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Department of Theory and Practice of Translation from the English Language

TERM PAPER

In Translation Studies

LEXICAL, STYLISTIC AND FUNCTIONAL ASPECTS OF
TRANSLATION OF ENGLISH-LANGUAGE ADVERTISING TEXTS

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Представлено на кафедрі _____
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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

"ЛЕКСИКО-СТИЛІСТИЧНІ ТА ФУНКЦІОНАЛЬНІ АСПЕКТИ ПЕРЕКЛАДУ АНГЛОМОВНИХ РЕКЛАМНИХ ТЕКСТІВ"

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ЗАВДАННЯ
на курсову роботу з перекладу з англійської мови
для студентів IV курсу

студентки IV курсу, групи Па02-19_, факультету перекладознавства КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

Тема роботи: Лексико-стилістичні та функціональні аспекти перекладу англійськомовних рекламних текстів

Науковий керівник _____

Дата видачі завдання _____ вересня 2022 року

Графік виконання курсової роботи з перекладу

№ п / п	Найменування частини план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1-30 листопад 2022 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	10 грудня - 20 лютого 2023 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для переднього перегляду	15-20 березня 2023 р.	
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	15–20 квітня 2023 р.	
5.	Захист курсової роботи (за розкладом деканату)	24 травня 2023 р.	

Науковий керівник _____ (підпис)

Студент  _____ (підпис)

**РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ
З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ**

студентки IV курсу, групи Па02-19, факультету перекладознавства КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – **англійська**, освітньо-професійної програми **Англійська мова і друга іноземна мова: усний і письмовий переклад**

_____ Бабак Світлана Олександрівна

(ПІБ студента)

за темою Лексико-стилістичні та функціональні аспекти перекладу англомовних рекламних текстів

	<u>Критерії</u>	<u>Оцінка в балах</u>
1.	<u>Наявність основних компонентів структури роботи — загалом 5 балів (усі компоненти присутні – 5, один або декілька компонентів відсутні – 0)</u>	
2.	<u>Відповідність оформлення роботи, посилань і списку використаних джерел нормативним вимогам до курсової роботи — загалом 10 балів (повна відповідність – 10, незначні помилки в оформленні – 8, значні помилки в оформленні – 4, оформлення переважно невірне – 0)</u>	
3.	<u>Відповідність побудови вступу нормативним вимогам — загалом 10 балів (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)</u>	
4.	<u>Відповідність огляду наукової літератури нормативним вимогам — загалом 15 балів (повна відповідність – 15, відповідність неповна – 10, відповідність часткова – 5, не відповідає вимогам – 0)</u>	
5.	<u>Відповідність практичної частини дослідження нормативним вимогам — загалом 20 балів (повна відповідність – 20, відповідність неповна – 15, відповідність часткова – 10, не відповідає вимогам – 0)</u>	
6.	<u>Відповідність висновків результатам теоретичної та практичної складових дослідження — загалом 10 балів (повна відповідність – 10, відповідність неповна – 8, відповідність часткова – 4, не відповідає вимогам – 0)</u>	

Усього набрано балів: _____

Оцінка:

«До захисту» _____

(42-70 балів)

_____ (підпис керівника)

«На доопрацювання» _____

(0-41 балів)

_____ (підпис керівника)

” _____ ” _____ 2022 р.

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INTRODUCTION

The term paper's main idea. The term paper is focused on the peculiarities of English-language advertising texts, as well as on translation transformations, which are applied to adequately translate the advertisements, preserving their purpose, information and colour.

Nowadays, advertising has become an integral part of society, as it plays a crucial role in the development of the economy of any country, being the most effective and powerful means of influence.

Due to the fact that the effectiveness of advertising campaign extremely depends on the language design of the advertising text, advertising managers use various vivid and memorable lexical and syntactical stylistic devices, interesting structures and sometimes music or bright and catchy visual images. For this reason, translation of advertising texts is an extremely challenging process. Translators should take into account not only the purpose of the advertising campaign, lexical and stylistic peculiarities of the source text, but also include the translated text in the cultural environment of the target language speakers. Moreover, both accuracy and creativity play an essential role during the translation of advertisements.

Thus, as advertisements are becoming more and more extraordinary and filled with artistic means, it is not surprising that they are of particular interest to linguists and scientists. The concept of advertising, its structural and stylistic peculiarities, translation techniques were studied by such foreign linguists as: Ch. Sandage, A. Goddard, G. Cook, L. Dan, G. Dyer, W. Wells, J. Burnett, S. Moriarty and many others. In Ukrainian language advertising texts were under consideration of the following prominent linguists as: O. Areshenkova, K. Bayun, L. Burkovska, I. Horodetska, B. Obrytko, N. Skrytska, H. Miroshnychenko, O. Denysenko and many others.

The **topicality** of our research lies in the fact that in modern world, the usage of advertising is gaining momentum and becomes the most powerful means of influencing and attracting the attention of consumers thanks to the creativity of advertising managers. For this reason, it is very important to study the stylistic content and structure of advertising texts deeper.

The **aim** of the term paper is to study and analyze the main peculiarities of the advertising texts and the techniques of their translation.

The **objectives** of the research are the following:

1. To study the notion of advertising text, its types, functions, structure, main features and different approaches to its classification in the English and Ukrainian languages.
2. To analyze the main structural and stylistic peculiarities of English advertising texts.
3. To determine the techniques of translation of advertising texts and set the frequency of their application.

The investigation subject of the research is translation transformations which are applied during the translation of advertisements.

The object of the research is advertising texts.

Data sources are modern English-language texts and slogans of the most famous British and American companies, such as Range Rover, Jaguar, McDonald's, Snickers, Pepsi, Samsung, Nike, etc.

The methods used in research – the method of translation analysis, method of stylistic analysis, the method of sampling, the method of quantitative analysis, the method of definitions, the method of context interpretation, and the method of comparative analysis.

The theoretical significance of the research lies in the fact that it reveals the value of advertising and the processes of its creation, as well as deepens the knowledge of the techniques of translation of advertising texts.

The practical value of the obtained results lies in the possibility of their use in seminars on the seminars of theory and practice of translation, as well as for solving problems related to the translation of advertisements, since the described techniques and examples of translation can be quite useful. Moreover, research materials can also be used in creating effective advertising texts.

Research paper structure. Term paper consists of an **introduction**, two chapters with conclusions, 6 subsections, general conclusions, a bibliography, a list of reference sources, a list of data sources, an annex that includes 50 examples of English-language advertisements and a summary. The full volume of the research paper is 52 pages, the main content is presented on 31 pages.

CHAPTER 1

THEORETICAL FOUNDATIONS OF LINGUISTIC FEATURES OF ADVERTISING

1.1 The definition of advertising

Today, it is impossible to imagine a world without advertising. It has become an integral part of modern developed society and the most vivid, effective and powerful means of information dissemination.

Advertising is a form of communication, mostly a one-way communication, between seller and consumer with the aim of achieving certain goals of an economic nature, and therefore endowed with such functions as informing and persuasion. Mandatory participants in the advertising process are the addresser, the addressee, the message and the channel (media). There are five types of advertising:

- Print advertising (includes newspapers, magazines, brochures, etc.);
- Broadcast advertising (includes television and radio advertising);
- Outdoor advertising (includes banners, billboards, etc.);
- Digital advertising (includes advertisements displayed over the internet and social networks);
- Direct mail advertising (includes brochures, catalogs, newsletters and flyers which are sent to the customers through the mail).

The word "advertise" comes from the Latin *advertere*, which means "to attract people's attention" [25: 58]. This means that the main distinguishing features of the advertising slogans are briefness and memorability. For this reason, modern advertisements are filled with various lexical and syntactical stylistic devices, and sometimes contain music or remarkable visual images.

The growing role of advertising in the modern world led to increased interest in the study of this phenomenon among scientists in various fields: psychology, sociology, journalism, and, of course, linguistics.

The famous American philosopher, who was also called the "father of

education in advertising" and one of the authors of the textbook "Advertising. Theory and practice" Charles Sandage defined the concept of advertising as "a form of communication that tries to convey the quality of goods or services in the language of consumer needs and requests" [26: 64].

According to N. Skrytska [24: 208], advertising is paid, targeted and non-personalized message made through the mass media and other types of communication, campaigning in favor of any product, brand, firm, etc.

B. Obrytko claims that advertising is a printed, handwritten, oral or graphic message about a person, goods or services, published by an advertiser and paid for, with the aim of increasing sales, increasing the number of customers, obtaining votes or public support [20: 5].

Many domestic and foreign linguists distinguish the language of advertising as a special language, endowed with a certain set of features and qualities. Thus, scientist I. Horodetska is certain that advertising is aimed primarily at the popularization and promotion of goods and services by creating an image of the "ideal" product, influence the addressee, shaping his behavior and worldview [6: 172]. The researcher also emphasizes that the manipulative influence of advertising messages on human consciousness is carried out with the help of linguistic means in combination with extra-linguistic means.

Advertising text, like any other text, has a certain structure, which is created using a combination of verbal and non-verbal components and depends on the target audience, the peculiarities of the product or service, and on the media of advertising (radio, television, printed materials, etc.).

As a rule, the structure of the advertising text includes:

- visual component (illustrations, brand, logo);
- verbal component (slogan, title, main text and echo phrase).

Almost always, the first thing that catches the eye when viewing an advertising text is the headline. Therefore, the headline plays a key role. In order to fulfill the main task of the headline, which is to attract the attention of a potential consumer and arouse his interest, it is recommended to create a headline so that it was only one

sentence. Moreover, a great way to draw attention is the difference between the font of the title and the main text [1: 4].

The main text is a part of the advertising text that contains basic information, details about the product or service and its advantages [1: 5].

The main purpose of a slogan is to draw the consumer's attention to a product or service and to influence the consumer, encouraging him to take practical action. Its features include [6: 6] a short content, that is, most often the slogan consists of no more than 5 words, which helps to easily remember it, as well as the presence of an emotional color, which is created due to various means of expression. These include the use of stylistically colored words, rhythmic and phonetic repetitions, personal and possessive pronouns and other techniques that make the slogan expressive and memorable. As a rule, the slogan contains the name of the advertised trademark or product sounds in the slogan [6: 6]. The use of "magic of the name" is also very helpful [23: 121]. This means that advertising slogans that mention a celebrity are very popular with the audience and are quickly remembered. Though slogans are completely independent and are not tied to the title, they carry a very strong emotional color: L'oreal. Because you are worth it! (L'oreal) [1]. – *Лореаль. Тому що ти варта цього!*

An echo phrase is a conclusion that summarizes all previously mentioned arguments. It itself often acts as the last argument aimed at persuading consumer to purchase the product [23: 122].

So, the advertising text consists of visual and verbal components that complement each other to achieve the goals of the advertiser. All of these components play important specific roles, but it is not necessary to use all four components in the same advertising message. Recently, there is a tendency to avoid headlines, because all the necessary information for attracting the attention of consumers is in the slogan.

The main features of advertising texts are:

1. **Associativity.** Advertising should recall past experiences that correlate with the emotions or feelings created by the advertising message;

2. **Compactness** which means a maximum of information with a minimum of words;

3. **Communicability**. Such a feature helps to increase the level of awareness about the product or service, change the reputation of the product, and attract the potential consumer;

4. **Evaluation**. The text should include the advantages of the advertised products. The use of lexical means of expression is particularly noticeable here;

5. **Specificity**. Advertising texts should include persuasive arguments and proofs [7: 40].

The main task of the advertiser is to inform the addressee and cause certain changes in his behavior. Therefore, one of the main functions of the advertising text is a communicative function. In general, functions of advertising are divided into primary - those that are inherent in any type of communication, and secondary - those that are performed exactly by advertising texts, as a special and peculiar type of communication [16: 39].

Primary functions of advertising text:

1. **Communicative** - transmission of a specific meaningful message;

2. **Regulatory** - the ability of information to influence people, regulate their mood and behavior;

3. **Generalizing** - the transfer of such information about the product, which is directly related to the generalized ability of the product to satisfy some human need;

Secondary communicative functions of the advertising text are emotional, aesthetic, contact, orienting and nominative.

4. **Emotional** - appeal to people's emotions, creating an emotional image that determines the attitude to the advertised product;

5. **Aesthetic** - creating an aesthetic image of the product to attract the attention of the consumer;

6. **Contact** - addressing a person: *Do you drink bottled water? Bottled water is atrocious for the environment. You are better off buying a water filter for healthier and tastier water* (the Guardian) [4]. – *Ви п'єте бутильовану воду? Бутильована*

вода несе шкоду для навколишнього середовища. Купуйте краще фільтр для більш корисної та смачної води. Strengthening this function is a great way to increase the level of its influence;

7. **Oriented** - aimed at satisfying simple human curiosity. From the advertisement, you can find out the details of the clothes, the components of the shower gel, what the bushes on which the coffee beans grow look like, and how the company “Sandora” produces their juices, etc.;

8. **Nominative (terminological)** means that with the help of advertising, the product receives a name, a definition that distinguishes it in the mind of a person from all others, including similar products [29: 39].

Thus, with an in-depth examination of the advertising text, its structure, main types, features and functions, it can be concluded that the advertising text necessarily conveys certain information, is intended for any addressee and regulates his behavior, as well as creates an image of the product or service.

1.2 Discourse and classifications of advertising texts. Theoretical background of translation of advertisements

Advertising is the basis of market relations, as its main task consists in attracting attention of potential customers and arousing their interest in the product. Advertising translation is considered one of the most difficult types of translation, as it requires not only the conveying of meaning, but also a creative approach.

In order to accurately translate advertising texts, properly convey their meaning and successfully influence the recipient, it is necessary to determine the type of discourse to which these texts belong. In general, the discourse can be defined as a coherent text that combines the text itself with extralinguistic, pragmatic, socio-cultural and other factors [1: 47]. According to the official classification, advertising texts belong to mass media discourse.

All modern typologies of discourse distinguish mass media discourse as an

independent type of discourse. This is due to the social significance of this communicative sphere. In turn, this type of discourse is divided into two subtypes: discourse of the news items and discourse of the print press and the electronic media, to which advertising texts belong. Concerning the communicative intention of this type of discourse, it is to persuade the addressee to change their views and act in a certain way [17: 54]. This is achieved by the reference to real facts and argumentation, by the use of numerals, proper names, stylistic devices and expressive means, audio, visual and graphic components.

Thus, during the translation of advertising texts several factors should be taken into account:

- lexical units;
- the need for sociolinguistic adaptation of the text (which includes the age, nationality, gender, social origin, education, etc. of the recipients);
- extralinguistic components, as they perform their function only when they are harmoniously combined with the advertising text.

As already mentioned, the task of advertisements is to encourage people to buy a certain product. In other words, advertising texts should influence people. For this reason, literal translation is mostly impossible, and if it is possible, it will not convey the meaning that the author put into it. Instead, translators use translation transformations. However, sometimes, when the translator is dealing with phraseological units or nationally coloured vocabulary, the choice of translation transformation depends on the task facing the translator: to preserve the colour of the linguistic unit with possible damage to the semantics or to convey the meaning of the advertisement, while losing the colour. Nevertheless, the translator needs to try to convey both the content and the colour, because only in this case the impact on the recipient is preserved.

Today there is a great variety of advertising, and therefore a large number of classifications, which depend on the functions of the text, its communicative intention and the advertised product.

Advertising texts can be classified in many ways. Thus, the first classification

that should be mentioned is the classification by advertising media, which divides advertising into:

1. **Print advertising** (e.g. in newspapers and magazines)
2. **Television advertising**
3. **Radio advertising**
4. **The Internet advertising** [34: 15].

This classification focuses attention on the special characteristics of one or another mass media. Thereby, advertising on television or the Internet advertising is, first of all, a video or a bright, memorable visual image, accompanied by a minimal verbal text. Compared to them, print ads contain more text. Although catchy slogans and attractive pictures remain obligatory to attract people's attention. In radio advertising, it is important that the text uses all possible shades of the human voice and audio effects.

In turn, linguists W. Wells, J. Burnett, and Z. Moriarty distinguish advertising texts depending on which channels of receiving information and senses are involved. According to their classification, there are four types of advertising texts:

1. **Verbal-communicative type:** the main means of communication is the word, the form of communication is written.
2. **Verbal-visual type:** words are supplemented with a visual component.
3. **Audio-verbal type:** in this case, the text structure is complicated by such communicative channels as speaking and listening.
4. **Multimedia communicative type:** this is the most complicated type of advertising, as it includes verbal, audio and visual components [36: 28].

T.M. Romanova classifies advertising by the nature of the impact on the buyer (rational and emotional), by the way of expression ("hard" and "soft").

- **Rational advertising** informs about the product, using influence methods.
- **Emotional advertising** is addressed to the sensory factor of a person, his emotions. The main means of persuasion here are associations - pictures, sounds, video images.
- **"Hard" advertising** is designed for short-term goals and has a limited goal -

to increase the volume of sales. Therefore, it is based on a visual component.

- **"Soft" advertising** informs the buyer about the advantages of the product, creating a positive, friendly atmosphere around the product [23: 19].

Depending on the tasks to be solved, advertising can be: suggestive, encouraging, comparative and transforming [18: 94].

1. **Offering advertising** is quite common. Such advertising carries the main information about the product or service, that is, it answers the following questions: "What, who, when, where and why?".

2. **Encouraging advertising** is used when there is competition. With the help of this type of advertising, the advertiser encourages demand for his already known product in order to stand out among competitors. Effective methods of promotion are discounts and free goods or services are effective methods of promotion.

3. **Comparative advertising** is designed for people who are looking for a product, the purchase of which is the most advantageous, including price and quality. In such cases, consumers compare the product with a similar one. Therefore, the task of the advertising manager is to highlight as many advantages of the product as possible.

4. **Transforming advertising** is used when it is necessary to create additional associations with the product, for example: *Nourishing shampoo for weakened and damaged hair* (Gliss Kur) [1]. That means, the shampoo not only cleans the hair, but also restores it.

Depending on the goals of advertising, there are three types of advertising: informative, persuasive advertising and reminder advertising [16: 26].

- **Informational advertising** introduces a new product to the market, so it plays an important role in the initial stage of product or service promotion. The goals of such advertising are to acquaint consumers with a new product, create a company image, and generate demand for the product.
- **Persuasive advertising** aims to convince the consumer to buy the product of the particular manufacturer or brand. In some cases, persuasive advertising turns into comparative advertising, the purpose of which is to show as many

advantages as possible of a particular product by comparing its characteristics with the characteristics of similar products.

- **Reminder advertising** is used to maintain market position, i.e. demand for a product or service. That is, this type of advertising reminds of the product during the off-season, constantly informs potential consumers about the appearance of updates, convinces them of the necessity and benefit of buying the product. In general, reminder advertisements are created so that customers do not forget about the product.
- A similar type of advertising is **supporting advertising**, because it has an identical goal, namely to support the demand for the product and remove all doubts of consumers about whether they have made the right choice. This type of advertisements usually contain photos or reviews of satisfied customers who bought the advertised products.

And the last, worth mentioning, classification consists in the distribution of advertisements depending on the targeting of the audience: children, teenagers, young women, men, etc. The orientation of the advertising text to the target audience is closely related to the object of advertising. Thus, advertising aimed at young women is mainly focused on items of expensive cosmetics, perfumes and fashionable clothes. Advertisements aimed at children mostly offer toys or various types of entertainment. Men's ads offer cars, technology, etc.

The direction of advertising also affects the language and style of the advertising message. So, advertising for women is characterized by an elegant style, the presence of a large number of epithets, hyperboles, oxymoron and other stylistic devices. While advertising for children does not contain a large number of words. Instead it attracts attention with bright pictures or cheerful music [34: 18].

To sum up, the main channels of advertising are the press, television, radio and the Internet. Advertising text always convey some information aimed at a certain group of people, and influence the behaviour of the addressee, using the right type of advertising and appropriate audio, verbal and visual components.

1.3 Discourse of advertising texts. Structural and stylistic peculiarities of English advertising texts

As mentioned in the previous parts of the research work, the purpose of advertising is to obtain demand for a product or service, to emphasize the benefits for the consumer, to present all the features and advantages of the product or service, and as a result, to gain new interested consumers. For this reason, the advertising texts necessarily have a special structure and a bright stylistic colour.

It should be noted that the implementation of the strategy of persuasion in the advertising text begins with the advertising title, namely the slogan, which most often represents a short independent advertising message. Therefore, in this research paper, the structure and stylistic coloring of slogans will be considered.

A slogan is a short advertising message that can be used separately from a full-fledged advertising text, and which is created so that it immediately catches the eye. The language of slogans is simple, so they are easily memorized.

According to their structure, linguists highlighted the following features:

1. Initial or full capitalization, different styles of italics, fonts, size of words, used for attracting attention: e.g. *“Just Do It”* (Nike) [1]; *“Designed for Driving Pleasure”* (BMW) [2].
2. The second-person address "you", which brings the product closer to the consumer: e.g. *“It Could Be You”* (the National Lottery) [1]; *“Because You’re Worth It”* (L'Oréal Paris) [1].
3. Such pronouns and adverbs as "every", "everything", "everyone", "always". These words are used to convey the universality of the product, its necessity for every person: e.g. *“Everything is easier on a Mac”* (Apple Computer) [31]; *“Always Coca-Cola”* (Coca-Cola) [32].
4. Neologisms: e.g. *“Why settle for any other AC when you can get a DAIKIN?”* (DAIKIN) [1] (an example of acronym; DAIKIN Air-conditioner).
5. Negative particles, which are used for emphasizing the positive side of

the product: “e.g. *“M&Ms melt in your mouth, **not** in your hand”* (M&M’s Chocolate) [1]; *“**No** battery is stronger longer”* (Duracell) [12].

6. Imperatives, which encourages consumers to buy the product without hesitation: e.g. *“Have a break. Have a Kit Kat”* (Kit Kat) [33]; *“Do not mask imperfections, neutralize them”* (Secret Skin) [1].

7. The comparative and superlative degrees of adjectives and adverbs for emphasizing the strengths of the product: e.g. *“The happiest place in Earth”* (Disneyland) [1]; *“Gillette. The best man can get”* (Gillette) [24].

8. Numerals (the most used are "the first" and "one hundred": e.g. *Nescafe is a 100% pure coffee extract made from selected coffee beans* (Nescafe) [34].

Now, let's move on to the stylistic devices and expressive means, which play an enormous role in creating an effective impact on consumers.

V. A. Kukharenko singles out the following main groups of stylistic

techniques:

- **lexical stylistic techniques:** epithets, metaphors, simile, personification, hyperbole, pun, metonymy;
- **syntactic stylistic techniques:** nominative sentences, repetitions, emphatic constructions, inversion, parallelism, parcellation, rhetorical question, polysyndeton, asyndeton, antithesis, anaphora, epiphora;
- **phonetic and graphic stylistic techniques:** rhyme, italics, alliteration, assonance, spelling mistakes, capital letters, onomatopoeia [9: 121].

One of the most effective means used to make a slogan unforgettable and catch the eye is rhythm. This technique is most often used together with assonance, as rhyme is the repetition of the same vowel sounds to make the advertising message more musical, catching and thus persuasive: e.g. *“Grace, Space, Pace”* (Jaguar) [35]; *“Because You're Worth It”* (L'Oréal Paris) [1]; *“No battery is stronger longer”* (Duracell) [13].

Since we started with phonetic techniques, one more useful and often applied stylistic device is alliteration. This tool consists in repeating initial consonant sounds

in order to attract attention and create an effect of memorability. Examples can be the following: “*Don't dream it. Drive it*” (Jaguar) [36]; “*You'll never put a better bit of butter on your knife*” (Country Life Butter) [37].

The last frequently used phonetic technique is onomatopoeia, which means a word that phonetically imitates or resembles the sound it describes: “*Red Bull gives you wiiiings*” (Red Bull) [38]; “*M - m - m - m "Danone"* (Danone) [39].

As concerns lexical stylistic techniques, which gives the advertising text, just like any other text, brightness and expressiveness, perhaps the most popular stylistic device is epithet. Epithets provide expressiveness, emphasizing the characteristic feature and quality of a certain thing, person or phenomenon. As a rule, the translator easily manages to find an equivalent in the target language when translating epithets: “*Great ideas for small rooms*” (Ikea) [40]; “*The city is at your feet. Skoda Fabia – is the ideal city car: its unique striking design is combined with comfort, functionality and safety*” (Skoda Fabia) [2].

In the second examples, it can be noticed not only the presence of epithets, but also a metaphor: “*The city is at your feet*”. Metaphor is a figure of speech that talk about one thing by mentioning another: e. g. “*Put a tiger in your tank*” (Exxon) [41], “*Taste the rainbow*” (Skittles) [42]. In the first example, you can see that fuel is associated with a tiger, and in the second – the word “*rainbow*” is compared to candies that are actually so colourful as the rainbow. In this way, the metaphor gave certain positive properties to the company's fuel. Namely, the car will become more powerful and faster.

The next helpful lexical stylistic device is simile, that is comparison of two objects in order to establish similarities. This device helps to highlight the uniqueness of the product or service and to describe the features, qualities, functions, colors, etc. in more creative and remarkable way. For instance, Coca Cola advertising managers compared the drink to sunlight: “*Pure as sunlight*” (Coca Cola) [32]. Thus, the human subconscious has associated this drink with positive feelings and pleasure. In

turn, the L'oreal company emphasizes the good quality and durability of its products, comparing a lipstick to a tattoo: *"Like a tattoo on your lips"* (L'oreal) [43] and advertising hair dye with the slogan: *"It is almost like I just colored my hair"* (L'oreal) [43]. Making a conclusion, associations have a greater impact than a simple description.

In the slogan of CITIBANK: *"Smart money knows where to go"* [1] personification is used. This stylistic device helps to give human properties to lifeless things to make a slogan more original and prominent. Another example of using personification is the slogan of Kia: *"The car that cares"* [2].

Quite often, advertising managers use hyperbole, which means exaggeration to enhance expressiveness. Thus, the slogan of Burger King: *"It will blow your mind away"* [3] is a bright example of hyperbole. In turn, the advertising managers of the company Vauxhall combined such two stylistic figures as hyperbole and personification to create a double hyperbolization of its features: *"Imagine a car that thinks at the speed of light"* [2]. In this way, the advertised product received both exaggerated characteristics (*"at the speed of life"*) and signs inherent in living beings (*"a car that thinks"*).

The next stylistic device is metonymy - transferring the meaning of one word to the name of another object. Unlike metaphor, transference is based on real connections. This tool fixes the product of a specific company in the mind of a potential customer by associating the product with the brand name: e. g. *"The best part of waking is Folgers in your cup!"* (Folgers) [44]. In this case, consumers will associate coffee with the Folgers brand. In another advertising: *"Every Rolex is made for greatness"* (Rolex) [45], Rolex represents a wristwatch. Thus, the consumer will associate Rolex with a watch *"for greatness"*.

One of the most difficult stylistic tools for translation is pun - a technique based on a comic combination of words. Translating this stylistic device, the translator must decide whether it is more important to convey the meaning by

abandoning the play on words, or to preserve the play on words by replacing the image. Nevertheless, advertising will be more useful if the translator manages to preserve the pun, as this technique makes the slogan more spectacular and memorable. A great example of using pun is the advertising of Pilsner Urquell beer: *“For some the essence is to see, for others to see the essence”* [46]. Here it can be seen that the word "essence" has different meanings.

Syntactic stylistic techniques are also widely applied, as they help to immediately draw attention of the consumer. The first bright stylistic device is repetition of the same word or phrase. There are a lot of examples of using this device in advertising slogans: e. g. *“Fast Food for Fast Times”* (Burger King) [3]; *“Double your pleasure, double your fun”* (Wringley’s Doublemint Gum) [47], *“Better Ingredients, Better Pizza”* (Papa Johns) [48], and so on. In these examples, it can be noticed that repetition is given to words with a positive connotation. Therefore, such advertisements will encourage consumers to buy the product.

The next often used technique is the antithesis, which is based on the principle of contrast and helps to emphasize the positive feature of the product. A great example of the usage of antithesis is the 2020 Volvo advertisement: *“A beauty on the surface. A beast under the hood”* [2]. In this way, the Volvo company emphasizes the excellent quality of their cars. One more example is the advertising slogan of the Mercedes-Benz company, which points out that it is exactly that car a person should buy: *“The best or nothing”* [1].

Sometimes to attract attention and to underscore certain words, advertising managers use nominative sentences, as in the advertisement of President cheese: *“President. Specialty cheeses and gourmet butters. Appetite for life!”* [49].

Moreover, advertising managers often use such a stylistic technique as anaphora, that is, the repetition of similar words or phrases at the beginning of two or more subsequent sentences, which adds the rhythmic effect : e. g. *“Have a break. Have a Kit Kat”* (Kit Kat) [3]; *“Pro cameras. Pro display. Pro performance”* (Apple

iPhone 11 Pro) [50]. In the second example, anaphora helped to highlight the excellent quality of the new iPhone 11 Pro by repeating the word “*pro*”.

Unlike anaphora, epiphora is used not so often. Nevertheless, some examples of this technique can be found: e.g. “*Buy it. Sell it. Love it.*” (Ebay) [1]; “*Find the rainbow, taste the rainbow!*” (Skittles) [42]. Thus, epiphora is the repetition of similar words or phrases at the end of two or more subsequent sentences,

The last two syntactical stylistic devices are not used very often, but they can still be found. The first one is inversion which consists in violation of the fixed word order in a sentence: e.g. “*Impossible is nothing*” (Adidas) [51], “*Between love and madness lies obsession*” (Calvin Klein) [52]. And the second one is parcellation that is, the deliberate division of the text into several sentences, which adds rhythm to the text. Examples of this technique can be seen in the advertising slogans of Subaru company: “*Subaru. Think. Feel. Drive*” [2] and GlaxoSmithKline company: “*Do more. Feel better. Live longer*” [53].

So, the effectiveness of advertisement extremely depends on the language design of the advertising text. Therefore, advertising managers use a variety of phonetic, graphic, morphological and syntactic means that make the advertising text bright and memorable, as well as attract the consumer’s attention.

In the course of the research, we found out that the most often used stylistic devices are rhyme, epithet, metaphor, repetition and hyperbole, while the least used techniques are onomatopoeia, metonymy, pun, inversion and parcellation.

CHAPTER 2

LINGUISTIC AND CULTURAL FEATURES OF ADVERTISING: TRANSLATION OPTIONS

2.1. Lexical and semantic transformations in the translation of advertising texts

Translation of advertising texts is an extremely challenging process, because it is necessary not only to know the source and target languages, but also to be familiar with the culture, history, stereotypes and mentality of the target language speakers. Therefore, it is important to remember that a translation is considered successful only when it evokes in the recipient the same reaction as the original text in the native speaker. This means that both accuracy and creativity play an essential role in translating advertising texts.

In order to ensure an adequate translation of advertising, the translator should employ translation transformations, with the help of which he adapts the text for the target language audience.

There are three groups of translation transformations:

- lexical and semantic transformations;
- grammatical transformations;
- lexical and grammatical transformation.

In this chapter we will describe how these transformations are applied for rendering advertising texts.

Beginning with lexical and semantic transformations, it should be noted that this group includes formal lexical transformations (practical transcription, transliteration, loan translation) and lexical-semantic transformations (generalization, differentiation, substantiation and modulation).

Despite the fact that such transformations as practical transcription and transliteration are rarely used in the translation of English-language advertising texts,

some examples of its application **can still be found**.

Practical transcription is a reproduction of the SL word phonemes by the TL graphemes:

- *Do you drink bottled water? Bottled water is atrocious for the environment. You are better off buying a water **filter** for healthier and tastier water* (the Guardian) [4]. – Ви п’єте бутильовану воду? Бутильована вода несе шкоду для навколишнього середовища. Купуйте краще **фільтр** для більш корисної та смачної води.
- *With its distinctive coupé-like **silhouette**, Range Rover Evoque is a compelling successor to the vehicle that captured hearts all over the world* (Range Rover Evoque) [5]. – Завдяки своєму унікальному “купейному” **силуету**, Range Rover Evoque став гідним наступником автомобіля, який полонив серця шанувальників у всьому світі.
- *Pick the right day to **test drive** a VW and you will have the road to yourself* (Volkswagen) [6]. – Обери вірний день для **тест-драйву** автомобілю та відчуй себе володарем доріг.

In these advertisements two words are rendered with the help of practical transcription: ‘*filter*’ - ‘фільтр’ and ‘*silhouette*’ - ‘силует’. Despite the fact that the word ‘*silhouette*’ has a counterpart in the Ukrainian language ‘контур’, the translator uses practical transcription in order to leave a more familiar way of the translation. In turn, the words ‘*filter*’ and ‘*test drive*’ have no equivalent in the Ukrainian language and are used as transcribed form of the English words.

Transliteration is a reproduction of SL word graphemes by the TL graphemes:

- *Nescafe is a 100% pure coffee **extract** made from selected coffee beans* (Nescafe) [1]. – Nescafe – це 100% чистий **екстракт** кави, що виготовлений із відбірних кавових зерен.
- ***Crossover** with that feel-good factor* (Opel) [7]. – **Кросовер**, що поліпшує настрій.

The words ‘екстракт’ and ‘кросовер’ entered the Ukrainian language as transliterated form of the words ‘*extract*’ and ‘*crossover*’.

There are quite a lot of advertisements without conflict of form and content, and untranslatable culturally specific components. During their rendering, loan translation is used. **Loan translation** or word-for-word translation is a literal translation of the foreign language word:

- *Good to the last drop* (Maxwell Coffee) [1]. – Хороша до осанньої краплі.
- *The happiest place in Earth* (Disneyland) [1]. – Найщасливіше місце на Землі.
- *Great ideas for small rooms* (Ikea) [1]. – Чудові ідеї для маленьких кімнат.
- *Just do it* (Nike) [1]. – Просто зроби це.

The literal translation of these slogans conveys the meaning of the original phrases, so the translation does not require the use of grammatical transformations.

Generalization is a substitution of the SL words or phrases of a narrow meaning by the TL words or phrases of a broader meaning. It turned out that this transformation is not very often used during the translation of advertisements.

- *Renowned for its dynamic handling, XE's performance is enhanced with advanced driving technologies and features. Be prepared for a thrilling drive.* (Jaguar) [8]. – Неперевершений у своїй динамічності ХЕ отримав **ще кращу продуктивність**. Будьте готові до захоплюючої поїздки.

In this case, the translator decided that it is not necessary to literally translate the phrase ‘*advanced driving technologies and features*’, and therefore left the generalized meaning ‘краща продуктивність’ in the translation.

There are cases when the English word with broad meaning do not have direct equivalent in Ukrainian language, then a translator uses such transformation as **differentiation of meaning**, that is, the process of substitution of a word with broader meaning for a word with narrower meaning:

- *Carlsberg - probably the best **lager** in the world* (Carlsberg) [9] . – Carlsberg - мабуть, найкраще **пиво** в світі.

In this example, the word ‘lager’ is replaced by the word ‘пиво’ because ‘lager’ is the name used by the English for light beer. In Ukraine, this word is unknown to the majority, therefore advertising using it will not be effective.

- *Big. Beefy. **Bliss*** (McDonald’s) [10]. – Великий. М’ясний. **Насолода**.
- *Grace, Space, **Pace*** (Jaguar, 2019) [2]. – **Грація**, простір, **швидкість**.
- *Your **potential**. Our Passion* (Microsoft) [1]. – Ваші **можливості**. Наша пристрасть.
- *President. **Specialty** cheeses and gourmet butters. Appetite for life!* (President) [1]. – Президент. **Унікальні** види сирів та масел для гурманів. Апетит до життя!

In the next three advertising slogans, examples of the application of this transformation can be also seen: the word ‘bliss’ has such dictionary translations as ‘блаженство, щастя, радість, насолода’, the word ‘grace’ - ‘витонченість, грація,’, ‘pace’ - ‘темп, швидкість ритм’, ‘potential’ - ‘потенціал, можливість, перспективи, шанси’ and ‘specialty’ - ‘спеціальний, особливий, унікальний’. These Ukrainian equivalents seem to be synonyms, but they have different shades of meaning, therefore a translator must decide which translation will be the best in the given slogan.

Substantiation is a substitution of the SL word or phrase with broader meaning by the TL word or phrase with narrower meaning:

- *Designed for **humans**, inspired by nature* (Samsung) [11]. – Створений для **тебе**, натхненний природою. In this example, substantiation helps to personalize the advertising slogan, making it more efficient.
- *The **thing** you want when you order salad* (McDonald’s) [12]. – **Страва**, яку ти хочеш, коли замовляєш у нас салат. Here the word ‘thing’ is

replaced by the word ‘страва’ in order to facilitate understanding of the advertisement.

In the following two slogans this type of transformations is used to translate the slogans semantically correctly, in accordance with the norms and rules of the Ukrainian language.

- *No battery is stronger longer* (Duracell) [13]. – Жодна батарея не **працює довше**.
- *Have it your way* (Burger King) [3]. – **Зроби по-своєму**.

The last lexical and semantic transformation is called **modulation** and consists in the replacement of the SL word or phrase by TL word or phrase, which is different in their direct meaning, but they express the same idea:

- *Bounty. A **taste** of paradise* (Bounty) [1]. – Баунті - райська **насолода**. The dictionary translation of the word ‘*taste*’ is ‘смак, присмак’. However, a translator uses contextual synonym ‘насолода’ to make the product more tempting.

- ***Driving** will never be the same, it'll be better!* – Ваші **подорожі** вже ніколи не будуть, як раніше, — вони стануть краще! (Tesla) [14]. The dictionary translation of the word ‘*driving*’, namely ‘водіння, їзда, рух’ is not the best option for this slogan, therefore a translator applied modulation to improve the advertising.

- *Live **unbuttoned*** (Levi’s Jeans) [15]. – Живи **вільно**. In this slogan there is a metaphor, that is why it is not possible to translate it literally. A translator use modulation and thus translates the word ‘*unbuttoned*’ as ‘вільно’.

- *Turn on **tomorrow*** (Samsung) [1]. – Увімкніть **майбутнє**.
- *Think **big*** (Imax) [1]. – Думай **широко**.
- *Sarma. **Unstoppable** in the fight against germs* (Sarma) [1]. – Сарма. **Незамінний** у боротьбі із мікробами.

- *It will blow your mind away* (Burger King) [3]. – Це зведе тебе з розуму.

If one opens the dictionary, it will turn out that the word ‘*tomorrow*’ means ‘завтра’, but not ‘майбутнє’ as it is in the above-mentioned slogan, the word ‘*big*’ means ‘великий’, not ‘широкий’, the word ‘*unstoppable*’ has the meaning of ‘нестримний, непереможний’, not ‘незамінний’ and the phrase ‘*blow away*’ is translated as ‘здути’ not ‘звести’. It means that translators applied such transformation as modulation to make slogans more comprehensible and semantically correct.

Summing up, it can be said that lexical and semantic transformations are very often applied, as out of 50 advertisements studied, 26 were translated using transformations of this type. The most commonly used are differentiation of meaning (5 examples) and modulation (7 examples). The loan translation (4 examples) and substantiation (4 examples) are not far behind. Practical transcription (3 examples), transliteration (2 examples) and generalization (1 example) are used most rarely during the translation of advertising texts.

The frequency of use of lexical and semantic transformations during the translation of advertisements can be seen in *Fig. 1.1*.

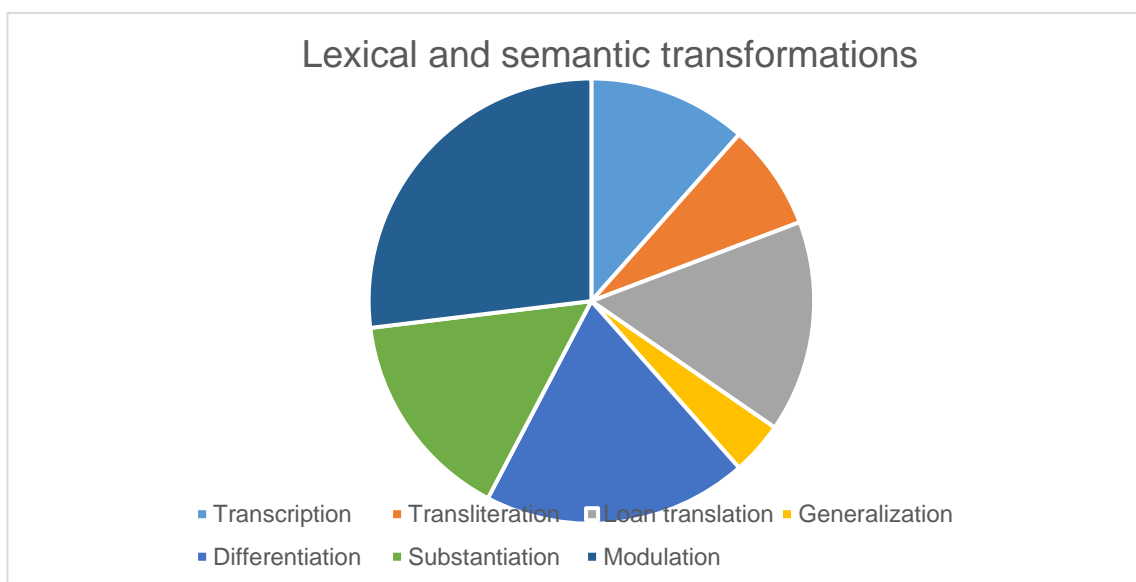


Fig. 1.1.

2.2. Grammatical transformations in the translation of advertising texts

Grammatical transformations include transposition, replacement, addition and omission.

Transposition is a change of word order in a phrase or sentence, often caused by the fact that the theme and rheme are expressed differently in the English and Ukrainian languages. During the research, it turned out that this transformation is rarely used.

- *Hair Beauty Therapy (Clear)* [1]. – Терапія краси для вашого волосся. As we can see this slogan is translated in reverse order: starting from the last word.

As for **replacement** there are two types of this transformation: morphological replacement, which means replacing one part of speech into another part of speech, and syntactical replacement, that is, replacing of one syntactical construction by another one:

- *The **moon** watch. The first and only watch worn on the moon* (Omega Speedmaster) [16]. – **Місячний** годинник. Той перший і єдиний, який хоч на Місяць бери з собою. This slogan is an example of morphological replacement, as the noun ‘*moon*’ is changed to the adjective ‘місячний’.
- *Every **Little** Helps* (Tesco) [1]. – Кожна **дрібниця** важлива. Another example of morphological replacement: the adverb ‘little’ is rendered by the noun ‘дрібниця’.
- ***Looks good!*** (Jack Daniels)[1]. – На вигляд чудовий. The replacement of the verb ‘looks’ with the phrase ‘на вигляд’ can be seen, therefore it is also morphological replacement.
- *The **new** Clearasil 3 in 1 Gel Cleanser, formulated with a moisturizing complex, effectively and gently cares for your skin, helps **replenish** skin and gently washes away dirt and bacteria* (Clearasil) [17]. – **Новинка!** Гель для вмивання Clearasil 3 в 1 із формулою зволожуючого комплексу ефективно та м’яко

дбає про вашу шкіру обличчя, сприяє її **ВІДНОВЛЕННЮ** та змиває увесь бруд та бактерії. One more advertisement demonstrates 2 example of morphological replacement: the adjective 'new' is translated by the noun 'новинка', the verb 'replenish' by the noun 'відновлення'. By the way, this advertisement contains also syntactical replacement, namely sentence fragmentation: one complex English sentence is converted into two simple sentences.

- *Luggage capacity is not affected when the roof is stowed neatly behind the boot – so you have the freedom of soft-top motoring whenever the weather's right (Mazda MX-5 RF) [18].* – Дах, захований за багажником, не впливає на його місткість. Тому в гарну погоду ваш багаж не завадить подорожі з відкритим верхом під відкритим небом. It is one more example of syntactical replacement and it is also sentence fragmentation.

- *Finger Lickin' Good (KFC) [3].* – Так смачно, що пальчики оближеш. In addition to modulation and transposition, this slogan includes syntactical replacement, as a simple sentence is replaced by a complex sentence.

Addition is the adding of lexical units in the translation, used for compensation of semantic or grammatical losses in the ST. This transformation helps to clarify the meaning of words.

- *Twist, Lick, and Dunk (Oreo) [1].* – Покрути, лизни і булькни **в МОЛОКО**. In this slogan addition specifies in which drink the biscuits should be dunked to make them tastier.

- *Grab a Snickers Almond (Snickers) [19].* – **Не чекав такого? Наш новий** «Снікерс» мигдаль. Here, advertising managers added a rhetorical question and the adjective 'новий' to encourage consumers to buy a new product.

- *Talk to your daughter before the industry does (Dove). [20].* – Поговоріть із дочкою, поки індустрія **краси** не зробила **цього**. In this advertising the word “краса” was added to specify the type of industry.

- *The responsive touch-screen of a new Vodafone Blackberry Storm. An incredible power is in your hands (Vodafone Blackberry Storm) [21].* – Чутливий

сенсорний екран нового **смартфону** Vodafone Blackberry Storm. У ваших руках неймовірна сила. Advertising managers clarified the meaning of Vodafone Blackberry Storm by adding the word ‘смартфон’.

- *A stronger formula to fight even the driest skin. Vaseline lotion is clinically proven to help heal dry skin better than Eucerin Intensive Repair Lotion by delivering 90% more moisture. Never stop caring!* (Vaseline) [22]. – Потужна формула для боротьби навіть з найсухішою шкірою. Клінічно доведено, що лосьйон Vaseline допомагає вилікувати суху шкіру краще, ніж Eucerin Intensive Repair Lotion, забезпечуючи при цьому на 90% більше вологи. Ніколи не переставайте дбати **про свою шкіру!** Addition ‘про свою шкіру’ was done to make the sentence grammatically and logically completed.

- *Beauty product of the year. Weleda Skin Food is a 100% natural, nourishing and hydrating treatment for the whole body. Made today as it was 80 years ago with organic chamomile, rosemary and calendula. It is just what your skin has been waiting for. It is naturally Weleda!* (Weleda) [23]. – Косметичний продукт року. Weleda Skin Food – це 100% натуральний, живильний та зволожуючий засіб для всього тіла. Як і 80 років тому, **бренд** використовує у **своєму складі** тільки органічні **рослини**, такі як: ромашка, розмарин та календула. Це саме те, чого ваша шкіра потребує. Все тільки натуральне від Weleda! This advertising contains many examples of addition which significantly improve the text, such as adding the following words: ‘бренд’, ‘у своєму складі’ and ‘рослини’. By the way, during the translation of this advertising other transformations such as transliteration: ‘календула’ and modulation: ‘made’ - ‘використовує’, ‘has been waiting for’ - ‘потребує’ were applied.

Omission is a removal of some lexical units that do not carry any important information:

- *Gillette. The best man can get* (Gillette) [24]. – Gillette. Накраще для чоловіків.

- *Sophisticated quality, **inside and out*** (Mazda) [2]. – Неперевершена ЯКІСТЬ.

In the first two slogans removal elements do not transfer any important information and their translation worsens the sounding in the Ukrainian language.

- *Melts in **your** mouth, not in **your** hands* (M&M) [1]. – Тане в роті, а не в руках. Here, the translators apparently decided that the concretization provided by the pronoun 'your' was redundant, and therefore they omitted it.
- *Life is a journey, **travel it well*** (United Airlines) [25]. – Життя - це подорож. Perhaps this was not the best decision, because the second part of the advertising slogan carries important information, nevertheless, the advertising managers released it.

In general, the grammatical transformations do not lag behind the lexical and semantic transformations, as out of 50 advertisements studied, 17 were translated using transformations of this type. The most commonly used are replacement and addition. For both were found 6 examples of advertisements. Omission was used in 4 slogans and transposition only in 1.

The frequency of use of grammatical transformations during the translation of advertisements can be seen in *Fig. 1.2*.

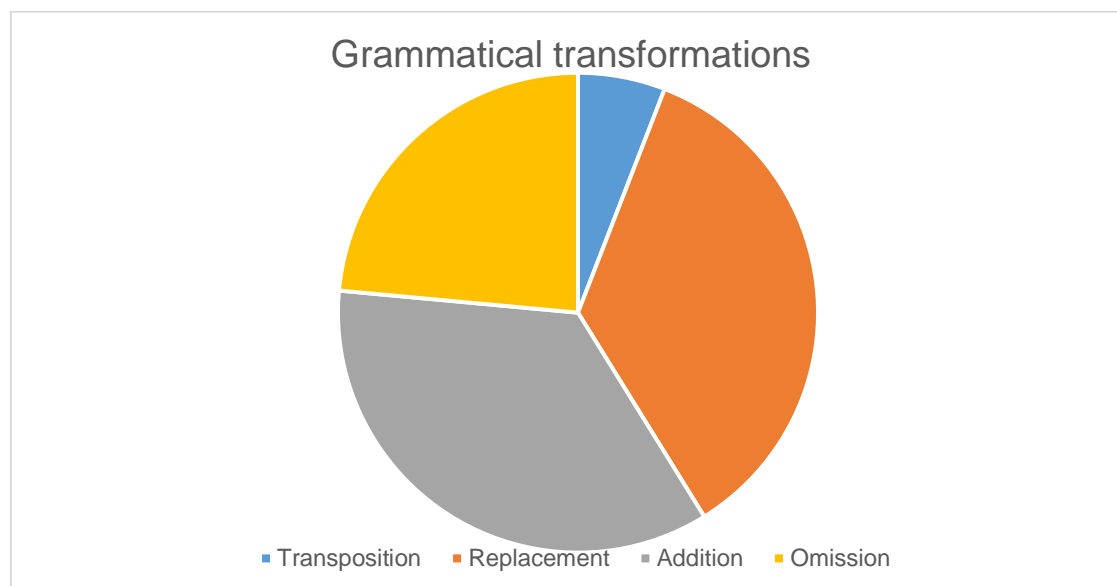


Fig. 1.2.

2.3 Lexical and grammatical transformations in the translation of advertising texts

Lexical and grammatical transformations include antonymic translation, total reorganization, compensation and descriptive translation.

Antonymic translation is a lexical transformation, which consists in substitution of the SL word by the TL word with the opposite meaning.

- *Old love never **dies*** (Swiss International Air Lines) [1]. – Стара любов буде **вічною**. During the translation into Ukrainian language, the English phrase ‘*never dies*’ was translated by the antonymic translation into a phrase ‘буде вічною’.

Total reorganization transforms the internal form of a phrase or sentence, however in such a way that the meaning of the whole phrase remains the same, but the meaning of the words separately from each other is different:

- *TASTE LIFE* (Johnnie Walker) [26]. – Живи так, щоб було що згадати. Despite the fact that the literal translation of this slogan sounds like ‘смак життя’ and is a quite appropriate advertising slogan, in English it carries a much greater sense, which would be lost in a literal translation. Therefore, the translator had to apply the total reorganization in order to express more accurately the meaning of the advertising slogan.
- *Hungry? Grab a Snickers* (Snickers) [27]. – Зголоднів? Снікерсни! The literal translation of the slogan sounds like ‘Голодний? Хапай снікерс’ and in principle calls for the purchase of the product. Nevertheless, the translator decided to strengthen the influence of the slogan by creating the neologism ‘снікерсни’.
- *Pepsi. Ask for more* (Pepsi) [28]. – Бери все від життя. In this example it was also necessary to enhance the meaning of the literal translation ‘Бери більше’, that is why the translator used total reorganization.

- *Samsung NX10. Why capture? Create!* (Samsung NX10) [29]. – Хтось бачить просто життя, а ти створюєш яскравий сюжет. It is obvious that this advertisement was subjected to a total reorganization. Firstly, we can see the use of syntactical replacement in the form of sentence integration. Secondly, the question and the imperative mood of the ST were transformed in the TT into the indicative mood containing an opposition. In addition, there is no word, that is both in the ST and the TT.

- *New Garnier Fructis Triple Nutrition Shampoo with its innovative 3 fruit oil formula nourishes every strand to the core. The Olive oil restores the damaged hair; the Avocado oil softens your dry hair and the Shea oil nourishes and smoothes the surface. Now even cheaper than before* (Garnier) [30]. – Новинка! Шампунь Garnier Fructis Triple Nutrition з інноваційною формулою із трьох фруктових масел живить кожне пасмо до самих коренів. Оливкова олія відновлює пошкоджене волосся; масло авокадо пом'якшує сухе волосся, а масло ши живить та розгладжує поверхню ваших коренів. **Тепер, ціна не кусається.** As we can see, the last sentence has exactly the same meaning in both the ST and the TT. Nevertheless, the ST sentence was transformed, as it consists of completely different words in comparison with the TT sentence.

Compensation is a replacing the original element with a similar or any other element that compensates for the loss of information and is able to make a similar impression on the reader:

- *Millions of girls want to be in her shoes. But she wants to be in our* (Reebok) [1]. – Мільйони дівчат у всьому світі хотіли б мати таке ж взуття, як і у неї, але вона хоче мати тільки взуття від Reebok. This advertising is a clear example of compensation. As the translation of the idiom ‘to be in someone’s shoes’ will not be appropriate in the Ukrainian variant of the slogan, a translator replace it with other elements which compensate for the loss of information.

Descriptive translation is an explanation of the meaning of a foreign language unit. During the research, it turned out that this transformation is not very popular,

that is why, no examples of advertisements translated by descriptive translation were found.

During the research, it turned out that lexical-grammatical transformations in the translation of advertising texts are the least common, although one of them is still used quite often. Out of 50 advertisements studied, 7 were translated using transformations of this type. The most frequently applied is total reorganization (5 advertisements) and the least frequently are antonymic translation (1 advertisement) and compensation (1 advertisement).

The frequency of use of lexical-grammatical transformations during the translation of advertisements can be seen in *Fig. 1.3*.

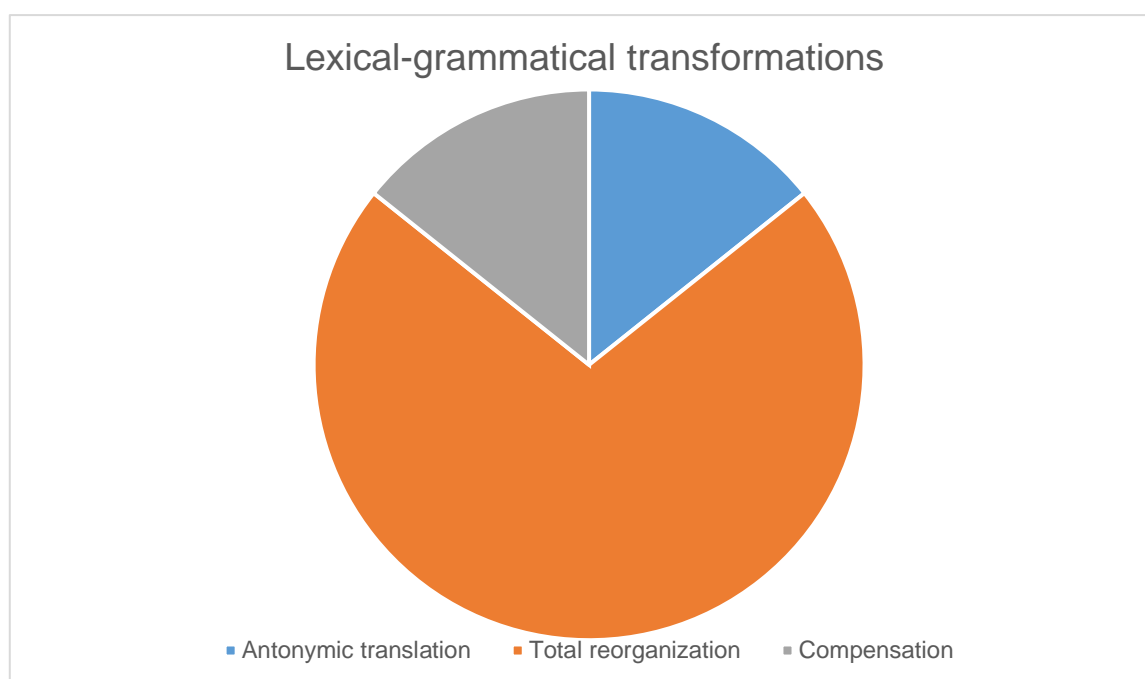


Fig. 1.3.

To sum up, advertising is the basis of trade, therefore, during the translation both accuracy and creativity are very important. For an advertising text to be effective, it is not enough to translate it literally, it must be included in the cultural environment of the target language. To achieve adequacy, translators often have to adapt both lexical units and the grammatical structure of sentences, replace negations with affirmations, specify something or add some lexical element, transfer

phraseological units with their equivalents or analogues, etc. Together, all this is called translation transformations.

In the course of our research, 50 advertisements were analyzed, that gave us an understanding of which transformations are most often applied during the translation of advertising texts. It turned out that this is differentiation of meaning, modulation, replacement, addition and total reorganization.

CONCLUSIONS

The conducted research provided an opportunity to gain in-depth knowledge about the most effective and powerful means of information dissemination - advertising.

Advertising is a form of a one-way communication between seller and consumer with the aim of achieving certain goals of an economic nature, therefore its main functions are to inform and persuade. The main purpose of advertising communication is to inform about a new product and ensure its success in the market, or to increase the sales of an already known product by attracting a new audience. For this reason, advertisement should be vivid, memorable, extraordinary and short, as well as contain various lexical and syntactical stylistic devices, and even music or remarkable visual images.

The research work is divided into two sections. In the first section, the general characteristics of the concept of advertising, its types, functions, structure, main features and classifications are given.

It is not surprising that English-language advertising texts arouse great interest among linguists and scientists, because advertising is an effective tool of influence, which is carried out thanks to bright structural and stylistic peculiarities. In this research paper, the use of lexical, syntactic and phonetic stylistic devices was considered. The obtained results indicate that the slogan is characterized by the use of rhyme, epithets, metaphors, repetition and hyperbole, while such techniques as onomatopoeia, metonymy, pun, inversion and parcellation are quite rarely used.

Due to the fact that to achieve adequate translation of advertising texts, it is necessary to take into account not only the purpose of the advertising campaign and the peculiarities of the original text, namely the presence in it of lexical, syntactic and phonetic stylistic devices, but also include the translated text in the cultural environment of the target language speakers. For this reason, the translator should

apply translation transformations – techniques that help to adapt the source text for the target language audience.

In the course of our research, the frequency of application of translation transformations was analyzed. 50 advertisements were considered and it turned out that the most often applied transformations are differentiation of meaning, modulation, replacement, addition and total reorganization. These translation techniques make it possible to most fully convey the meaning and emotional colour of advertising texts. Such translational transformations as practical transcription, transliteration, generalization, antonymic translation and compensation did not appear to be of high frequency. In turn, the use of descriptive translation was not detected. Loan translation is also used, but in the case when it is possible to reproduce the text while preserving the purpose, information and colour of the advertisement.

The perspective of further scientific research may be further study of the peculiarities of the translation of the advertising texts for the sake of even more effective advertisements, as advertising is the basis of trade.

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46. Pilsner Urquell [Электронный ресурс] – Режим доступа до ресурсу:

<https://www.pilsnerurquell.com/>

47. Wringley's Doublemint Gum [Электронный ресурс] – Режим доступа до ресурсу:

<https://webbweekly.com/articles/2018/04/11/double-your-pleasure-double-your-fun/>

48. Papa Johns [Электронный ресурс] – Режим доступа до ресурсу:

<https://vlipsy.com/vlip/papa-johns-commercial-better-ingredients-better-pizza-FalW4h0j>

49. Cheese President [Электронный ресурс] – Режим доступа до ресурсу:

<https://presidentcheese.com/>

50. Apple iPhone 11 Pro [Электронный ресурс] – Режим доступа до ресурсу:

<https://www.ngesoncomputers.com/product/apple-iphone-11-pro-max/>

51. Adiddas [Электронный ресурс] – Режим доступа до ресурсу:

<https://www.adidas-group.com/en/media/news-archive/press-releases/2004/impossible-nothing-adidas-launches-new-global-brand-advertising-/>

52. Calvin Klein [Электронный ресурс] – Режим доступа до ресурсу:

<https://440industries.com/calvin-klein-slogans-a-comprehensive-list-over-the-years%EF%BF%BC/>

53. GlaxoSmithKline [Электронный ресурс] – Режим доступа до ресурсу:

<https://www.gsk.com/media/2737/cr-report-2012.pdf>

ANNEX

№	Example	Translation	Transformation
1.	<i>Do you drink bottled water? Bottled water is atrocious for the environment. You are better off buying a water filter for healthier and tastier water (TG).</i>	Ви п'єте бутильовану воду? Бутильована вода несе шкоду для навколишнього середовища. Купуйте краще фільтр для більш корисної та смачної води.	Practical transcription
2.	<i>With its distinctive coupé-like silhouette, Range Rover Evoque is a compelling successor to the vehicle that captured hearts all over the world (RRE).</i>	Завдяки своєму унікальному “купейному” силуету , Range Rover Evoque став гідним наступником автомобіля, який полонив серця шанувальників у всьому світі.	Practical transcription
3.	<i>Pick the right day to test drive a VW and you will have the road to yourself (V).</i>	Обери вірний день для тест-драйву автомобілю та відчуй себе володарем доріг.	Practical transcription
4.	<i>Nescafe is a 100% pure coffee extract made from selected coffee beans (BCSATE).</i>	Nescafe – це 100% чистий екстракт кави, що виготовлений із відбірних кавових зерен.	Transliteration
5.	<i>Crossover with that feel-good factor (O).</i>	Кросовер , що поліпшує настрої.	Transliteration
6.	<i>Good to the last drop (BCSATE).</i>	Хороша до осанньої краплі.	Loan translation

7.	<i>The happiest place in Earth</i> (BCSATE).	Найщасливіше місце на Землі.	Loan translation
8.	<i>Great ideas for small rooms</i> (BCSATE).	Чудові ідеї для маленьких кімнат.	Loan translation
9.	<i>Just do it</i> (BCSATE).	Просто зроби це.	Loan translation
10.	<i>Renowned for its dynamic handling, XE's performance is enhanced with advanced driving technologies and features. Be prepared for a thrilling drive</i> (J).	Неперевершений у своїй динамічності XE отримав ще кращу продуктивність . Будьте готові до захоплюючої поїздки.	Generalization
11.	<i>Carlsberg - probably the best lager in the world</i> (C).	Carlsberg - мабуть, найкраще пиво в світі.	Generalization
12.	<i>Big. Beefy. Bliss</i> (MD).	Великий. М'ясний. Насолода .	Generalization
13.	<i>Grace, Space, Pace</i> (CS).	Грація , простір, швидкість .	Generalization
14.	<i>Your potential. Our Passion</i> (BCSATE).	Ваші можливості . Наша пристрасть.	Generalization
15.	<i>President. Specialty cheeses and gourmet butters. Appetite for life!</i> (BCSATE).	Президент. Унікальні види сирів та масел для гурманів. Апетит до життя!	Generalization
16.	<i>Designed for humans, inspired by nature</i> (S).	Створений для тебе , натхненний природою.	Substantiation

17.	<i>The thing you want when you order salad</i> (MD).	Страва , яку ти хочеш, коли замовляєш у нас салат.	Substantiation
18.	<i>No battery is stronger longer</i> (D).	Заклик про виживання походить від самої планети.	Substantiation
19.	<i>Have it your way</i> (FRSAT).	Зроби по-своєму.	Substantiation
20.	<i>Bounty. A taste of paradise</i> (BCSATE).	Баунті - райська насолада.	Modulation
21.	<i>Driving will never be the same, it'll be better!</i> (T).	Ваші подорожі вже ніколи не будуть, як раніше, — вони стануть краще!	Modulation
22.	<i>Live unbuttoned</i> (LJ).	Живи вільно.	Modulation
23.	<i>Turn on tomorrow</i> (BCSATE).	Увімкніть майбутнє.	Modulation
24.	<i>Think big</i> (BCSATE).	Думай широко.	Modulation
25.	<i>Sarma. Unstoppable in the fight against germs</i> (BCSATE).	Сарма. Незамінний у боротьбі із мікробами.	Modulation
26.	<i>It will blow your mind away</i> (FRSAT).	Це зведе тебе з розуму.	Modulation

27.	<i>Hair Beauty Therapy</i> (BCSATE).	Терапія краси для вашого волосся.	Transposition
28.	<i>The moon watch. The first and only watch worn on the moon</i> (OM).	Місячний годинник. Той перший і єдиний, який хоч на Місяць бери з собою.	Morphological replacement
29.	<i>Every Little Helps</i> (BCSATE).	Кожна дрібниця важлива.	Morphological replacement
30.	<i>Looks good!</i> (BCSATE).	На вигляд чудовий.	Morphological replacement
31.	<i>The new Clearasil 3 in 1 Gel Cleanser, formulated with a moisturizing complex, effectively and gently cares for your skin, helps replenish skin and gently washes away dirt and bacteria</i> (C).	Новинка! Гель для вмивання Clearasil 3 в 1 із формулою зволожуючого комплексу ефективно та м'яко дбає про вашу шкіру обличчя, сприяє її відновленню та змиває увесь бруд та бактерії.	Morphological and syntactical replacement
32.	<i>Luggage capacity is not affected when the roof is stowed neatly behind the boot – so you have the freedom of soft-top motoring whenever the weather's right</i> (M).	Дах, захований за багажником, не впливає на його місткість. Тому в гарну погоду ваш багаж не завадить подорожі з відкритим верхом під відкритим небом.	Syntactical replacement
33.	<i>Finger Lickin' Good</i> (FRSAT).	Так смачно, що пальчики оближеш.	Syntactical replacement
34.	<i>Twist, Lick, and Dunk</i> (BCSATE).	Покрути, лизни і булькни в молоко .	Addition
35.	<i>Grab a Snickers Almond</i> (S).	Не чекав такого? Наш новий «Снікерс» мигдаль.	Addition

36.	<i>Talk to your daughter before the industry does (D).</i>	Поговоріть із дочкою, поки індустрія краси не зробила цього .	Addition
37.	<i>The responsive touchscreen of a new Vodafone Blackberry Storm. An incredible power is in your hands (VBS).</i>	Чутливий сенсорний екран нового смартфону Vodafone Blackberry Storm. У ваших руках неймовірна сила. Advertising managers clarified the meaning of Vodafone Blackberry Storm by adding the word ‘смартфон’.	Addition
38.	<i>A stronger formula to fight even the driest skin. Vaseline lotion is clinically proven to help heal dry skin better than Eucerin Intensive Repair Lotion by delivering 90% more moisture. Never stop caring! (V).</i>	Потужна формула для боротьби навіть з найсухішою шкірою. Клінічно доведено, що лосьйон Vaseline допомагає вилікувати суху шкіру краще, ніж Eucerin Intensive Repair Lotion, забезпечуючи при цьому на 90% більше вологи. Ніколи не переставайте дбати про свою шкіру! Addition ‘про свою шкіру’ was done to make the sentence grammatically and logically completed.	Addition
39.	<i>Beauty product of the year. Weleda Skin Food is a 100% natural, nourishing and hydrating treatment for the whole body. Made today as it was 80 years ago with organic chamomile, rosemary and</i>	Косметичний продукт року. Weleda Skin Food – це 100% натуральний, живильний та зволожуючий засіб для всього тіла. Як і 80 років тому, бренд використовує	Addition

	<i>calendula. It is just what your skin has been waiting for. It is naturally Weleda!</i> (W).	у своєму складі тільки органічні рослини , такі як: ромашка, розмарин та календула. Це саме те, чого ваша шкіра потребує. Все тільки натуральне від Weleda!	
40.	<i>Gillette. The best man can get</i> (G).	Gillette. Накраще для чоловіків.	Omission
41.	<i>Sophisticated quality, inside and out</i> (CS).	Неперевершена якість.	Omission
42.	<i>Melts in your mouth, not in your hands</i> (BCSATE).	Тане в роті, а не в руках.	Omission
43.	<i>Life is a journey, travel it well</i> (UA).	Життя - це подорож.	Omission
44.	<i>Old love never dies</i> (BCSATE).	Стара любов буде вічною .	Antonymic translation
45.	<i>TASTE LIFE</i> (JW).	Живи так, щоб було що згадати.	Total reorganization
46.	<i>Hungry? Grab a Snickers</i> (S).	Зголоднів? Снікерсни!	Total reorganization
47.	<i>Pepsi. Ask for more</i> (P).	Бери все від життя.	Total reorganization
48.	<i>Samsung NX10. Why capture? Create!</i> (S).	Хтось бачить просто життя, а ти створюєш яскравий сюжет	Total reorganization
49.	<i>New Garnier Fructis Triple Nutrition Shampoo with its innovative 3 fruit oil formula nourishes every strand to the core. The Olive oil restores the damaged hair; the Avocado oil softens your dry hair and the Shea oil nourishes</i>	Новинка! Шампунь Garnier Fructis Triple Nutrition з інноваційною формулою із трьох фруктових масел живить кожне пасмо до самих коренів. Оливкова олія відновлює пошкоджене волосся; масло авокадо	Total reorganization

	<i>and smoothes the surface. Now even cheaper than before</i> (G).	пом'якшує сухе волосся, а масло ши живить та розгладжує поверхню ваших коренів. Тепер, ціна не кусається.	
50.	<i>Millions of girls want to be in her shoes. But she wants to be in our</i> (BCSATE).	Millions of girls want to be in her shoes. But she wants to be in our.	Compensation

РЕЗЮМЕ

Курсову роботу присвячено дослідженню особливостей рекламних текстів та способів їх перекладу. У ході першої частини роботи було з'ясовано поняття реклами, висвітлено погляди вчених стосовно цієї теми, наведено декілька основних класифікацій, а також розглянуто структурні та стилістичні особливості англомовних рекламних текстів.

У другій частині роботи проаналізовано використання перекладацьких трансформацій під час перекладу рекламних текстів. Було розглянуто 50 одиниць і встановлено частотність використання трансформацій, що можна простежити за допомогою діаграм.

Ключові слова: реклама, слоган, рекламний дискурс, перекладацькі трансформації.