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Anastasiia LYSENKO

Research supervisor:
Tetiana TYSHCHENKO
Candidate of Philology
Associate Professor

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Представлено на кафедрі _____
(дата, підпис секретаря кафедри)

Рецензування _____

(кількість балів, «до захисту» («на доопрацювання»),
дата, підпис керівника курсової роботи)

Захист _____
(кількість балів, дата, підпис викладача)

Підсумкова оцінка _____

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системою, дата, підпис викладача)

КУРСОВА РОБОТА

З ПЕРЕКЛАДУ

ОСОБЛИВОСТІ ПЕРЕКЛАДУ СУЧАСНИХ ТЕЛЕВІЗІЙНИХ РЕКЛАМ

Лисенко Анастасія
студентка групи МЛа 07-20

Керівник курсової роботи _____
(підпис)

кандидат філологічних наук, доцент

Тетяна ТИЩЕНКО

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Київський національний лінгвістичний університет
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Завідувач кафедри теорії і
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_____ вересня 2024 р

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

студентка IV курсу, групи МЛa 07-20, факультету германської філології і перекладу КНЛУ спеціальності **035 Філологія**, спеціалізації **035.041 Германські мови та літератури (переклад включно)**, перша – англійська, освітня програма **Англійська мова і література, друга іноземна мова, переклад**

Тема роботи: Особливості перекладу сучасних телевізійних реклам.

Науковий керівник: к.ф.н., доц. Тищенко Т. В.

Дата видачі завдання _____ листопад 2024 року

Графік виконання курсової роботи з перекладу

№ п/п	Найменування частин та план курсової роботи	Терміни звіту про виконання	Відмітка про виконання
1.	Аналіз наукових першоджерел і написання теоретичної частини курсової роботи (розділ 1)	1–5 січня 2024 р.	
2.	Аналіз дискурсу, який досліджується, на матеріалі фрагмента тексту; проведення перекладацького аналізу матеріалу дослідження і написання практичної частини курсової роботи (розділ 2)	20–25 лютого 2024 р.	
3.	Написання вступу і висновків дослідження, оформлення курсової роботи і подача завершеної курсової роботи науковому керівнику для попереднього перегляду	1–4 березня 2024 р.	
4.	Оцінювання курсових робіт науковими керівниками , підготовка студентами презентацій до захисту курсової роботи	25–30 квітня 2024 р.	
5.	Захист курсової роботи (за розкладом деканату)	2–13 травня 2024 р.	

Науковий керівник _____ (підпис)

Студент _____ (підпис)

РЕЦЕНЗІЯ НА КУРСОВУ РОБОТУ З ПЕРЕКЛАДУ З АНГЛІЙСЬКОЇ МОВИ

студента(ки) 4 курсу групи МЛа 07-20 факультету германської філології і перекладу КНЛУ спеціальності 035 Філологія, спеціалізації 035.041 Германські мови та літератури (переклад включно), перша – англійська, освітня програма Англійська мова і література, друга іноземна мова, переклад

Лисенко Анастасії Сергіївни

(ПІБ студента)

за темою Особливості перекладу сучасних телевізійних реклам

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

“ _____ ” 2024 р.

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INTRODUCTION

In the XXI century, the commercial part of product distribution has become an essential constituent of successful marketing due to its effectiveness. Most of advertisements are accompanied by video or music, but the main message is conveyed with the help of a language. However, as the language is a rather diverse and sometimes ambiguous tool, it can be problematic when translating an advertisement from the source language into the target one. The need for proper interpretation becomes of supreme importance, which makes translating even more challenging.

This **term paper is focused on** investigating and analysing the peculiarities of rendering modern TV advertisements based on the randomly selected adverts employed in Ukraine and English-speaking countries: the UK, the USA and Australia.

The **theoretical background** is built on the solid works presented by a large number of Ukrainian and foreign scholars, who have been devoted to studying the general characteristics of advertising text and its semantic and stylistic features (O. Areshenkova, L. Bilokonenko, O. Chuvardynska, V. Danylenko, E. Dubenko, Y. Kocalenko, G. Cook, J. Hornikx, G. Leech, etc) and its manipulative and marketing ground (J. Magret, A. Petersons).

The **topicality** of the study lies in studying peculiarities of contemporary translation patterns, used for modern marketing and general reaching the target audience through the language. Studying recent TV commercials can offer insights into the evolving nature of advertising, shifts in consumer behaviour, the cultural elements reflected in these ads and the degree of adaptability according to the specific market.

This research **aims** to examine how translation affects the intended meaning, cultural nuances and persuasive aspects of TV adverts, taking into account the dynamic nature of modern advertising trends.

The objectives of the research:

- 1) to analyse modern advertisements and research their theoretical background;
- 2) to investigate the specificity of rendering advertisements;
- 3) to examine the application of lexical and grammatical translation transformations for the rendering of English TV advertisements into Ukrainian;

4) to analyse the obtained results.

The **object** of the research is modern TV advertisements.

The **subject** of the research is the peculiarities of translation of modern TV advertisements.

The **data sources** were randomly selected while watching TV and collecting samples for the current research. 50 examples of TV advertisements are presented in English and Ukrainian.

The **methods** used in the research are as follows: the method of analysis and synthesis to analyse the advert components and research translation strategies, the method of systematic sampling to select representative samples of advertisements properly, the method of comparison to evaluate translators' linguistic choice and compare the rendering with the original, the descriptive method to describe and analyse the characteristics of TV advertisements.

The **theoretical value** of the work lies in analysing translation transformations in modern TV commercials, which can provide linguistic insights into the creative utilisation of language in marketing. This examination contributes to the exploration of stylistic elements, linguistic innovations, and strategies employed in advertising.

The study's **practical value** is in applying the obtained results to professional translation training, methodological development, and courses in translation theory.

A brief outline of the research. The term paper consists of an **Introduction** that explains the main aim of the term paper and its objectives; **Chapter 1** that contains the theoretical framework for the further research; **Chapter 2** where we focus on the application of lexical, grammatical and lexical-grammatical transformations for rendering TV advertisements from English into Ukrainian; **Conclusions** that includes the key results and discoveries; a **List of reference** and a list of **Data sources** show the scholarly foundation and sources used to support the research findings; an **Annex** gives supplementary material such as extracts from TV advertisements and their Ukrainian translations that support the main research content; a **Resume** where we present the overall view at the term paper and include key words, that the research is concentrating on.

CHAPTER 1

THEORETICAL FRAMEWORK FOR THE STUDY OF THE LINGUISTIC PHENOMENON OF AN ADVERTISEMENT AND ITS TRANSLATION

1.1 The role of an advertisement in linguistic discourse and its characteristics

Television advertisement is a versatile marketing tool that uses language to craft compelling narratives, shape perceptions of products, and affect purchasing decisions. Modern television commercials and promotions form linguistic nuances into a complex tapestry in order to captivate and persuade a bigger target audience.

The etymology of the word "advertisement" shows an insightful perspective on its fundamental purpose. The word has its roots in the Latin verb "advertere," which means "to turn towards". It outlines the primary purpose of advertisements: to draw in and hold our attention. While adverts aim to seize our focus, we cannot state that everything that seeks notice falls into this category. For example, one of the main functions of traffic signs, such as the "speed limit", is to remind drivers to recognise and respect posted speed restrictions for their safety. Road signs, despite their best efforts to capture our attention, are not considered one of the conventional types of advertising [14: 6-7].

There are many different approaches to defining the concept of advertisement. According to the Cambridge Dictionary, an advertisement is 1) "a picture, short film, song, etc., that tries to persuade people to buy a product or service"; 2) "a paid notice that tells people about a product or service" [21]. The Economic Times states it is "a message paid for by those who send it and is intended to inform or influence people who receive it" [22]. Both definitions agree that advertisement is deliberate, paid communication to educate or influence a particular audience. The common idea lies in the fact that it is a strategic deployment of messages to elicit a desired response, whether through visual or auditory means.

Sometimes, the issue of defining "advertisement" arises due to its different categories. Advertisements can be differentiated by examining various aspects,

including the type of media, techniques, the specificity of a product or service being marketed, and the target consumer [9: 13-17]:

1) The medium in which an advertisement appears is a significant differentiating factor. Ads in magazines may differ from those on television or roadside, so many advertisements are influenced by specific media and situations, tailoring their messages accordingly.

2) Ads can also be categorised based on the products or services they promote. Luxurious items require distinct advertising techniques compared to essential household items. However, not all ads aim to sell products or services; there are also non-product ads promoting charities and political parties.

3) Another distinction lies in the different techniques employed to get the audience. For example, hard selling involves direct appeals, often emphasising affordability and reliability, while soft selling relies on creating a mood and implying that life improves with the product.

4) The advertising industry dedicates significant resources to classify consumers effectively and capture their focus based on that research. Ongoing discussions revolve around the most effective ways to divide consumers, whether based on lifestyle, economic class, age, sex, personality type, or other criteria.

No single category distinguishes one type of advertisement from another; however, interactions exist between the medium, product, technique, consumer type factors and, obviously, used language [1: 12-13].

Advertising language falls under the more general category of "loaded language," meaning it seeks to influence the audience's desires, beliefs, or attitudes. Possession of a specific material purpose sets advertising apart from other forms of loaded language, e.g. political speech. Advertisers employ language in distinctive ways, finding advantages in both straightforward, uncomplicated communication and the innovation of making unfamiliar or controversial assertions. People responsible for creating ads stand out for their proficiency in manipulating language, crafting novel expressions, and even breaking grammatical rules to achieve specific effects. Despite these tactics, some plain words and expressive forms can still be used to highlight an

image. Interestingly, certain advertisements drop the use of words entirely, relying solely on the product's visual representation to convey the intended message [12: 139-140].

There are several additional fundamental distinctions between the advertising context and other instances of loaded language:

1. An advertisement must have evident and transparent means to create an honest relationship between the consumer and the brand. It is essential for companies and products to be associated with reliability and consistency, as the government regulates them.

2. Observing the audience's reaction, it can be noticed that people usually do not have any negative or distinctively positive attitude toward the advertisement. Adverts are perceived in a relatively neutral way, as it has become a mundane thing that sometimes evokes even humour, varying in bad or good degrees.

3. Advertisements employ concrete language that is consistent with their specific aims, unlike, for instance, political speeches, which overload people with empty promises about the so-called better future.

4. On the contrary to other examples of loaded language that rely on moral and ethical principles, advertisements predominantly revolve around primary human motivations, including the desire for personal advancement, the instinct to protect oneself, and the fulfilment of basic physical and mental needs [18: 24-26].

Despite being loaded, advertising language is generally informal and colloquial. Most advertisement sentences are brief and have a straightforward construction and implicit clauses. This form of address can be considered unacceptable and even impolite. However, it highlights a few common elements of advertising language: the grammar is hurried and fragmented, and the tone is light-hearted, as some TV commercials, for instance, are short of time. To make an ad work well and be persuasive enough, it needs to meet four main criteria presented by G. Leech: attention value, readability, memorability and selling power [19: 549].

Attention value serves the primary purpose of attracting notice and sparking curiosity in any advertising text. At the language level, this is achieved by defying

language conventions (e.g. “*Think different*”) and employing neologisms (e.g. “*Google it*”), coined words, puns, and other devices that intrigue a client through their novelty and cleverness.

The readability criterion focuses on maintaining a reader's interest by adopting an informal style (e.g. “*Open Happiness*”), incorporating colloquial expressions, and directly addressing the audience (“*Just Do It*”). This approach aims to create a friendly connection, making the advertising language compelling, easy to understand, and memorable, giving the impression of direct and personalised real-life communication.

The third criterion aims to ensure the memorability of advertisements. With recognising the importance of consumers remembering and acknowledging the message, repetition emerges as a popular advertising technique, employing various lexical, grammatical, and phonetic repetition forms as mnemonic devices to enhance memorisation. Particularly potent and commonly used repetitions include rhyme (“*The best part of waking up is Folgers in your cup*”), parallelism (e.g. “*Have a break, have a Kit Kat*”), and alliteration, creating lasting resonance in the consumer's mind.

Last but not least, the selling power criterion aims to guide customers toward a purchase by offering clear instructions. Imperative sentences, a commonly used stylistic syntax in advertising, often form elliptical constructions with omitted subjects (e.g. “*Eat fresh*”), making them not explicitly perceived as instructions but as fragments or shortened sentences within statements [11: 16].

Language is used in advertising to convey the usefulness of a good or service. It also acts as a vehicle for the socialisation of capitalist consumerism ideals and convincing consumers via honest or sometimes even manipulative ways. Manipulation entails intentionally performing actions to influence someone, all while keeping the true motives hidden. Manipulators appeal to emotions, withhold information, and subtly steer individuals toward certain behaviours for their benefit without revealing their true intentions. Although if the advertisement uses excessive force or pushes too hard, it is considered coercion [13: 230-233].

How the advertising industry manipulates desires is a crucial question, and the answer lies in combining words and images. In verbal communication, language is used

carefully to avoid imposing on potential customers. Advertisements employ various illocutionary acts to influence consumer behaviour positively, which is a focus of critical discourse analysis. Advertisers control the context, deciding what, when, how, and to whom advertisements are presented, studying this through the lens of power as control [10: 26-27].

The following points discover the most popular deceptive strategies and tactics employed in advertising [7: 55-56]:

- Systematic repetition: a manipulator can genuinely familiarise someone with a specific opinion by consistently repeating a statement and convincing the listener of its truth (“*You never get a second chance to make a first impression*” - the repeated phrase that is used in Head & Shoulders Shampoo commercial);

- Acceleration of the pace of thought: if a lot of statements are made in a short amount of time, it will be more challenging for the audience to evaluate them critically (“*When it absolutely, positively has to be there overnight*”. - the advertisement implies the urgency and reliability of FedEx's overnight delivery service, making critical evaluation more challenging for the audience).

- The use of unfamiliar words and terms: it gives the impression that the approach is professional and knowledgeable, thereby increasing the significance of the evidence for the intended audience (The use of the phrase “*Think Different*” by Apple incorporates an unfamiliar grammatical structure, suggesting a unique and innovative approach.).

- Concealment: intentionally hiding specific information from consumers includes shifting between true and false details to create a stronger case for the proposed judgements (Cigarette ads intentionally conceal information about the health risks of smoking while emphasizing misleading details to continue cigarette consumption).

In conclusion, an advertisement is a versatile language tool to shape perceptions and influence purchasing decisions that is categorised according to different purposes and techniques. Advertisements aim for attention, readability, memorability, and

selling power, utilising persuasive language and informal tone for successful and, in some cases, manipulating promotion.

1.2 Advertisement as an objective of translation research

The challenge of translating advertising messages into English and Ukrainian is a subject of a significant linguistic interest. It originates from the interplay of psychological, socio-cultural, and multicultural elements in advertising texts, considering national and mental characteristics reflected in the advertising environment. A key aspect of translating advertising texts involves maintaining semantic alignment between the original and the translation while conveying sociolinguistic nuances as well. Achieving adequacy often requires adapting both the content and form of the text, often involving compromises.

Translating advertisements presents a distinctive challenge when working with advertising texts. In many cases, achieving an exact literal translation is either impossible or results in losing the intended meaning, particularly when dealing with slogans. Therefore, the translator needs to accurately convey the stylistic and semantic elements of the original, ensuring equivalence between the translation and the original for effective communication impact in advertisements. It's essential to consider the linguistic differences between Ukrainian, a synthetic language, and English, an analytical language. Due to these distinctions, advertising texts often opt for a “semantic equivalent” rather than a direct translation [6: 93].

S. E. Maksimov, a Ukrainian scholar, names these categories of translation transformations: grammatical transformations (transposition, grammatical replacement, addition, omission); lexical transformations (generalization, concretization, differentiation, logical (or sense) development, antonymous translation, full rearrangement, compensation) [5: 111-117].

The translation of semantic units at the language level, where they naturally exist in the source language, is essentially a continual process of transformations. Among these, the most common, if not the most frequent are

- "inner" or implicit transformations occurring at the lexical/semantic level in the target language compared to their counterparts in the source language;
- "outer" or explicit transformations causing modifications in the structure of the target language compared to the corresponding sense units in the source language [4: 363].

This information enables us to distinguish between various methods of translating slogans and advertising messages [8: 250-251]:

1) absence of translation - in this case, advertising texts commonly involve products with purely aesthetic functions, such as jewellery, perfumes, or alcoholic drinks, so the sense of the advert can be conveyed with the help of visual effects. For example, Chanel often uses visually captivating advertisements for their perfumes, relying on aesthetics and visual effects rather than language tools.

2) direct translation - this approach considers the specifics of the target language culture rather poorly, so it is used less frequently and typically in situations requiring extensive information. In technical product advertisements, especially user manuals, direct translation is often used to provide precise and accurate information. While it may lack cultural adaptation, it is essential for conveying technical details accurately.

3) revision - the principle lies in preserving the original visual components but drastically changing the text. This approach can be labelled as a risky one since both the image and text need to align seamlessly to convey the same concept.

4) adaptation - according to this method, the text is changed to suit the culture of the target language while preserving the visuals. Adapting the original advertising text is a common hurdle that foreign advertisers face due to typological differences between the English and Ukrainian languages.

Thorough research into cultural nuances isn't always necessary for product promotion abroad. Rather, it requires a careful analysis of cultural limitations within the target society, including political, religious, educational, customary, and even racial limitations. This entails "domesticating" to comprehend customs of other countries. Large cultural differences can occasionally force advertising campaigns to be completely customized or even redesigned in order to reach the target audience

successfully. It entails assessing the level of change required, deciding whether localization or a complete campaign overhaul is required, and choosing the right tools and technologies for successful assimilation into the local culture [20: 113-114].

In essence, an advertisement serves multiple functions simultaneously: informing, alerting, reminding, positioning, retaining brand-loyal customers, and establishing a distinctive “face” for the company amidst competitors. The key linguistic feature of an advertisement is the pursuit of brevity through simple syntactic structures while maintaining a clear, pragmatic focus, urging consumers to buy a product or use a service. It is essential for an advertisement to convey maximum information using minimal words, meeting requirements such as conciseness, evidence, motivation, persuasiveness, and originality through expressive language [3: 147].

In advertising messages, an impressive array of stylistic devices is packed into a compact space. Translators commonly employ allegory, metaphor, simile, parallelism, diverse repetition techniques, alliteration, onomatopoeia, and a focus on imperative verbs and connotative adjectives. When translating, adjectives and adverbs describe various product attributes like size, shape, quality, and price. Common adjectives in English-language advertising include *fresh, clean, best, awesome, amazing, natural, tasty, special*. However, “new” appears in almost every other advertising text [2: 135].

According to A. Chesterman, advertisements are primarily translated using strategies where the target text is created by manipulating linguistic material. He notes that if syntactic strategies affect form and semantic strategies impact meaning, pragmatic strategies manipulate the message itself [17: 240].

- Syntactic/grammatical strategies:

A significant number of advertisements are translated literally, maintaining the same form, content, and impact on consumers. Some employ unit and level shifts or alter the structure of phrases, clauses, or sentences.

- Semantic strategies:

Synonyms, antonyms, paraphrasing, and trope changes are occasionally used to domesticate and enhance the text.

- Pragmatic strategies:

Attention is given to differences in how the same text is perceived by audiences of different cultures. Variances in knowledge, beliefs, values, and behavioural norms are considered.

Before the start of rendering the advertisements, translators should acknowledge the market with which they are going to deal. It involves determining the justification for translating advertising messages, examining potential differences between domestic and foreign markets and differentiating three key types of effects, that the translation can hold:

1. Zero effect - in the company's communication, the message remains unchanged as a result of the original message being translated into the languages of the target audience, both in terms of brand image and potential commercial consequences.

2. Positive effect - translation often boosts demand and brand awareness, particularly in Arab and Oriental markets and the luxury sector.

3. Negative effect - translation may unintentionally weaken a company's global competitiveness, impacting country-specific or sports-related products [15].

These findings underscore the challenges of implementing a translation function and highlight the considerable pressure on advertisement translators. As the final link in the communication chain, responsible for the entire operation, they play a vital role in determining the success or failure of a campaign.

In conclusion, the translation of advertising messages, particularly between English and Ukrainian, is a complex task shaped by the interplay of psychological, socio-cultural, and multicultural elements embedded in advertising texts. The achievement of adequacy often involves compromising and adapting both content and form. Advertising translation presents a distinctive challenge, with exact literal translations often proving impractical, especially in the case of slogans. Maintaining equivalence between the original and the translation is crucial for effective communication impact in advertisements, requiring accurate conveyance of stylistic and semantic elements. Translating advertising messages involves diverse methods such as the absence of translation, direct translation, revision, and adaptation, each with unique considerations for conveying meaning and cultural nuances.

CHAPTER 2

IMPLEMENTATION OF TRANSLATION TRANSFORMATIONS OF MODERN TV ADVERTISEMENTS FROM ENGLISH INTO UKRAINIAN

2.1 The application of grammatical transformations

This chapter focuses on the practical analysis of translation transformations that were implemented in the rendering of modern TV advertisements from English into Ukrainian. The samples were collected from various commercials that deal with cosmetics, technological devices, food, drinks, hygiene and cleaning products.

The application of **grammatical transformations** will be analysed as the first step. Consequently, the study contains the lexical transformations listed below:

1. Transposition

(10) *New from Palette intensive color cream*. (PICC: URL) – *Зустрічай нову крем-фарбу Palette*.

An example *Palette intensive color cream* shows the usage of the transformation of transposition, as the word order was changed: *крем-фарбу Palette*. The given example also contains the brand's name, “Palette”, which was left unchanged in the Ukrainian translation, so the original was preserved.

(16) *But there's a better - bref one*. (NBBGAI1: URL) – *Чудово, протє є bref*.

The example demonstrates the transformation of transposition, as the word order of the whole sentence was changed entirely. The sample has saved the original name of the brand “bref”.

(22) *Intense, long-lasting, capture sensational color*. (GCSI: URL) – *Сенсаційні, насичені та стійкі кольори*.

The phrase *Intense, long-lasting, sensational* was also rendered by means of the transformation of transposition, as the word order was changed – *Сенсаційні, насичені та стійкі*.

2. Grammatical replacement

(26) *With removal power that's more effective than detergent alone*. (NVGMP: URL) – *Видаляє плями ефективніше, ніж просто пральний засіб*.

The example demonstrates the use of the term *removal*. This term was translated employing the transformation of grammatical replacement, as the word was substituted by the word belonging to another part of speech: *Видаляє*.

(11) *Even more caring formula.* (PICC: URL) – *Ще більше догляду в оновленій формулі.*

In the fragment, the transformation of grammatical replacement was applied, as the advert phrase *more caring* was rendered by the sample *більше догляду*, changing the part of the speech where the word belongs.

3. Addition

(9) *We are worth it.* (RFHS: URL) – *Адже ми цього варті.*

In this fragment, a translator chose the transformation of addition, as the added word *Адже* introduces a sense of causality or reasoning in Ukrainian.

(13) *For no more grays.* (PICC: URL) – *Більше нікого сивого волосся.*

An example demonstrates the use of the specific word *grays*. In the process of translating this term, the transformation of addition was applied: *сивого волосся*. In this case, the element of the collocation *волосся* was added in the process of translation.

(40) *Degree. It won't let you down.* (DINDYAY: URL) – *Рексона ніколи не зрадить.*

In this example, the advert *It won't let you down* was translated by the transformation of addition: *ніколи не зрадить*, as the time-marker *ніколи* was added to emphasise the reliability of the product. It is worth mentioning that in Ukrainian advert, as well as in all the European ones, the American brand's name "Degree" is changed into "Rexona".

4. Omission

(5) *Want plumper skin in one hour?* (RFHS:URL) – *Більш пружна шкіра вже через годину?*

The example demonstrates the use of transformation of omission since the word *Want* was omitted during rendering. The absence of the element may be justified by the intention to concentrate on the result.

(45) *Hell yeah.* (BWP: URL) – *Так!*

In the fragment, the transformation of omission was applied, as the phrase *Hell yeah* was rendered by the single word: *Так!*

(47) *An orange quirky dog lamp from a 60s film that looks like a hairless dog...*
(GS24UOF: URL) – *Помаранчева лампа схожа на лисого собаку...*

In the fragment, the transformation of grammatical omission was applied, as the advert phrases *quirky* and *from a 60s film* were omitted and not included in the translation.

Thus, the following grammatical transformations were used in the process of translating modern TV advertisements:

- | | |
|----------------------------|-------------|
| - transposition; | - addition; |
| - grammatical replacement; | - omission. |

2.2 The application of lexical transformations

As the second step, this section of the paper will analyse how **lexical transformations** are used when translating modern TV advertisements. The frameworks of analysis identified the following lexical transformations:

1. Generalisation

(48) *An orange quirky dog lamp from a 60s film that looks like a hairless dog on all fours about to pounce.* (GS24UOF: URL) – *Помаранчева ретро лампа собака от-от стрибне.*

In this example, the specificity of the phrase *from a 60s film* was omitted as a translator substituted it with the translation of one word *ретро*.

The specificity of the word *pounce* was also omitted as a translator substituted it with the translation of general meaning: *стрибне*. Thus, the transformation of generalisation was used in both cases.

(7) *In just one hour skin is re-plumped.* (RFHS:URL) – *За годину шкіра більш пружна.*

The fragment demonstrates the use of the transformation of generalisation. In the Ukrainian variant, the word *re-plumped* was broadened in the meaning and translated as *більш пружна*.

2. Differentiation

(28) *Why are we still reaching for period pads to deal with leaks?* (TDP: URL) – *Чому при нетриманні сечі ми й досі користуємося гігієнічними прокладками?*

In this example, the notion *leaks* was translated by the use of lexical transformation of differentiation – *нетриманні сечі*. Also, the transformation of transposition was used in translating.

(21) *Upgrade to new Dove Advanced Care*. (NDAC:URL) – *Обирайте новий Dove Advanced Care*.

The fragment demonstrates the use of the transformation of differentiation. In the Ukrainian variant, the word *Upgrade to* got the equivalent of *Обирайте*.

(33) *There's a little voice inside us*. (DINDYAY: URL) – *Є тихий голос усередині нас*.

In the example, the word *little* was translated by the use of the adjective with a similar meaning – *тихий*, which is not its direct synonym. Thus, the transformation of differentiation was applied in this case.

3. Concretisation

(29) *Tena discrete ultra-thin pads might look the same, but they're designed to work differently*. (TDP: URL) – *Урологічні прокладки Тена Ультра можуть виглядати так само, але створені вони для інших потреб*.

This example demonstrates the application of the transformation of concretisation. The notion *pads* is substituted by the collocation with more specific meaning – *Урологічні прокладки*. Also, the given fragment contains the transformation of differentiation: *to work differently* – *для інших потреб*.

4. Logical development

(1) *Shave it, tear it, pull it, hide it, wax it, rip it, check it, spend hours doing it, shave it again and again and again*. (PLI:URL) – *Голи, відривай, висмикуй, ховай, користуйся воском, роби це годинами знову і знову*.

The phrase – *wax it* was translated by the use of transformations of logical development, as its the meaning was rendered by the contextual equivalent: *wax it – користуйся воском.*

(2) *Or just start being you without having to put yourself through the hassle, because the gentle light puts hair to rest.* (PLI:URL) – *Або просто почни бути собою ... делікатні світлові імпульси переводять волосся у фазу сну.*

The fragment demonstrates the use of the transformation of logical development, as the notion *light* is developed with the contextual equivalent in the Ukrainian variant – *світлові імпульси.*

(46) *Better with Pepsi.* (BWP: URL) – *Поєднуй з пепсі.*

In this example, the phrase *Better with* was translated by the transformation of logical development: *поєднуй*, as it was rendered by the contextual equivalent.

5. Antonymous translation

(19) *All armpits deserve our best care: stubbly, shave d, with marks or hairy all, beautiful and each unique.* (NDAC:URL) – *Ідеальних пахв не буває, ... усі прекрасні, усі неповторні.*

In the example, the following adjective was used: *unique*. The translator changes the word form into a negative one *неповторні*, which means that this fragment demonstrates the transformation of antonymous translation.

6. Full rearrangement

(25) *Find your wonderful Jacobs Wunderbar.* (J: URL) – *Аромоксамит Якобс. Кожна мить – безцінна*

In this example, the advert term *Find your wonderful Wunderbar* was translated as *Кожна мить – безцінна*. The transformation of full rearrangement was used in this case, as the original phrase was replaced by a completely different sentence.

(35) *"You're not built for this."* (DINDYAY: URL) – *"Тобі це не під силу."*

The phrase *not built for this* was translated by the transformations of full rearrangement: *це не під силу.*

(39) *I'm not done yet.* (DINDYAY: URL) – *"Я не здамся."*

In the example, the phrase *I'm not done yet* was translated by the use of the collocation with a similar meaning – *не здамся*, which in comparison is fully changed. Thus, the transformation of full rearrangement was applied in this case.

This way, the use of the following lexical transformations in the process of translation of terms is observed:

- the use of the transformation of differentiation;
- the transformation of generalisation;
- the transformation of differentiation;
- the transformation of concretisation;
- the transformation of logical development;
- the transformation of antonymous translation;
- the transformation of full rearrangement.

2.3 The application of lexical-grammatical transformations

The implementation of **lexical-grammatical transformations** in the process of translating modern TV advertisements will be analysed in this part of the paper, as the third step. The following lexical-grammatical transformations were identified in the frameworks of analysis:

1. Saving the original

(8) *The Revitalift hyaluronic acid Serum by L'Oreal Paris.* (RFHS:URL) – *Сироватка Revitalift філер від L'Oreal Paris.*

In this case, the term *Revitalift* was saved in the original form. Also, the transformation of transposition was used in this example.

(27) *Love your clothes for longer with Vanish.* (NVGMP: URL) – *Vamish продовжує життя улюбленим речам.*

In the example, the following brand's name was used: *Vanish*. So, the sound composition of the original element was transmitted while translation: *Vamish*.

2. Transliteration

(32) *From Maybelline New York Instant eraser, our do-it-all concealer.* (MNYIEC: URL) – *Універсальний консилер Instant Eraser від Maybelline New York.*

The given sample is translated with the use of the transformation of transliteration, as the product's name *concealer* was transliterated into *консилер*, saving the word's sound patten.

(42) *So many surprises, big review, pop the top - whoa slime.* (BPRFS: URL) – *Стільки сюрпризів, ще й слайм, круто.*

An example demonstrates the use of the product's name *slime*. In the process of translating this word, the transformation of transliteration was applied: *слайм*. Thus, the element *slime* was rendered by means of the transformation of transliteration.

(41) *All-new Barbie pop reveal fruit Series.* (BPRFS: URL) – *Лялечки Барбі Pop Reveal соковиті фрукти.*

In this case, the doll's name *Barbie* was transliterated into saved in *Барбі*. Thus, the transformation of transliteration was applied.

3. Loan translation

(50) *Epic search is here.* (GS24UOF: URL) – *Це суперпошук.*

In this example, the use of loan translation while rendering the collocation is observed: *Epic search* – *суперпошук*, as the words are translated by replacing their component parts with their direct lexical correspondences in the Ukrainian language.

4. Literal translation

All the examples given below are rendered by the use of the transformation of literal translation. Thus, every word is translated by the direct equivalent and the grammatical structure hasn't been changed.

(15) *My gel creation for a brilliantly clean toilet.* (NBBGAI1: URL) – *Мій гелевий винахід для блискуче чистого туалету.*

(31) *Whoa Felix. It's great to be a cat on laundry day.* (IGTBACLD: URL) – *Вау, Фелікс. Як добре бути котом у день прання.*

(37) *But there's another voice.* (DINDYAY: URL) – *Але є й інший голос.*

To sum up, it is possible to identify the following lexical-grammatical transformations:

- saving the original;
- transliteration;
- loan translation;
- literal translation.

2.4 Analysis of the collected data

Based on the randomly selected samples of TV advertisements, it was discovered that the following transformations were used when translating modern TV adverts:

1. Grammatical transformations:

- transposition;
- grammatical replacement;
- addition;
- omission.

2. Lexical transformations:

- the transformation of generalisation;
- the transformation of differentiation;
- the transformation of concretisation;
- the transformation of logical development;
- the transformation of antonymous translation;
- the transformation of full rearrangement.

3. Lexical-grammatical transformations:

- saving the original;
- transliteration;
- loan translation;
- literal translation.

Fifty examples illustrating different forms and patterns of TV advertisements were encountered during the translation process and are included in the analysis. The results of the statistical analysis are represented in Fig. 2.4.

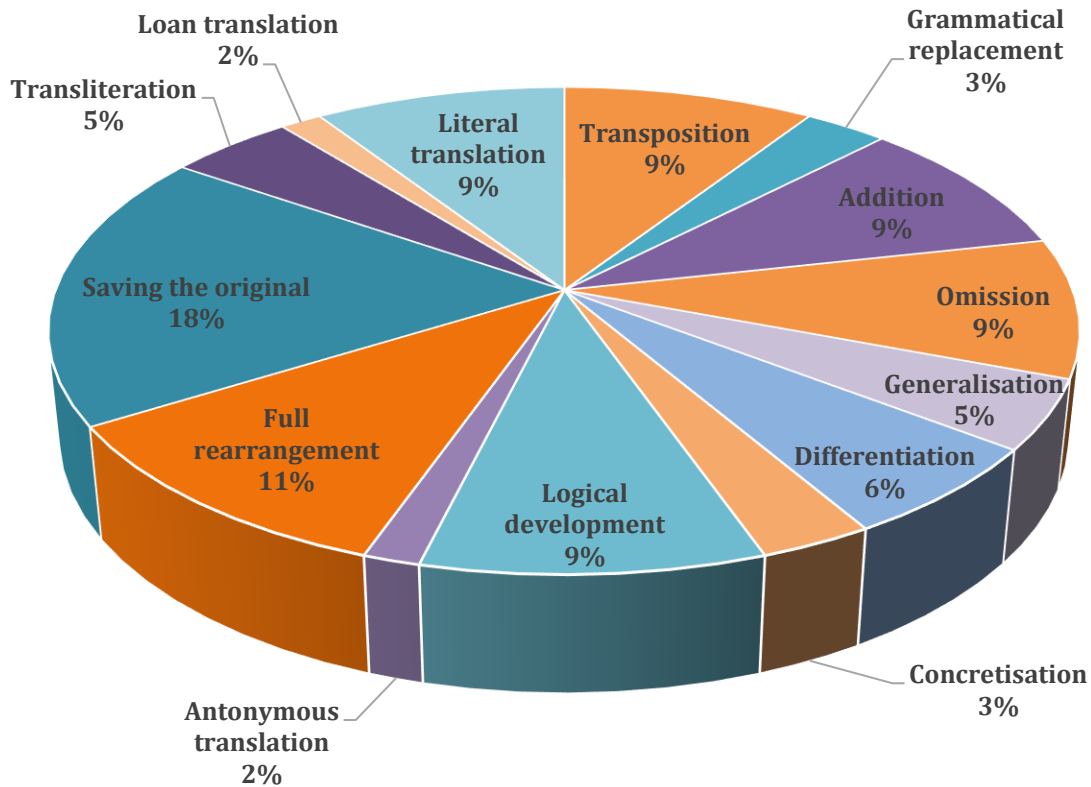


Fig. 2.4. Frequency of using translation transformations in translating modern English TV advertisements into Ukrainian.

In the end of statistical analysis, the following results were obtained:

- the transformation of transposition was used in 9% of examples;
- the transformation of grammatical replacement was used in 3% of examples;
- the transformation of addition was used in 9% of examples;
- the transformation of omission was used in 9% of examples;
- the transformation of generalisation was used in 5% of examples;
- the transformation of differentiation was used in 6% of examples;
- the transformation of concretisation was used in 3% of examples;
- the transformation of logical development was used in 9% of examples;
- the transformation of antonymous translation was used in 2% of examples;
- the transformation of full rearrangement was used in 11% of examples;

- the transformation of saving the original was used in 18% of examples;
- the transformation of transliteration was used in 5% of examples;
- the transformation of loan translation was used in 2% of examples;
- the transformation of literal translation was used in 9% of examples.

Therefore, it was determined that the most frequent translation transformation of TV advertisements is saving the original, used in 18% of examples, due to the saving the original brand's or product's name as it can be inefficient, unnecessary or sometimes impossible to render it according to all target language needs. The following transformation is full rearrangement, employed in 11% of examples, as the sense and the message of an ad is rather difficult to translate directly, so the change of the phrase or even the whole sentence may be the best solution. Additionally, the transformations of transposition, addition, omission, logical development and literal translation were equally applied in 9% of examples.

Less frequent transformations include the transformation of differentiation, used in 6% of examples, generalisation and transliteration, each applied in 5% of samples. The least common transformations that involve grammatical replacement (3%), concretisation (3%), antonymous translation (2%), and loan translation (2%) are less used due to their impact on the coherence and accuracy of the translated content, and a lower practical applicability or effectiveness in achieving desired translation outcomes.

CONCLUSIONS

Advertisements serve as dynamic language tools, employing various strategies to capture attention, enhance readability, and influence consumer behavior. Their diverse purposes and techniques contribute to their effectiveness in shaping perceptions and driving sales. One believes that advertising does not create new values, but uses existing ones in society. Advertising messages use a number of means of speech influence, aimed at revealing the potential of the word, the ability to provoke in the target audience the necessary reaction, which was laid by the advertiser.

The term paper described that the translation of advertising messages, particularly between English and Ukrainian, is an intricate process, influenced by psychological, socio-cultural, and multicultural elements. Achieving adequacy requires compromises and adaptations in both content and form. Literal translations, especially of slogans, prove challenging, necessitating equivalence between the original and translation for effective communication impact. Various translation methods, including absence of translation, direct translation, revision, and adaptation, offer unique approaches to conveying meaning and cultural nuances.

Examining TV advertisements, saving the original is concluded to be the most common transformation (18%), followed by full rearrangement (11%). Transposition, addition, omission, logical development, and literal translation are equally used in 9% of examples. Less frequent transformations (6%) involve differentiation, while generalization and transliteration each constitute 5% of samples. The least common transformations are grammatical replacement (3%), concretization (3%), antonymous translation (2%), and loan translation (2%).

For possible further research in the area of advertisements cultural adaptation can be explored. A big number of adverts uses cultural features of the country of origin that are unique to a particular country or people. Investigating the strategies employed by translators in handling culturally complex content can provide valuable insights into the challenges and innovations within this specific domain of translation. Such research would contribute to a deeper understanding of the intricate interplay between culture, translation, and the global advertising landscape.

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ANNEX

TV advertisements and their rendering in the Ukrainian language

№	Sentence	Translation	Transformation
1.	<i>Shave it, tear it, pull it, hide it, wax it, rip it, check it, spend hours doing it, shave it again and again and again. (PLI)</i>	Голи, відривай, висмикуй, ховай, <u>користуйся</u> воском, роби це годинами знову і знову.	Logical development
2.	<i>Or just start being you without having to put yourself through the hassle, because the gentle <u>light</u> puts hair to rest. (PLI)</i>	Або просто почни бути собою ... делікатні <u>світлові імпульси</u> переводять волосся у фазу сну.	Logical development
3.	<i><u>So you can enjoy visibly hair-free smooth skin for 12 months.</u> (PLI)</i>	Гладенька шкіра без волосся до 12-ти місяців.	Omission
4.	<i><u>Be free in your own skin.</u> (PLI)</i>	<u>Відчуй свободу</u> на власній шкірі.	Logical development
5.	<i><u>Want plumper skin in one hour?</u> (RFHS)</i>	Більш пружна шкіра вже через годину?	Omission
6.	<i><u>Make an appointment with this. (the actress is pointing at the product Revitalift Filler HA Serum)</u> (RFHS)</i>	<u>Спробуйте</u> Revitalift філер від L'Oreal Paris.	Logical development, Saving the original
7.	<i><u>In just one hour skin is re-plumped.</u> (RFHS)</i>	За годину шкіра <u>більш пружна</u> .	Generalisation
8.	<i><u>The Revitalift hyaluronic acid Serum by L'Oreal Paris.</u> (RFHS)</i>	Сироватка Revitalift філер від L'Oreal Paris.	Saving the original
9.	<i><u>We are worth it.</u> (RFHS)</i>	<u>Адже</u> ми цього варті.	Addition
10.	<i><u>New from Palette</u></i>	Зустрічай нову <u>крем-</u>	Transposition,

	<i>intensive color cream.</i> (PICC)	фарбу Palette.	Saving the original
11.	<i>Even more caring formula.</i> (PICC)	Ще <u>більше догляду</u> в оновленій формулі.	Grammatical replacement
12.	<i>And oh so intense.</i> (PICC)	Вау і такий <u>насичений колір</u> .	Addition
13.	<i>For no more grays.</i> (PICC)	Більше нікого <u>сивого волосся</u> .	Addition
14.	<i>Palette - trust in Europe's number one.</i> (PICC)	Palette - фарба <u>номер 1 у Європі</u> .	Transposition, Saving the original
15.	<i>My gel creation for a brilliantly clean toilet.</i> (NBBGAI1)	Мій гелевий винахід для блискуче чистого туалету.	Literal translation
16.	<i>But there's a better - bref one.</i> (NBBGAI1)	Чудово, проте є bref .	Transposition, Saving the original
17.	<i>Bref brilliant gel all-in-one powerful cleaning, grime protection, freshness and an incredible shine.</i> (NBBGAI1)	Bref brilliant gel все в одному - потужне очищення, захист від бруду, свіжість та вражаючий блиск.	Literal translation, Saving the original
18.	<i>Absolutely brilliant.</i> (NBBGAI1)	Просто блискуче.	Literal translation
19.	<i>All armpits deserve our best care: stubbly, shaved, with marks or hairy all, beautiful and each <u>unique</u>.</i> (NDAC)	Ідеальних пахв не буває, ... усі прекрасні, усі <u>неповторні</u> .	Antonymous translation
20.	<i>Upgrade to new Dove Advanced Care, our kindest-to-skin formula ever, now with longer-lasting protection.</i> (NDAC)	Новий Dove Advanced Care ще лагідніший до шкіри і дарує триваліший захист.	Omission, Saving the original
21.	<i>Upgrade to new Dove</i>	<u>Обирайте</u> новий Dove	Differentiation,

	<i>Advanced Care.</i> (NDAC)	Advanced Care.	Saving the original
22.	<i>Intense, long-lasting, capture sensational color.</i> (GCSI)	<u>Сенсаційні, насичені та стійкі кольори.</u>	Transposition
23.	<i>New color sensation by Garnier.</i> (GCSI)	Garnier представляє color sensation.	Full rearrangement, Saving the original
24.	<i>Intense pigments and wild rose oil lock in the color for super-state color intensity.</i> (GCSI)	З олією троянди та <u>інтенсивними пігментами</u> для фіксації кольору та неймовірного блиску	Transposition
25.	<i>Find your wonderful Jacobs Wunderbar</i> (J)	Аромоксамит Якобс. <u>Кожна мить – безцінна</u>	Full rearrangement
26.	<i>With removal power that's more effective than detergent alone</i> (NVGMP)	<u>Видаляє</u> плями ефективніше, ніж просто пральний засіб.	Grammatical replacement
27.	<i>Love your clothes for longer with Vanish</i> (NVGMP)	<u>Vanish</u> подовжує життя улюбленим речам.	Saving the original
28.	<i>Why are we still reaching for period pads to deal with leaks?</i> (TDP)	Чому при <u>нетриманні сечі</u> ми й досі користуємося гігієнічними прокладками?	Differentiation, Transposition
29.	<i>Tena discrete ultra thin pads might look the same, but they're designed to work differently.</i> (TDP)	<u>Урологічні прокладки</u> Тена Ультра можуть виглядати так само, але створені вони для інших протреб.	Concretisation, Differentiation
30.	<i>So you can stay dry for up to 12 hours.</i> (TDP)	<u>Забезпечують сухість</u> до 12-ти годин.	Logical development
31.	<i>Whoa Felix. It's great to be a cat on laundry day.</i> (IGTBACLD)	Вау, Фелікс. Як добре бути котом у день прання.	Literal translation, Transliteration,
32.	<i>From Maybelline New York instant eraser our</i>	Універсальний <u>консилер</u> Instant Eraser від	Transliteration, Saving the original

	<i>do-it-all concealer.</i> (MNYIEC)	Maybelline New York.	
33.	<i>There's a <u>little</u> voice inside us.</i> (DINDYAY)	Є <u>тихий</u> голос усередині нас.	Differentiation
34.	<i>It says, "<u>You're done.</u>"</i> (DINDYAY)	Він каже: " <u>Все.</u> "	Full rearrangement
35.	<i>"You're <u>not built for this.</u>"</i> (DINDYAY)	"Тобі <u>це не під силу.</u> "	Full rearrangement
36.	<i>"You can't go on."</i> (DINDYAY)	"З тебе досить."	Full rearrangement
37.	<i>But there's another voice.</i> (DINDYAY)	Але є й інший голос.	Literal translation
38.	<i>It whispers. Then it roars.</i> (DINDYAY)	Він шепоче, потім реве.	Literal translation
39.	<i>I'm not done yet.</i> (DINDYAY)	"Я <u>не здамся.</u> "	Full rearrangement, Omission
40.	<i>Degree. It won't let you down</i> (DINDYAY)	Рексона <u>ніколи</u> не зрадить.	Addition
41.	<i>All-new <u>Barbie pop reveal fruit Series.</u></i> (BPRFS)	Лялечки <u>Барбі Pop Reveal</u> соковиті фрукти.	Transliteration, Saving the original
42.	<i>So many surprises, big review, pop the top - whoa <u>slime.</u></i> (BPRFS)	Стільки сюрпризів, ще й <u>слайм</u> , круто.	Transliteration
43.	<i>You can be anything</i> (BPRFS)	З Барбі ти можеш бути <u>ким забажаєш.</u>	Addition
44.	<i>Do meals <u>get better than this?</u></i> (BWP)	<u>Смачні враження</u> від улюблених страв?	Full rearrangement
45.	<i><u>Hell yeah.</u></i> (BWP)	Так!	Omission
46.	<i><u>Better with Pepsi.</u></i> (BWP)	<u>Поєднуй</u> з пепсі.	Logical development
47.	<i>An orange quirky dog lamp <u>from a 60s film</u></i>	Помаранчева лампа схожа на лисого собаку...	Omission, Concretisation

	<i>that looks like a hairless dog... (GS24UOF)</i>		
48.	<i>An orange quirky dog lamp from a 60s film that looks like a hairless dog on all fours about to pounce. (GS24UOF)</i>	Помаранчева <u>ретро</u> лампа собака <u>от-от</u> <u>стрибне</u> .	Generalisation, Omission
49.	<i>Circle it, find it (GS24UOF)</i>	Обводиш - і знаходиш	Addition
50.	<i><u>Epic search</u> is here (GS24UOF)</i>	Це <u>суперпошук</u>	Loan translation

РЕЗЮМЕ

Курсову роботу присвячено дослідженню особливостей перекладу сучасних телевізійних реклам. У ході роботи розглянуто теоретичні засади характеристики реклами, її загальну роль у лінгвістичному дискурсі та своєрідність її перекладу. Крім того проаналізовано зразки сучасної телевізійної реклами та проведено перекладацький аналіз вибірки реклам (усього 50 прикладів). На основі отриманих даних була створена таблиця, яка містить можливі трансформації перекладу, застосовані безпосередньо у наданих прикладах.

Ключові слова: переклад, перекладацький аналіз, перекладацькі трансформації, медіа, реклама, телевізійна реклама.