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FACULTY OF GERMANIC PHILOLOGY AND TRANSLATION

Department of Theory and Practice of Translation from the English Language

TERM PAPER

IN TRANSLATION STUDIES

**The specificity of translation of advertising slogans in modern mass media
discourse**

(based on British online media)

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КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

**СПЕЦИФІКА ПЕРЕКЛАДУ РЕКЛАМНИХ СЛОГАНІВ У СУЧАСНОМУ
МЕДІЙНОМУ ДИСКУРСІ**

(НА МАТЕРІАЛІ БРИТАНСЬКИХ ІНТЕРНЕТ ВИДАНЬ)

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

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включно)**, перша – англійська, освітньо-професійної програми **Англійська мова і друга іноземна
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|-------|--|-----------------------------|------------------------|
| 1. | Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1) | 1-5 листопада 2022 р. | |
| 2. | Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2) | 7-11 лютого 2023 | |
| 3. | Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду | 28-31 березня 2023 р. | |
| 4. | Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи | 25-30 квітня 2023 р. | |
| 5. | Захист курсової роботи (за розкладом деканату) | 2-13 травня 2023 р. | |

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Студент _____ (підпис)

РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

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(ПІБ студента)

за темою _____ СПЕЦИФІКА ПЕРЕКЛАДУ РЕКЛАМНИХ СЛОГАНІВ У СУЧАСНОМУ МЕДІЙНОМУ ДИСКУРСІ (НА МАТЕРІАЛІ БРИТАНСЬКИХ ІНТЕРНЕТ ВИДАНЬ) _____

| | Критерії | Оцінка в балах | |
|----|---|-------------------|--|
| 1. | Наявність основних компонентів структури роботи – загалом 5 балів (усі компоненти присутні – 5 , один або декілька компонентів відсутні – 0) | | |
| 2. | 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) | | |
| 3. | Відповідність побудови вступу нормативним вимогам – загалом 10 балів (повна відповідність – 10 , відповідність неповна – 8 , відповідність часткова – 4 , не відповідає вимогам – 0) | | |
| 4. | Відповідність огляду наукової літератури нормативним вимогам – загалом 15 балів (повна відповідність – 15 , відповідність неповна – 10 , відповідність часткова – 5 , не відповідає вимогам – 0) | | |
| 5. | Відповідність практичної частини дослідження нормативним вимогам – загалом 20 балів (повна відповідність – 20 , відповідність неповна – 15 , відповідність часткова – 10 , не відповідає вимогам – 0) | | |
| 6. | Відповідність висновків результатам теоретичної та прикладної складових дослідження – загалом 10 балів (повна відповідність – 10 , відповідність неповна – 8 , відповідність часткова – 4 , не відповідає вимогам – 0) | | |

Усього набрано балів: _____

Оцінка:

“До захисту” _____

(42-70 балів)

_____ (підпис керівника)

“На доопрацювання” _____

(0-41 балів)

_____ (підпис керівника)

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INTRODUCTION

The term paper is devoted to the scientific study of British advertising slogans and ways of translating them into Ukrainian. The persuasive power of advertising messages relies heavily on advertising language, which is a significant topic in both Marketing and Linguistics. Because of its importance, scholars have generated a large body of research on advertising language in all its shapes and forms.

Many eminent researchers who have extensively studied the language of advertising, such as Geoffrey Leech, Guy Cook, Torben Vestergaard, Kim Schroder, Greg Myers, and numerous others, have contributed to the body of scientific investigations on this subject.

Contemporary advertising is to a large extent an important tool of power and influence. It has the capability of shaping our lives and identities. Moreover, it is used to reinforce the already existing stereotypes. This capability in particular manifests itself in the use of advertising slogans.

Nowadays we can find them everywhere – on TV, while browsing the internet, or reading a newspaper. From those factors collectively it is evident that the analysis of advertising slogans in all their aspects and forms makes a subject of special interest for a present-day researcher.

The main aim of this piece of research is to analyse the rich and vast persuasive capability of the language of British advertising slogans and how it can be successfully translated into the Ukrainian language using translation transformations, such as loan translation, generalization, differentiation, substantiation, modulation, grammatical replacement, transposition and many other ones.

The theoretical background for this study comes from previous investigations of language and marketing experts. The first part of the research paper provides a comprehensive analysis of available research on advertising slogans and advertising as a whole, setting the groundwork for the second part, which comprehensively analyses examples of the use of language in advertising slogans and how they can be accurately rendered in the Ukrainian language.

The aim of this research paper is a scientific investigation of the language of British advertising slogans, their thorough analysis, contextualization and ways of accurately translating them into Ukrainian using translation transformations. Це я маю на увазі не смисл, а саме технічне оформлення (відступи, інтервали, абзаци.....і т.д) Це має бути по всій роботі.

Objectives of this research are:

- To precisely define the term “advertising slogan” and provide a typological and functional analysis of advertising slogans.
- To conduct a thorough analysis of the current scholarly research on advertising and advertising slogans as one of the ways of informing and promotion.
- To conduct a comprehensive analysis of a wide array of British advertising slogans in terms of their language and well as cultural context, meaning and function.
- To provide possible ways of translating British advertising slogans using translation transformations while also taking into account their meaning, cultural context and function.

The subject of investigation is the study of British advertising slogans with a focus on mass media discourse and the specificity of their translation into Ukrainian.

The object of research is British advertising slogans and their translation from English into Ukrainian.

The term paper consists of the introduction, the theoretical and practical section and the conclusion. The theoretical section is dedicated not only to making a comprehensive description of advertising slogans but also to providing broader

perspectives to understanding them within the context of advertising and the discourse of mass media. In the practical part a comprehensive description of what goes into an advertising slogan is provided along with a typological and functional analysis of advertising slogans. Moreover, a general overview of advertising in terms of its history, typology, meaning, language, and discourse is provided.

Theoretical value of this piece of research consists of investigations and conclusions which can be used for further study of advertising slogans and their translation, writing articles and pieces of research or in practical courses in advertising and marketing. It can be also useful to students of translation studies or marketing studying different aspects of advertising and advertising language.

CHAPTER 1

ADVERTISING SLOGAN AS A LANGUAGE PHENOMENON AND TRANSLATION CHALLENGE

1.1 Advertising slogan as a language phenomenon

1.1.1 Advertising slogan: its origins and meaning. The etymology of the word "slogan" reveals a rich historical and cultural background. Originally, the word referred to a battle cry or war cry, originating from the Scottish Gaelic word, *sluagh-ghairm*, meaning "army shout." It is not clear whether the word is Irish or Scots, as it was associated with both regions due to the long occupation of Scottish Highlands and Borderlands by Irish settlers and invaders. The first slogans were simply a nearby place name or surname of a local leader or chieftain, bellowed across the battlefields of Scotland to rally troops. The first use of the word slogan in English appeared in the early 16th century, and it remained in use in its original sense for the next three centuries until its appearance in the works of writers like Sir Walter Scott, which brought it to a wider audience. By the mid-1800s, it was being used more generally as a motto or dictum associated with some political or social movement, before the first advertising slogans emerged in the early 20th century. The most successful slogan ever written is the "Think Mink" button invented by Jack Gasnick in 1929, which has sold 50 million copies since 1950 alone. All slogans, whether advertising or political, are direct descendants of Gaelic battle cries. [41: 766; 38: URL; 36: URL]

According to Oxford Dictionary of Media and Communication, slogan is a short and memorable phrase or sentence that is used in advertising campaigns and political communication to make a lasting impression on people's minds. With the power of repetition, slogans can serve several purposes, such as capturing a unique selling proposition, establishing a competitive brand positioning, and maintaining brand awareness.

Today, in the world of advertising, a slogan serves as a crucial element in building a brand's personality and creating a lasting impression. It serves as a brand's Rosetta stone by encapsulating its mission statement and values into a concise and memorable

phrase. It is carefully selected to align with the marketing objectives, product differentiation, and target audience.

Slogans are one of the key executional elements specifically designed to register a special impression. Other executional elements include the source of the message, medium, logo, art, copy, and colours.

Advertisers use slogans to position a brand in a specific category and convey the product's attributes and benefits. Furthermore, advertising slogans are portable pieces of persuasion that people carry around in their heads, enduring for years or even decades. The creation and selection of a slogan involve rigorous research, detailed planning, and the use of syntax and mnemonics. The use of slogans in advertising has been prevalent since the late 19th century and continues to be a vital tool in establishing a brand's identity and gaining customer loyalty. And despite some criticisms that slogans can become interchangeable or outdated, many ad writers still recommend distilling a product's selling idea into a slogan to focus thinking and hone copywriting skills. Ultimately, the power of a well-crafted slogan can capture the essence of a brand's voice and set its compass for success. [35: URL; 45: URL; 11: 94-97, 219; 27: 90-94]

1.1.2 Advertising slogans typology. In this day and age, the use of slogans has become an essential tool for brands to grab the attention of potential customers and increase brand awareness. According to research, there are four main types of advertising slogans: product reward, institutional, action, and a combination of both action and reward.

Product reward slogans are those that directly highlight the benefits of using a particular brand or product. These slogans aim to convince consumers that they will receive a tangible reward or benefit from purchasing the product. For instance, the slogan "When it rains it pours" used by Morton Salt emphasizes the product's ability to remain free-flowing even in humid weather conditions. Similarly, Kentucky Fried Chicken's slogan "Finger lickin' good" highlights the taste and quality of the food.

In contrast, institutional slogans focus on building a positive corporate image or reputation. These slogans are designed to make the brand or company more attractive to consumers by highlighting its values, history, or achievements. For example, Westinghouse's slogan "You can be sure if it's Westinghouse" reassures consumers of the brand's reliability and quality, while Volkswagen's slogan "Volkswagen does it again" emphasizes the company's innovation and excellence.

Action-based slogans, on the other hand, encourage consumers to take specific actions or behaviours, without explicitly stating the product's benefits. These slogans aim to create a sense of urgency or excitement around the product or brand. Examples of action-based slogans include United Airlines' "Fly the friendly skies" and Marlboro's "Come to Marlboro country."

Lastly, some slogans combine both action and reward in a single phrase, creating a memorable and effective marketing message. One such example is the slogan "Take Sominex tonight and sleep ... sleep ... sleep," which not only encourages the consumer to take the product but also highlights its primary benefit of promoting better sleep. [45: URL; 20: 315]

1.1.3 Advertising slogans function. Advertising slogans serve various interrelated functions within an advertising strategy.

Firstly, they repeat the central message communicated in the advertisement, which aids in prolonging the memory of the message and helps the audience to formulate an attitude towards the brand or firm.

Secondly, slogans establish brand preference, particularly when consumer involvement and interest are low, and buyers lack the motivation or ability to process brand claims.

Thirdly, they summarize and repeat the dominant selling proposition, making the message easier to comprehend and facilitating learning.

Additionally, slogans simplify messages, increase learning by placing the brand name and brand information in close proximity to each other in the advertisement, and assist in grasping a complex message.

Fourthly, slogans establish and maintain brand identity, which is particularly important for new or lesser-known brands and increase brand recognition through linguistic devices such as self-reference, alliteration, rhythm, parallel constructions, metaphors, well-known phrases, and rhyme.

Lastly, slogans reinforce learning, strengthen memory, and act as a continuity device, reminding the audience of the message conveyed in previous advertisements within the campaign. [45: URL; 12: 21-27]

1.2 Theoretical background of advertising slogans translation

Advertising has a long and fascinating history in Britain, dating back to the ancient world. Shop signs existed in Rome and other ancient civilizations, while the Athenians were the first to invent commercial advertising through public proclamations with paid-for advertisements. The use of town criers to promote goods and services emerged in Britain and France during the 13th century, while printed advertising followed the invention of the printing press in Germany around 1450.

By the start of the 17th century, advertising was so common that the British government introduced a tax of one shilling on every advertisement published in a newspaper. However, this did not restrain advertising's growth, and by the end of the 18th century, specialists in advertisement writing began to emerge. These advertising agents not only wrote and illustrated the advertisements, but also acted as sales agents for the media, selling advertising space to the merchants.

In 1477, William Caxton printed what could be described as Britain's first advertisement for a book called *The Pyes of Salisbury*. However, advertising goes back much earlier than Caxton's days; almost certainly, it emerged alongside trading. From simply displaying one's wares outside to painting murals to entice customers, the roots of advertising run deep.

Actual examples of advertising have been found preserved in volcanic ash amongst Pompeii's ruins. As advertising runs parallel with consumer society, it is not surprising that the industrial revolution in the late 18th century marked an expansion in advertising. Advertising started to become a serious business, and it wasn't long before people started to offer themselves as specialists in advertising. The earliest known record of an advertising agency dates back to 1786.

Newspapers rapidly became a dominant advertising medium during the first half of the 19th century, a position that would remain virtually unchallenged until the emergence of television in the 20th century. The first UK television advertisement was broadcast in 1955 on the newly born ITV: a one-minute advertisement for Gibbs SR Toothpaste.

The 1970s became a "golden age" for British commercials, attracting large audiences and equally large advertising budgets. In the 1980s, favourites such as The Smash Martians and the PG Tips Chimps showed the value of entertainment in capturing the audience's attention.

With the fragmentation of the commercial television industry, this "golden age" may be over, but television is no longer the be-all and end-all of today's advertising world. With the opportunities that digital communications offer, it looks like there will be plenty of changes still to come.

In terms of advertising slogans, British advertisers have a rich history of memorable catchphrases that have remained ingrained in the public consciousness for decades. Some of the most unforgettable British examples include Beecham's pills' "Worth a Guinea a Box" and Pears Soap's "Good Morning! Have you used Pears soap?" American advertisers, on the other hand, used more colloquial, personal, and informal language to address customers and also exploited the uses of humour to attract attention to a product. One of the most memorable American advertising slogans was Kodak's "You press the button we do the rest," while a slogan for Ivory soap boasted: "It floats— It's 99 44/100ths pure!" [8: 27; 3: URL; 13: 17-28; 28: 7-8; 14: 275-280; 26: 14-16]

The term “advertisement” comes from the Latin verb “advertir” meaning “turn towards.” Originally, it meant “direct one’s attention to”, and later evolved to mean “bring to someone’s notice.” According to the Encyclopedia Britannica, advertising refers to the methods and practices used to notify individuals about products, services, causes or opinions, and to encourage them to respond in some way to the object advertised. [47: URL; 39: URL]

In terms of communicative aims, adverts are not always commercial and may be informative (in particular those from public bodies). In addition, advertising often tries to be entertaining. [35: URL]

The two fundamental aspects of advertising are said to be the medium and the message. Adverts can be transmitted by all kinds of media: the radio, TV, newspapers, films, logotypes, posters and merchandise. An advertisement has a conscious intention behind its text, with the idea of benefiting the originator materially or through some other less tangible thing, such as enhancement of status or image. [42: URL; 15: 7; 4: 192]

Distinguishing features of adverts:

- Adverts try to change the behaviour of the recipient.
- The necessity to satisfy desires of the customer is a restricting factor of adverts.
- Advertising language is akin to poetry, utilising various figures of speech, creative spellings, unconventional usage and grammar and paralanguage.
- So as to reach a wider audience adverts are often inserted in the middle of a website or a TV program and so on.
- Adverts are often multimodal in their use of language.
- The ways of advertising constantly change and so do adverts.[10: URL; 16: 42-43]

According to Guy Cook, advertisements can be classified by product or service. Luxuries like spirits, perfume and chocolates demand different advertising techniques from those used for household necessities like washing powder and eggs and both of those categories have more expensive counterparts like cars, fridges and holidays. Not

all ads sell us products or services. Apart from product ads, there are non-product ads, such as those for charities and political parties.

Adverts are also distinguished by their techniques. Some are classed as hard-sell ads and some as soft-sell ads. Hard selling directly appeals to the audience. Soft selling, on the other hand, relies more on mood than on exhortation, and on the implication that life will be better with the product.

Another classification of technique is that between reason and tickle. Reason ads give motives for acquisition while tickle ads appeal to the sense of humour, emotions and mood. The reason/tickle distinction is not just the hard/soft distinction with a new name. A soft sell often implies reasons for purchase without a direct appeal.

The techniques of slow drip and sudden burst do not refer to the contents of the advert, but to the frequency of their release. Another important and self-explanatory difference is that between short copy and long copy (ads with few words and ads with many). Ads are also distinguished by their type of medium.

Another important distinction of ads is by their intended consumers. The advertising industry expends enormous effort on attempts both to categorise people effectively and then to target the categories. Fashions in categorising consumer behaviour change as fast as ads themselves and there is endless discussion about whether the best divisions are those of lifestyle, socioeconomic class, point in the life cycle, neighbourhood, personality type, or something else. [5: 14-16; 25: 67-70; 6: 20]

Vestergaard and Schröder have differentiated three categories of commercial advertising:

- Prestige or good-will advertising, wherein companies advertise their name or image.
- Industrial or trade advertising, wherein a company advertises its products to other companies.
- Consumer advertising, wherein a company promotes its products to prospective customers. [22: URL]

Advertising discourse is for the most part persuasive and not only intends to change the behaviour of the consumer but also of people in business and politics and so forth. The Routledge Dictionary of Language and Linguistics clarifies that among persuasive features of the language of advertising, there are its specific use forms that can only be understood in communicative contexts and non-standard forms, its persuasive intent and the use of politeness principle in relation to the audience. The advertising style is easily identifiable by the addressee due to its specific use of language. In addition, advertising discourse is innovative in that copywriters constantly invent new words, spellings and grammar and contributes to the popularization of specialist language and reinforcement of the already existing social stereotypes and norms. [34: 23]

The language of advertising has been extensively studied by different language experts. Geoffrey Leech (1966), for example, focused on the vast range of language choices open to advertisers in the construction of an advertisement; Nigel Rees (1982) focuses on the use of advertising slogans; Guy Cook (2001) highlights the use of rhyme, paronomasia, parallelism, metonymy, metaphor, parody; Greg Myers (1994) covers homophones, rhyme, elliptical constructions, paronomasia, parallelism, alliteration and assonance; Sean Brierley (2002) investigates, simile, parallelism, double-meaning, paradox, repetition and omission. Keiko Tanaka (1994) focuses mainly on metaphor, paronomasia and so forth; in the book 'The Language of Advertising' Torben Vestergaard and Kim Schroder (1985) studied emphatic and colourful uses of language; On the basis of those studies, the following universal linguistic features can be highlighted:

- In phonology: rhyme, rhythm, sound symbolism, alliteration, repetition;
- In orthography: capitalization, non-standard spelling;
- In vocabulary: nonce words and neologisms, slogans, brand names, catchphrases; trigger words and phrases;
- In grammar: omission, simple constructions, superlative and imperative forms;

- In semantics and style: metaphor, simile, metonymy, plays on words, double meaning;
- In pragmatics: persuasive intention, context-dependant usage.

All those features are primarily employed with the intent of making advertising catchy and appealing to emotions, easily understood and memorized. [18: URL; 7: URL]

The field of advertising translation has received little attention from both marketing and translation studies, though there has been a recent increase in interest. Research in this area has focused mainly on individual examples of slogans or specific aspects of advertising impact. Such texts were previously disregarded as minor when compared to literary works or films due to their brevity. However, recent studies have highlighted the complexity of advertising communication and the rich knowledge area it provides.

There are several factors that affect advertising translation:

- The scope and cultural restrictions of the campaign, and the translator's role in the decision-making process.
- The translator must consider the effects of the text on the target audience and their social and cultural expertise.
- The internal nature of advertising, involving a combination of words, pictures, and sounds, also adds to its semiotic complexity. Therefore, advertising translators must examine these elements carefully to ensure the cohesion of the text.
- The receiver's perspective is also crucial in advertising translation, as the text is designed for a particular purpose and target audience, and their needs and aspirations must be taken into account. [46: 303-305; 23: 48; 2: URL]

The translation of advertising slogans is a complex issue, largely due to the persuasive nature of advertising language. This kind of language is designed to influence people's behaviour, particularly in the areas of politics, business, and consumption. There are several pragmatic features of advertising language that

contribute to its persuasive power, including its use of elliptical comparatives, complex comparatives, and adjectivizations. Consumers can easily recognize advertising language due to its distinctive register.

Advertising language is both innovative, often creating new words, and a means of distributing technical language to different language groups. However, it also reinforces existing social norms and stereotypes. The effectiveness of advertising language in achieving its persuasive goals is a subject of investigation in various fields, including semiotics, visual advertising, sociology, and psychology. [34: 23]

The use of language in advertisements can be considered a form of sub-literature. Its goal is to attract more customers by using colourful and diverse language to convey an effective message about the product.

One way to achieve this is through the use of similes, which show the similarity between two different things. For example, an advertisement for a weightless pair of glasses might use the phrase “light as a feather” (легкий як пір’їна).

Metaphors are another effective device, in which the describing object is superimposed onto the described object. For instance, an ad for Nissan cars might use the phrase “life is a journey” (життя – це подорож).

Personification is also common, giving non-human objects human-like characteristics to make the product more relatable to consumers. For example, an ad for perfume might say “She has her own spirit and it graces everyone she comes near” (вона має свій власний дух і прикрашає всіх, хто близько).

Puns are a traditional feature of English advertisements and involve a word or phrase that suggests two or more meanings or different imaginations. For example, the slogan “Give your hair a touch of spring” (дай своїм волоссям відчуття весни). Another example is “From sharp minds come sharp products” (від гострих розумів народжуються гострі продукти).

Rhetorical questions are another device used in advertisements, where the author asks a question on purpose, even though they know the answer. The question is meant to engage the reader’s curiosity and draw them into the message of the advertisement.

An example is the question posed in a chocolate advertisement: “Have you ever noticed what a remarkable effect Godiva Chocolate has on people?” (ви коли-небудь помічали, який дивовижний вплив справляє на людей шоколад Godiva?)

Alliteration involves the repetition of similar sounds, usually consonants, at the beginning of words in a group. It is used in advertisements to make the message more memorable and engaging. For example, “Health, humour, and happiness—it’s a gift we’d love to give” (здоров’я, гумор і щастя – це подарунок, який ми хотіли б дати).

End rhyme is another device used in advertisements, where rhyming words occur at the ends of lines. This type of rhyme makes the message sound more vivid and memorable. An example is the slogan “Big thrills, small bills” (максимум вражень, мінімум витрат). [30: 84-85]

When it comes to translating advertising slogans, it is crucial to employ multiple translation techniques because of the intricate nature of their language. Here is a list of several useful transformations outlined by Maksimov:

Formal lexical transformations include:

- Practical transcription
- Transliteration
- Traditional phonetic and graphical reproduction
- Combination of the above three methods.
- Loan translation

Lexical and semantic transformations include:

- Generalization of meaning
- Differentiation of meaning
- Substantiation of meaning
- Modulation

Grammatical translation transformations include:

- Word for word reproduction
- Transposition
- Replacement

- Addition
- Omission

Lexical and grammatical transformations in translation include:

- Antonymic translation
- Total reorganization
- Compensation [1: 144-147]

1.3 Specifics of contemporary mass media discourse text analysis. The term discourse comes from the Latin word *discursus* ‘a running from one place to another’ (used in medieval Latin to denote an argument), from the verb *discurrere*, from *dis-* ‘away’ and *currere* ‘to run’ [48: URL; 32: URL]

Discourse is a term used in linguistics to describe a unit of speech or writing that is longer than a conventional sentence. It involves subjects who speak or write and presupposes listeners and readers who can be considered “objects” of the discourse. Essentially, discourse has an object and is directed toward that object. Any mode of utterance can be part of social practice, such as poetry or prose, differentiated by intention. However, the meaning and implications of discourse have expanded greatly over time to refer generally to any type or style of language or more loosely to whatever happens to be the object of ‘discourse analysis’, for that matter.

Thus, the term discourse can describe the modes of thought and vocabularies that define and delimit a specific field or domain. It can be used to identify different fields of study, such as philosophy, sociology, literary, film, or media studies or describe the language used by different social groups or occasions, such as weddings, interviews, or sporting events and so forth. [37: 207; 33: 88-89; 44: URL; 43: URL; 21: 12]

Advertising discourse, as defined by The Oxford Dictionary of Media and Communication, refers to the various ways in which forms of language and linguistic techniques, including visual and aural, are utilized in the advertising genre. This can include individual ads or entire advertising campaigns, as well as broader contexts within the advertising industry. This form of discourse has been a subject of interest to

discourse analysts for some time, as highlighted in *The Routledge Handbook of Corpus Approaches to Discourse Analysis*. Such analysts have primarily focused on the grammatical and other language features used to influence the audience. Specific areas of study have included the use of metaphor and figurative language, common structures and moves, alliteration, rhetorical questions, and hedges. Littlemore and Pérez-Sobrino (2017) and Forceville (2012) have explored the use of metaphor and figurative language in advertising, while Bhatia (2016, 2005) has looked at common structures and moves. Velasco-Sacristán, Fuertes-Olivera, Samaniego-Fernández, and Arribas-Baño (2001), on the other hand, have investigated the use of alliteration, rhetorical questions, and hedges. These studies have provided invaluable insights into the ways in which advertising discourse is crafted and used to persuade audiences. [35: URL; 40: 430-431; 19: 42-46]

One area where discourse analysis is particularly useful is in media texts analysis, where it is employed to investigate how language is used to create and convey meaning. Specifically, discourse analysis aims to account for the textual form in which the mass media presents ideology to its readership or audience, by examining linguistic patterns, lexical choices, grammatical constructions and story coherence. [49: 82; 24: 225-229; 9: 77-78]

To illustrate the features of mass media discourse I have chosen the article “The trouble is they taste too good: Kellogg and Leo Burnett reinvent Crunchy Nut’s infamous strapline as irresistibly catchy jingle” written by adobo magazine and performed its text analysis.

Discourse parameters of the text: the text belongs to contemporary mass media discourse. This is a grey zone text. The text is a magazine article. It contains extralinguistic elements and a great number of stylistic features. The article is given below. (AM – URL)

The trouble is they taste too good: Kellogg and Leo Burnett reinvent Crunchy Nut’s infamous strapline as irresistibly catchy jingle.

LONDON, UK — Conceptualized by creative agency Leo Burnett for Kellogg, *Obsessed* demonstrates that nothing is better than Crunchy Nut through tongue-in-cheek bedroom antics. The film, first of a series of commercials, spotlights the troublesome consequences of a Crunchy Nut obsession for an amorous couple.

For the first time in the decades, since the line was introduced, the iconic strapline has been turned into an irresistibly catchy jingle, an audio meme, bringing to life the troubling consequences of an obsession with Crunchy Nut.

The 20-second film, directed by Merman's Juliet May, opens with a scene of a couple in bed, kissing. The man gently whispers "Could life get any better?" The woman reaches for the lamp on her bedside table, which doubles as a lever, flipping the mattress and swapping the love of her life for a bowl of Crunchy Nut. Delighted, she smiles and reaches over to the irresistible cereal as the new maddeningly earworm plays, "The trouble is they taste too good."

Obsessed is the first in a series of films, all due to launch over the coming weeks on VOD, TikTok, and Instagram. Each film follows the trials and tribulations of Crunchy Nut fanatic's life and her all-encompassing desire for her favorite cereal.

In the normally wholesome world of cereal adverting, this series of tongue-in-cheek films push the famously cheeky tone of Crunchy Nut to new levels, dialing up the cereal's taste credentials for its target adult audience.

The film will support the launch of Crunchy Nut's new Salted Caramel flavor.

Sarah O'Brien, Crunchy Nut Marketing Manager said, "The trouble is... when Crunchy Nut is always on your mind, nothing and no one matters more. This is what we wanted to land with this campaign. Pushing the boundaries and showing just how irresistible Crunchy Nut is, through the lens of obsession. We leaned into the naughty side of the brand, creating a comedic series of films, engaging our adult target audience through comedy."

Mark Elwood, Executive Creative Director at Leo Burnett UK, said, "Our aim for this work was to crash Crunchy Nut's iconic line into pop culture... what better way to do this than using humor and a ridiculously catchy, meme-able jingle? Crunchy Nut

has always been known as an entertaining advertiser: this campaign aims to keep that torch burning.”

The lexical and semantic fields of this text revolve around advertising, creativity, and food, particularly cereal. The text is from a news source, a magazine, in this case, but it is meant to inform and entertain readers with humorous wordplay, metaphors, puns and many other stylistic devices. The following features can be identified:

- Terms: strapline, jingle, target audience, marketing manager, advertising, campaign, creative agency.
- Slang and jargon: tongue-in-cheek, earworm, meme, cheeky, meme-able, dial up.
- Metaphors: trouble with Crunchy Nut obsession, lens of obsession, pushing boundaries, taste credentials, trials and tribulations of Crunchy Nut fanatic's life, crash Crunchy Nut's iconic line into pop culture.
- Epithets: all-encompassing desire, notoriously cheeky tone, infamous strapline, maddeningly earworm, irresistible cereal.
- Irony: could your life get any better?
- Idioms: bring to life, trials and tribulations, push to new levels, push the boundaries.
- Proper names: TikTok, Instagram, Crunchy Nut, Kellogg's.
- Alliteration: the trouble is they taste too good, nothing and no one matters more.
- Hyperbole: the first time in the decades.
- Allusion: keep that torch burning.

The text describes a series of commercials for Kellogg's Crunchy Nut cereal created by Leo Burnett, a creative agency. The commercials use humour and a catchy jingle to portray the troublesome consequences of an obsession with Crunchy Nut. The films are aimed at an adult target audience and will be launched on various social media platforms. The commercials are meant to be entertaining and to highlight the taste credentials of the cereal. The text also introduces a new Salted Caramel flavour for Crunchy Nut.

CHAPTER 2

THE LANGUAGE OF ADVERTISING SLOGANS AND WAYS OF TRANSLATING IT

Advertising slogans are a crucial part of the marketing industry, helping companies to create an image and promote their products in a crowded marketplace. These short, memorable phrases are designed to grab the attention of potential customers and emphasize the value of the product. While many slogans do not necessarily highlight specific features of a product, they can still be effective in building brand recognition and loyalty. The use of slogans is one of the main promotional techniques used by advertisers.

The language used in advertising is key to its success. Copywriters put a great deal of effort into crafting slogans and other advertising messages that are catchy and appealing. Some slogans become so iconic that they enter our everyday language as

idioms. However, advertising is not just about language – visual elements and music are also important components of many ads.

The words chosen for advertising are carefully selected to be persuasive and descriptive. Adjectives like unique, superb, and exceptional are frequently used to make products seem more desirable. New words may be invented to create a sense of novelty, while technical vocabulary and abbreviations can give the impression of cutting-edge innovation. Figurative language like similes and metaphors can add vividness to an ad's presentation, while euphemisms may be employed to soften the blow of negative or sensitive topics. [50: URL; 29: 1-5, 35; 17: 20]

Advertising slogans are varied and creative in terms of their language and special care is needed to translate them accurately.

2.1 Lexical transformations in the translation of media discourse advertising slogans

Advertisers in particular enjoy playing with polysemic words i.e. words that have two or more closely related meanings. Lexical ambiguity that results from the use of such lexical items to produce two or more meanings (as metaphorical and literal) is tactically used in advertising. Humorous wordplay as paronomasia is a highly typical feature of marketing messages.

(1) *Our Mobility Beds give you Comfort you Control* (AB – URL)

Наші регульовані ліжка дають вам комфорт який ви контролюєте [НП]

The first part of the slogan, "Our Mobility Beds give you Comfort," emphasizes the comfort aspect of the product. This suggests that the beds are designed to provide exceptional comfort to users. Comfort is an essential factor for people looking for beds, especially those with mobility issues, as it helps them to rest better and feel more relaxed. The second part of the slogan, "you Control," highlights the control aspect of the product. This implies that the beds offer the user the ability to adjust the position

and angle of the bed, providing them with the freedom to choose the most comfortable position for them. This is a play on two common meanings of the word control, meaning in one case "have authority over your comfort" and in the other "adjust." For the term "mobility bed" generalisation of meaning is used to adapt the product to the TL market but otherwise it is word for word reproduction. Control here is rendered by means of practical transcription and comfort by means of transliteration.

Advertisers constantly rely on the use of descriptive vocabulary to catch the reader's attention and make the product seem special. Verbs are frequently modified by adverbs such as quickly and smoothly. Advertisers often use different adjectives which permit the creation of multiple levels of description to better promote their products.

(2) *Exceedingly good cakes* (OA – URL)

Надзвичайно смачні торти [НП]

The phrase "Exceedingly good" refers to the superior taste and quality of the cakes, suggesting that they are not just good, but exceptionally good. This catchphrase has been used by Mr. Kipling Cakes since the 1967 and has become synonymous with the brand. It has helped to establish the company as a leading producer of cakes and pastries, renowned for their quality and taste. In order to effectively translate this slogan into Ukrainian differentiation of meaning needs to be used. Thus, "good" becomes "смачні" to better suit the TL context. Such translation conveys the simplicity and clarity of the original well in the Ukrainian language.

(3) *Full of Eastern promise* (CA – URL)

Таємниця Сходу в кожному шматочку [НП]

This is a classic slogan of Fry's Turkish Delight that is still being used. The slogan suggests that Fry's Turkish Delight is a product that is exotic and full of promise, evoking the mystery and allure of the East. It has a sense of exoticism and adventure

associated with the East. It implies that consuming the product will "transport" the consumer there, promising a unique and enjoyable experience. In this case cause-effect modulation is used to convey the sense of mystery rather than its promise in the Ukrainian language.

(4) *Smoothly Satisfying* (BM – URL)

Ніжна насолода [НП]

This slogan describes the qualities of SKIPPY Peanut Butter. The word "smoothly" suggests that the texture of the peanut butter is creamy and easy to spread. This is an important selling point for peanut butter, as consumers want a spread that will easily glide onto bread or crackers without tearing or clumping. The word "satisfying" implies that the peanut butter is not only delicious but also filling and satisfying, which is an important consideration for consumers who are looking for a quick and easy snack or meal. In this case morphological replacement along with differentiation have been used to translate the alliteration and reproduce a similar meaning to that of the original in the TL.

Multiple studies suggest that 10 most popular adjectives used in American TV advertisements are: beautiful, fresh, free, new, extra, clean, better, light, good and great. In Britain those are the subsequent 10: fresh, free, full, good-better-best, new, wonderful, delicious, special, clean and sure.

(5) *Brilliantly dirty to brilliantly clean* (NF – URL)

І найбрудніший одяг сяятиме від чистоти [НП]

In the translation of this slogan, a morphological replacement is used to render the adjective "clean" as "чистота" and morphological replacement combined with differentiation of meaning to translate brilliantly as "сяятиме." Such translation

successfully captures the idea that even the dirtiest clothes will be transformed into a state of extreme cleanliness, as suggested by the advertising slogan of the original.

(6) *The trouble is they taste too good* (AM – URL)

Проблема в тому, що вони надто смачні [НП]

This slogan suggests that the cereal is so delicious that once you start eating it, you will have trouble stopping. The slogan is designed to capture the attention of cereal lovers who crave a delicious and satisfying breakfast experience. By acknowledging the temptation of the product, the slogan implies that the cereal is not just another bland and boring breakfast option but is rather a tasty treat that is hard to resist. The use of the word "trouble" in the slogan also adds a sense of playfulness and humour to the message, suggesting that the pleasure of eating Kellogg's Crunchy Nut cereal is almost a problem to be solved. The slogan is intended to create a positive and enjoyable association with the product, making it more memorable and appealing to potential customers. This slogan translates well into Ukrainian with some additions combined with a differentiation of meaning to adapt it to its structural conventions.

Along with technical terminology, vague words are also used in beauty advertising discourse often without describing what is meant by them.

(7) *Fast drying. No extreme heat. Intelligent Heat Control for shine* (DY – URL)

Швидке сушіння. Без екстремальних температур. Розумний контроль температури для блиску [НП]

This is one of the slogans of the new Dyson Supersonic hair dryer. It aims to emphasize the product's key features and benefits in a concise and catchy manner. The first part of the slogan, "Fast drying," highlights the product's ability to quickly and efficiently dry hair. This is a key benefit for people who are always on the go and need to get ready quickly in the morning or before an event. The second part of the slogan,

"No extreme heat," is an important selling point because excessive heat can damage hair and leave it looking dry and frizzy. By using advanced technology, the Dyson Supersonic hair dryer is able to dry hair without exposing it to extreme heat, making it a healthier and safer option for hair styling. The final part of the slogan, "Intelligent Heat Control for shine," emphasizes the product's ability to intelligently monitor and control the temperature of the air being used to dry hair. This helps to prevent overheating and damage, while also promoting shine and smoothness for a polished and professional look. To translate the word "heat" as “температура” generalization of meaning is used as is required by the TL conventions. In the first example of "heat" grammatical replacement has been used to reflect the grammatical conventions of the Ukrainian language. For translating the word "intelligent" calque has been used.

In sentence structure in advertising a characteristic simplicity can often be perceived. So, complicated structures are not often found in advertising texts but rather those that are brief, snappy and easily understood.

(8) *The mint with the hole* (OA – URL)

М'ятна цукерка з отвором [НП]

This advertising slogan is catchy and memorable and is used to promote Polo, a type of mint sweet that is known for its unique design. The slogan is simple, yet effective in capturing the essence of what makes Polo unique. The slogan refers to the distinctive design of the sweet, which features a small hole in the centre. This design allows for a burst of refreshing mint flavour that is released as the sweet dissolves in your mouth. It also sets Polo apart from other mint sweets on the market, which are often shaped like tablets or squares and lack the distinctive hole. In this case addition and generalization were used to accurately translate “mint” into Ukrainian.

(9) *Kills all known germs* (OA – URL)

Знищує всі відомі мікроби [НП]

The advertising slogan “Kills all known germs” for Domestos bleach is a concise and powerful statement that communicates the effectiveness of the product in eliminating germs and bacteria. The slogan suggests that by using Domestos bleach, you can be sure that your home is free from harmful pathogens, giving you peace of mind and a cleaner, safer environment for you and your family. The slogan is successful because it taps into a common concern among consumers, which is the fear of germs and their potential impact on health. By promising to kill all known germs, Domestos bleach offers a solution to this fear and reinforces its reputation as a reliable and trustworthy brand. Here differentiation of meaning is needed to produce a correct tone in the target language.

Adverts often just focus on the main quality of an advertised product using as few words as possible, without any interfering constructions.

(10) *Fresh as Hells* (TP – URL)

Свіжий як Hells [НП]

The advertising slogan “Fresh as Hells” by Camden Town Brewery for their Hells Lager is a concise and impactful statement that emphasizes the main quality of their product. The slogan is a play on words, with “Hells” referring to the beer’s name and also evoking the idea of a fiery inferno, while “fresh” conjures up images of crispness and cleanliness. By combining these two words, the slogan implies that Hells Lager is not only refreshing but also intensely flavourful, with a bold and robust taste that is sure to satisfy any beer enthusiast. The brevity of the slogan is also a clever way to showcase the simplicity and clarity of the beer’s taste, without the need for elaborate descriptions or explanations. For translating the beer name incrustation is used as it is the most appropriate of the transformations to be used here. But otherwise, it is a fairly simple slogan so there is no need for further transformations.

Other constructions as for example ‘our product is’ underline that the product

advertised is special.

(11) *Guinness is good for you* (OA – URL)

Guinness корисний для вас [НП]

The advertising catchphrase “Guinness is good for you” is a classic example of a marketing campaign that utilizes a powerful, yet somewhat controversial statement to promote a product. At its core, the catchphrase suggests that consuming Guinness is not only enjoyable but also beneficial. The phrase “Guinness is good for you” is not meant to be taken literally, as it is not a medical claim. Instead, it communicates the idea that consuming Guinness is pleasurable. This slogan is clever in that it is an ambiguous statement that taps into the consumer’s desire for something that is both pleasurable and healthy. This is one of the most famous British slogans. Again, incrustation is used here to translate the name of the company.

The underlying message of a conventional advertisement is to purchase the item or service, but advertisers do not, however, give such direct commands and do not use verbs as ‘buy’ very often. Many advertisers use imperative structures and encourage us to ‘use’, ‘try’ or ‘choose’ their product instead.

(12) *Have a break, have a Kit Kat* (OA – URL)

Зроби паузу, з’їж Kit Kat [НП]

The slogan is simple, yet effective in communicating the brand’s message. The first part of the slogan, “Have a break,” encourages the consumer to take a pause from their busy and stressful lives, implying that taking a break is essential to maintaining a healthy work-life balance. This resonates with the consumers, who may feel overwhelmed and need a quick break to recharge. The second part of the slogan, “have a Kit Kat,” presents Kit Kat as a perfect snack to enjoy during the break. The chocolate bar is easily accessible and can be consumed quickly, making it an ideal snack for those

who have limited time for a break. To accurately translate the light verb “have” here differentiation of meaning needs to be used.

Another approach to sentence formation referring to three essential attributes of the product is described as using a three-part list.

(13) *Power, Beauty, and Soul* (EM – URL)

Швидкість, Краса і Душа [НП]

The advertising slogan of Aston Martin highlights the essential attributes of the product using a three-part list. Firstly, “Power” refers to the incredible performance and power that the Aston Martin vehicle can deliver. It represents the impressive engineering and technology that goes into designing and manufacturing an Aston Martin car, making it one of the most powerful and exhilarating vehicles on the road. Secondly, “Beauty” represents the iconic and timeless design of an Aston Martin car. The sleek and elegant lines, the attention to detail, and the use of only the finest materials create a stunning masterpiece that truly stands out. The beauty of an Aston Martin vehicle is not only in its exterior design but also in the exquisite craftsmanship of the interior, making it a true work of art. Lastly, “Soul” refers to the emotional connection that Aston Martin owners have with their vehicles. It represents the unique and unforgettable driving experience that an Aston Martin car provides. The combination of power and beauty creates a thrilling and emotional journey that connects the driver with the vehicle on a deeper level. To translate the initial word modulation was used to simplify and adjust the message to TL culture. For “beauty” and “soul” calque was used.

(14) *A Mars a day helps you work, rest and play* (OA – URL)

Марс – твій секрет до успіху, відпочинку та розваг! [НП]

The slogan suggests that consuming a Mars bar every day can enhance and improve various aspects of an individual’s life, including work productivity, relaxation

during rest periods, and enjoyment during leisure activities. The phrase “work, rest, and play” is a common expression that highlights the three main areas of life that most people engage in: work or career, rest or relaxation, and play or leisure activities. By associating the consumption of a Mars bar with these three areas, the slogan suggests that the chocolate bar can help individuals perform better in all aspects of their lives. The slogan also plays on the well-known phrase “an apple a day keeps the doctor away”, which promotes the idea that consuming an apple every day can help maintain good health. In a similar way, “A Mars a day” promotes the idea that consuming a Mars bar can help individuals perform better and enjoy life more fully. To translate the word “work” as “успіх” modulation was used and for all the three words the transformation of grammatical replacement was applied as well as addition and omission to adapt the meaning and structure to the TL.

2.2 Grammatical transformations in the translation of media discourse advertising slogans

A sense of newness can be created through a change of spelling.

(15) *Drinka Pinta Milka Day* (OA – URL)

Пий склянку молока кожен день [НП]

The original slogan, "Drinka Pinta Milka Day," is a unique phrase that does not have a direct translation in Ukrainian. The wording is unique to the original. It follows the pattern of the British slang word "cuppa" resulting from assimilated pronunciation of cup of and cannot be reproduced in Ukrainian. To convey the general idea of the slogan in this case addition and word for word translation was used.

Lexical ambiguity, apart from the use of polysemic words, can also be achieved through the use of homonyms, which can be of three types: words that look (homographs as bow – a weapon and bow – a type of knot made in a string with two circular parts and two loose ends) or sound (homophones as nun and none) the same but

are unrelated in meaning and words different in meaning but identical in both spelling and sound (bank as a financial institution and bank as a raised area of land that slopes at the sides). Homonyms are another source of puns.

(16) *For the rest of your life (PH – URL)*

Наша постіль - твій незабутній сон всі ночі поспіль [НП]

The use of the word "rest" in this context is a paronomasia, which is a humorous wordplay that is commonly used in advertising. Here, "rest" can refer to relaxation or sleep, which would mean the best sleep of your life. But it can also mean the remaining time or "remainder" of one's life, which additionally emphasizes the confidence of the manufacturer in their product and sufficient quality of their adjustable beds to guarantee you amazing sleep for all your life. One way to render this in Ukrainian is by using rhyme to loosely compensate for the loss of emotional force and meaning of the original and supply and remove the necessary and redundant contextual elements by means of addition and omission.

(17) *It 'Asda Be Asda (FA – URL)*

Асда залишається Асда [НП]

It is a curious example of paronomasia used in advertising. Here the play is on words 'Asda' and 'has to' ('Asda), which has a common pronunciation closely similar to that of the name of the store. The slogan is simple and concise, and the meaning is clear. However, irrelevant parts in the SL language have to be omitted so as to suit the TL culture. Omission in this case helps to preserve the original message of the slogan while also adapting it to the target language.

Some adjectives might be used for overstatement purposes and function as a hyperbole i.e. a term for overstatement or exaggeration, which is as a rule deliberate and not intended to be taken too literally. Advertisers enjoy using this figure, but it needs to

be used delicately so as not to overpower the text. Advertisers also tend to use strings of synonyms, especially those that are hyperbolic in character in advertising copies.

(18) *All human life is here* (OC: 5)

Все про людство на наших шпальтах [НП]

The slogan is meant to suggest that the newspaper is a comprehensive source of information and entertainment, covering everything from celebrity gossip to hard news, sports, crime, and human-interest stories. It implies that whatever your interests, you can find something of value in the pages of the newspaper. My translation combines the use of generalization of meaning, addition, omission, and morphological replacement to convey a similar meaning in the TL.

(19) *Makes a good clothes day* (NF – URL)

Святкуй день приємного одягу кожен день [НП]

The advertising slogan "Makes a good clothes day" is all about the idea that by using Comfort detergent, your clothes will not only be clean but also feel soft and comfortable to wear, making you feel good all day long. The slogan suggests that every day can be a "good clothes day" if you use this detergent to wash your clothes. In my translation several transformations were used to convey the message of the original. First of all, it is modulation to translate "make" as "святкуй." Substantiation to translate good as "приємний." And addition to clarify the message.

One of the most notable adjectives is probably the adjective new. It is said to be one of the oldest and most banal devices and it is used by advertisers for reintroducing the product, although there may be little difference in the product itself.

(20) *New sensation* (SA – URL)

Нові відчуття [НП]

The campaign aims to captivate the audience's attention with its tagline. The brand is promoting a new product or experience that promises to deliver a fresh and exciting feeling to its consumers. This phrase is concise and impactful, creating a sense of intrigue and curiosity. It implies that there is something different and innovative about Stillwater's product, something that sets it apart from its competitors. To correctly translate the slogan into Ukrainian morphological replacement is needed to adapt the slogan to the conventions of the target language.

The persuasive capability of descriptive language is apparent. Figurative or vivid language on the other hand allows the advertiser to suggest senses that are outside the realm of the product advertised. A device called simile, which is used to compare two concepts descriptively or imaginatively, is a good example of it. It is used to establish connection between two concepts which might at first blush appear unrelated. Figurative language like this makes the presentation more colourful and defies the plain literal use.

(21) *Fresh as a daisy* (SB – URL)

Свіже як квітка на лузі [НП]

This advertising slogan is used to promote Sainsbury's butter product. The phrase "fresh as a daisy" is a common English idiom that means something is very fresh and new, like a flower that has just bloomed. In the context of the Sainsbury's butter advertisement, the phrase is used to convey the idea that the butter is made from fresh ingredients and is of high quality. Unfortunately, there is no idiom like this in terms of structure in Ukrainian. So it makes no sense translating it literally and generalisation combined with addition here is employed to better suit the TL culture and express the message of the original.

Another type of non-literal style can be seen in the usage of metaphor. Just like simile, it is used to make comparisons between two concepts but whereby the comparison is not openly indicated as with the use of like or as. It is in fact used to say

that one thing is another to accentuate some similarity. The use of metaphor is a common feature of the advertising discourse.

(22) *Born British Raised Globally* (LC – URL)

Народжений в Британії, зрощений світом [НП]

The phrase "Born British" refers to Lotus' roots as a British car manufacturer, which has been producing high-performance sports cars for over six decades. This phrase positions Lotus as a brand with a rich heritage and a legacy of excellence in British engineering. However, the slogan also implies that Lotus has gone beyond its British roots and has become a global brand. The phrase "Raised Globally" suggests that Lotus has expanded its reach beyond its home market and has established a presence in other countries around the world. This highlights Lotus' global ambitions and suggests that the brand is committed to reaching customers in different parts of the world. By using the metaphor "Raised", the slogan implies that Lotus has been shaped and influenced by the various cultures and environments it has encountered in different parts of the world. This suggests that Lotus is a brand that is open-minded and responsive to change, which could be appealing to customers who are looking for a brand that is forward-thinking and innovative. My translation uses grammatical replacement to translate the word "British" and grammatical replacement combined with generalization to translate "globally." The word "зрощений" is a nearly one-to-one equivalent of the word "raised" conveying all the subsidiary connotations that go with it. That is because "raised" is applied to Lotus, which can also be seen as a play on words.

A further example of vague forms can be seen in the use of euphemisms. Euphemism is a mild, indirect or vague expression that is used as a substitute for a negative, taboo, direct or offensive one. Advertisers employ it to promote, for example, intimate hygiene products and the like, which can create a feeling of uneasiness or embarrassment when directly mentioned.

(23) *Lifebuoy Toilet Soap protects you longer - really stops B.O. (body odour).*

(HW – URL)

Туалетне мило Lifebuoy забезпечує довгий захист від неприємного запаху мила [НП]

The advertising slogan of Lifebuoy is focused on promoting the effectiveness of their toilet soap in protecting against body odour. The slogan conveys the message that the soap provides long-lasting protection against body odour, making it an ideal choice for people who are concerned about their personal hygiene and want to stay fresh and clean throughout the day. The use of the euphemism "B.O." is clever, as it makes the slogan more relatable and less direct, while still clearly conveying the message. The phrase "protects you longer" highlights the long-lasting effectiveness of the soap and creates a sense of trust and reliability in the product. Unfortunately, the euphemism of the original is illogical and unnatural in the target language and so irrelevant parts have to be omitted in this case. In the first part transposition is used as is demanded by the syntactic conventions of Ukrainian. Grammatical replacement and addition to adapt to slogan to TL market have also been used.

Slogans that promote the image of the firm as a rule are brief and snappy as well. Such simplicity allows to create a sense of familiarity with the brand and the product. The typical structure is said to be 'we do this...'.

(24) *We make it better (CL – URL)*

Ми робимо краще [НП]

The advertising slogan of Costa is a concise and straightforward statement that aims to promote the image of the company. It is a common structure in advertising, where a company presents itself as the solution to a customer's problem. In this case, Costa is claiming that they can make the customer's experience better in some way. The slogan implies that Costa is an expert in their field, and they are constantly working to

improve their product or service. They are confident in their ability to make things better, which instils trust in potential customers. In the target language “it” has to be omitted as a redundant element.

Rhetorical question is yet another device abused by advertisers. It is an assertive statement that has the form of a question but does not expect an answer. The answer may be obvious or immediately provided. Such a structure is usually used to create a dramatic effect.

(25) *Have You Had Your Weetabix?* (WB – URL)

А ти вже з'їв свій Weetabix? [HII]

The slogan is a playful and engaging way to encourage people to start their day with Weetabix. The slogan is based on the idea that Weetabix is a nutritious and satisfying breakfast option that can help people to feel energized and ready to take on the day. By asking the question “Have You Had Your Weetabix?”, the slogan suggests that Weetabix is an essential part of a healthy breakfast routine that should not be missed. To translate “have” effectively into Ukrainian differentiation of meaning needs to be used. Moreover, addition helps to make the question more natural in the TL.

(26) *What are you breathing?* (AD – URL)

Чим ти дихаєш? [HII]

This advertising slogan is used by Halls, a brand that sells mentholated cough sweets, to highlight the cool and refreshing flavour of their product. The slogan aims to create an image in the consumer’s mind of crisp and refreshing arctic air, which is associated with the brand’s menthol flavour. The emphasis on the sensation of cool and fresh air is an effective marketing strategy, as it appeals to the consumer’s desire for a refreshing and invigorating experience. This slogan can be translated using simple word for word translation.

Often omission of verbs takes place for the purpose of making an advert snappy or for a more obscure function.

(27) *The art of performance* (JA – URL)

Досконалість в дії [НП]

The advertising slogan of Jaguar, “The art of performance,” is a concise and powerful statement that encapsulates the essence of the Jaguar brand. At its core, this slogan speaks to the idea that driving a Jaguar is more than just transportation, it is an experience that engages all the senses and creates a unique emotional connection between driver and machine. By using the phrase “art of performance,” Jaguar is emphasizing the idea that driving a Jaguar is an art form. It is not just about getting from point A to point B, but rather it is about the joy of driving and the satisfaction of experiencing the power and performance of a finely crafted machine. Furthermore, the use of the word “performance” in this slogan also highlights the technical prowess of Jaguar’s engineering team. Performance is not just about speed, but also about handling, responsiveness, and overall driving experience. Jaguar’s commitment to performance is reflected in every aspect of their cars, from the engines to the suspension, the steering. In this case modulation and transposition is used to translate “performance” as “ДОСКОНАЛІСТЬ.”

2.3 Lexical and grammatical transformations in the translation of media discourse advertising slogans.

Advertisers ceaselessly hunt for new words to present their products, and this is no wonder as we grow sick and tired of hearing the same old expressions. Such words are nonce-words and neologisms, and advertising discourse teems in them.

(28) *Make a weetabuddy* (AS – URL)

Створи свого Вітамейта [НП]

In this translation a combination of transcription and compensation is used to create an appropriate neologism in the TL. "Weetabuddy" is a made-up word that combines "Weetabix," the name of the product, and "buddy," a term for a friend or companion. The closest equivalent in Ukrainian would be a combination of "Вітабікс" and "мейт" which is a nonce word for a friend that can resonate with the modern youth and hip adults that are its target audience.

(29) *The only washing up liquid with Persilonality (NF – URL)*

Персил - це завжди неповторність [НП]

The translation transformation of compensation best suits this case to render the untranslatable SL element in the TL. The word "Persilonality" is a made-up word that combines "Persil," a brand of laundry detergent, and "personality." The phrase suggests that the washing up liquid has a unique and distinct character or personality. In Ukrainian, this idea could be conveyed by using the word "НЕПОВТОРНІСТЬ", which approximately conveys the meaning and stylistic effect of the SL expression.

Advertisers tend to create an issue and then provide a solid answer for it. Vagueness is said to be fundamental for this and advertisers gladly leave you questioning yourself. Comparative adverbs and adjectives aim to answer it by saying that one product is better than the other, but hardly ever mention better than what.

(30) *That's better. That's Tetley (PL – URL)*

Тільки найкраще. Тільки Tetley [НП]

In the case of Tetley Tea, the slogan "That's better. That's Tetley" implies that the consumer's current tea experience is not as good as it could be, and that Tetley Tea is the solution to this problem. By using a simple and memorable phrase, the advertiser aims to create a strong association between the idea of "better" and the Tetley brand.

This creates a sense of trust and reliability in the consumer, as they are led to believe that Tetley Tea is the answer to their tea-related woes. In this case compensation is used to translate “this” and substantiation to translate “better.”

Sentences may be characterised by unconventional grammar.

(31) *Naughty but nice* (OA – URL)

Заборонене задоволення [НП]

The slogan’s appeal comes from the fact that many people are aware of the benefits of healthy lifestyle choices, but still indulge in less healthy options. The use of the word “naughty” is a nod to the idea that the cakes are a guilty pleasure, something that one might enjoy despite knowing it is not entirely healthy. It suggests that there is an element of risk or danger in indulging in cream cakes or other unhealthy foods, but that this is part of the appeal. The word “nice” implies that the pleasure of eating cream cakes outweighs any potential negative consequences, and that it is therefore worth it to break the rules occasionally. Compensation here is used to make up for the loss of meaning and stylistic effect. [29: 19-31]

CONCLUSIONS

In conclusion, this piece of research on British advertising slogans and their translation into Ukrainian has shed light on the complex nature of cross-cultural communication in advertising. Through an analysis of a varied array of British advertising slogans and their Ukrainian translations, a number of key issues that arise in the process of translation have been identified.

One of the most significant findings of this research is the importance of cultural awareness in advertising translation. It was found that many of the British advertising slogans under analysis contained cultural references that may not be familiar or easily translatable to a Ukrainian audience. This highlights the need for advertisers to carefully consider the cultural context of their target audience when creating advertising campaigns for foreign markets.

Another important finding of this research is the challenge of maintaining the original meaning and impact of the slogan in translation. Many of the slogans I analysed contained puns, wordplay, or other linguistic devices that are difficult to translate without losing the intended meaning. I found that translators often have to make difficult choices between preserving the original language and meaning of the slogan and making it understandable and effective in the target language.

In addition, my research also revealed the impact of language and cultural differences on the effectiveness of advertising slogans. I found that some of the British slogans I analysed were less effective in Ukrainian due to differences in language structure, grammar, and syntax. This highlights the fact that not all advertising slogans can be effectively translated into the target language.

Overall, this research has provided valuable insights into the complex process of translating advertising slogans between different cultures and languages. It underscores the importance of cultural awareness, linguistic expertise, and collaboration between advertisers and translators in creating effective advertising campaigns for foreign markets.

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- 21.TP - The Persuaders. URL: <https://www.thepersuaders.co.uk/new-gallery-4>
- 22.WB - Weetabix. URL: <https://weetabix.co.uk>

ANNEX

| Original | Translation |
|--|---|
| (1) <i>Our Mobility Beds give you Comfort you Control (AB – URL)</i> | <i>Наші регульовані ліжка дають вам комфорт який ви контролюєте</i> |
| (2) <i>Exceedingly good cakes (OA – URL)</i> | <i>Надзвичайно смачні торти</i> |
| (3) <i>Full of Eastern promise (CA – URL)</i> | <i>Таємниця Сходу в кожному шматочку</i> |
| (4) <i>Smoothly Satisfying (BM – URL)</i> | <i>Ніжна насолода</i> |
| (5) <i>Brilliantly dirty to brilliantly clean (NF – URL)</i> | <i>І найбрудніший одяг сяятиме від чистоти</i> |
| (6) <i>The trouble is they taste too good (AM – URL)</i> | <i>Проблема в тому, що вони надто смачні</i> |
| (7) <i>Fast drying. No extreme heat. Intelligent Heat Control for shine (DY – URL)</i> | <i>Швидке сушіння. Без екстремальних температур. Розумний контроль температури для блиску</i> |
| (8) <i>The mint with the hole (OA – URL)</i> | <i>М'ятна цукерка з отвором</i> |
| (9) <i>Kills all known germs (OA – URL)</i> | <i>Знищує всі відомі мікроби</i> |
| (10) <i>Fresh as Hells (TP – URL)</i> | <i>Свіжий як Hells</i> |
| (11) <i>Guinness is good for you (OA – URL)</i> | <i>Guinness корисний для вас</i> |
| (12) <i>Have a break, have a Kit Kat (OA – URL)</i> | <i>Зроби паузу, з'їж Kit Kat</i> |
| (13) <i>Power, Beauty, and Soul (EM – URL)</i> | <i>Швидкість, Краса і Душа</i> |
| (14) <i>A Mars a day helps you work, rest and play (OA – URL)</i> | <i>Марс – твій секрет до успіху, відпочинку та розваг!</i> |
| (15) <i>Drink a Pinta Milka Day (OA – URL)</i> | <i>Пий склянку молока кожен день</i> |
| (16) <i>For the rest of your life (PH – URL)</i> | <i>Наша постіль - твій незабутній сон всі ночі поспіль</i> |
| (17) <i>It 'Asda Be Asda (FA – URL)</i> | <i>Асда залишається Асда</i> |
| (18) <i>All human life is here (OC: 5)</i> | <i>Все про людство на наших шпальтах</i> |

| | |
|---|--|
| (19) <i>Makes a good clothes day</i> (NF – URL) | <i>Святкуй день приємного одягу кожен день</i> |
| (20) <i>New sensation</i> (SA – URL) | <i>Нові відчуття</i> |
| (21) <i>Fresh as a daisy</i> (SB – URL) | <i>Свіже як квітка на лузі</i> |
| (22) <i>Born British Raised Globally</i> (LC – URL) | <i>Народжений в Британії, зрощений світом</i> |
| (23) <i>Lifebuoy Toilet Soap protects you longer - really stops B.O. (body odour).</i> (HW – URL) | <i>Туалетне мило Lifebuoy забезпечує довший захист від неприємного запаху тіла</i> |
| (24) <i>We make it better</i> (CL – URL) | <i>Ми робимо краще</i> |
| (25) <i>Have You Had Your Weetabix?</i> (WB – URL) | <i>А ти вже з'їв свій Weetabix?</i> |
| (26) <i>What are you breathing?</i> (AD – URL) | <i>Чим ти дихаєш?</i> |
| (27) <i>The art of performance</i> (JA – URL) | <i>Досконалість в дії</i> |
| (28) <i>Make a weetabuddy</i> (AS – URL) | <i>Ніхто не витрачає більше часу на туалет</i> |
| (29) <i>The only washing up liquid with Persilonality</i> (NF – URL) | <i>Персіл - це завжди неповторність</i> |
| (30) <i>That's better. That's Tetley</i> (PL – URL) | <i>Тільки найкраще. Тільки Tetley</i> |
| (31) <i>Naughty but nice</i> (OA – URL) | <i>Заборонене задоволення</i> |
| (32) <i>Trust Dulux</i> (NF – URL) | <i>Створи свого Вітамейта</i> |
| (33) <i>Finishing touches</i> (NF – URL) | <i>Останні штрихи</i> |
| (34) <i>Everything you could imagine</i> (NF – URL) | <i>Все, що ви могли собі уявити</i> |

| | |
|--|---|
| (35) <i>Leaves clothes irresistibly clean (NF – URL)</i> | <i>Робить одяг неперевершено чистим</i> |
| (36) <i>More value in every drop (NF – URL)</i> | <i>Більше вигоди в кожній краплі</i> |
| (37) <i>For school or home (NF – URL)</i> | <i>Для школи чи дому</i> |
| (38) <i>That's another load off your mind (NF – URL)</i> | <i>Ще один тягар з твоїх плечей</i> |
| (39) <i>My Ariel (NF – URL)</i> | <i>Мій Аріель</i> |
| (40) <i>Make your home your own (NF – URL)</i> | <i>Зробіть свій дім неперевершеним</i> |
| (41) <i>A little help when you need it most (NF – URL)</i> | <i>Трішки допомоги, коли ви її найбільше потребуєте</i> |
| (42) <i>Make your garden great! (NF – URL)</i> | <i>Зроби свій сад неперевершеним!</i> |
| (43) <i>For super quick drying times (NF – URL)</i> | <i>Надзвичайно швидко висихає</i> |
| (44) <i>Confident about colour (NF – URL)</i> | <i>Будь завжди впевненим у кольорі</i> |
| (45) <i>Paint to be proud of (NF – URL)</i> | <i>Фарба, якою варто пишатись</i> |
| (46) <i>The best friend your shoes ever had (NF – URL)</i> | <i>Найкращий друг вашого взуття</i> |
| (47) <i>Let your shoes be your signature (NF – URL)</i> | <i>Зробіть своє взуття своєю візитною карткою</i> |
| (48) <i>The soap you can believe in (NF – URL)</i> | <i>Мило, на яке можна покластися</i> |

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| (49) <i>The professionals' choice</i> (NF – URL) | <i>Вибір експертів</i> |
| (50) <i>Try it! (NF – URL)</i> | <i>Просто спробуй!</i> |

РЕЗЮМЕ

Курсову роботу присвячено дослідженню способів перекладу мови реклами британського мас-медійного дискурсу. У ході роботи висвітлена низка наукових робіт на тему рекламних слоганів та реклами, рекламного дискурсу та способів та специфіки перекладу, детально проаналізовано зразки британських рекламних слоганів і здійснено їх перекладацький аналіз. У роботі в цілому було зроблено детальний аналіз рекламних слоганів в усіх їх аспектах на основі як нових так і класичних праць у цій сфері.

Ключові слова: рекламний слоган, реклама, рекламний дискурс, переклад, перекладацький аналіз, перекладацькі трансформації.