogans in the two languages under study, namely: in the Ukrainian translation of English-language advertising slogans, there is a clear dominance of the expanded patterns *V* + *Adj* + N and *N* + *Prep* + *N*, indicating a shift from concise English patterns to more descriptive syntactic constructions. The *Adj* + *N* pattern is always popular in all sectors. However, its share increases in the "auto" and "sports" sectors, emphasising the focus on product qualities. The most noticeable change is in the field of gastronomy and medicine where brief formulations are replaced with dynamic verb-based patterns (*V* + *N and V* + *N* + *Adv*) making the demand for action more natural for Ukrainian customers.

The translation part of the study indicated that successful conveyance of slogans does not only involve a mechanical translation but a thorough pragmatic adaption. Depending on the language and cultural features of the Ukrainian audience, translators apply a number of alterations to preserve the communicative intention of the original, namely calquing, adaptation, transformation, and total recodification of the content.

Here, the measure of a translator's work is not how perfectly they have reproduced each word, but whether the translation inspires the same feelings as the original. English and Ukrainian are based on different logics and clinging to the original form often makes the statement seem odd. The Ukrainian advertising market is an example of the combination of world standards and local language features, where the translator has to find a compromise between the correct transmission of brand values and the euphony and cultural compatibility of the text for the customer in Ukraine.

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ТРАНСФОРМАЦІЙНИЙ ПОТЕНЦІАЛ ПЕРЕКЛАДУ АНГЛІЙСЬКИХ РЕКЛАМНИХ СЛОГАНІВ УКРАЇНСЬКОЮ МОВОЮ

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Стаття присвячена комплексному дослідженню трансформаційного потенціалу перекладу англомовних рекламних слоганів українською мовою. Актуальність дослідження зумовлена необхідністю вивчення лінгвістичних характеристик слоганів як інструментів суггестивного впливу на споживачів та систематизації ефективних стратегій їхньої соціокультурної адаптації. Об'єктом аналізу є англійські рекламні слогани глобальних брендів, а предметом – їхні морфологічні особливості та трансформаційні процеси під час перекладу. Матеріалом дослідження слугував корпус із 350 одиниць у сферах гастрономії, автопрому, спорту, краси та медицини. У роботі застосовано комплекс методів: описовий, порівняльний, прагмалінгвістичний, структурно-семантичний та перекладацький аналіз. На основі кількісних показників автори простежили зміну частотності синтаксичних моделей при відтворенні оригінальних конструкцій українською мовою. Доведено, що через відсутність категорії артикля та специфіку функціонування герундія в українській мові відбувається зміщення акцентів у бік динамічніших дієслівних або розгорнутих описових моделей (зокрема, моделей V + Adj + N та N + Prep + N). Досліджено чотири основні перекладацькі стратегії: прямий переклад, калькування, адаптація та лексико-граматичні трансформації. З'ясовано, що у прагматично та емоційно насичених доменах («Краса», «Спорт», «Гастрономія») домінує творча адаптація (36,8% від загальної кількості), яка передбачає збереження первинного комунікативного наміру та врахування соціокультурного коду реципієнта навіть за умови повної перебудови форми слогана. Натомість автомобільна сфера виявилася найбільш відкритою до прямого перекладу завдяки універсальності технічних концептів. Наукова новизна полягає у системному порівняльному аналізі структурних змін слоганів за тематичними сферами. Матеріали дослідження мають практичне значення для теорії і практики перекладу, міжкультурної комунікації та сфери сучасного маркетингу.

Ключові слова: *рекламний дискурс, рекламний слоган, перекладацька трансформація, адаптація, синтаксична модель, комунікативний намір.*

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