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КУРСОВА РОБОТА

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Особливості відтворення українською мовою вербально-візуальної єдності англomовних текстів соціальної реклами

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INTRODUCTION

The modern world is full of various means of communication, among which social advertising plays an important role in the formation of public consciousness. A special place in this process is occupied by the verbal-visual unity of texts, which acquires a new meaning in the conditions of globalization and intercultural interaction. Reproducing this unity when translating English-language texts of social advertising into Ukrainian presents translators with a number of specific tasks due to the difference in linguistic, cultural and social contexts.

The theoretical backgrounds: of this study is based on the principles of translation studies, sociolinguistics, semiotics and cultural studies, which allows a comprehensive approach to solving the tasks.

The topicality for the study: stems from the need to ensure the adequacy and effectiveness of communication in the field of social advertising in the conditions of multilingualism and intercultural interaction.

The definition of the research aim: to study the peculiarities of reproduction of the verbal-visual unity of English-language texts of social advertising when they are translated into Ukrainian.

The objectives:

- analysis of the theoretical foundations of translation of social advertising,
- the study of polycoding in the texts of social advertising,
- determination of translation strategies and tactics,
- analysis of practical aspects of translation activity in this field.

The investigation subject: of the research is the verbal-visual unity of the texts of English-language social advertising.

Object of the research: the process of their translation into Ukrainian.

Data sources: for the study includes a selection of social advertising texts that were adapted for the Ukrainian audience. A number of English-language social ads covering a wide range of topics including health, environment, social justice and

more were selected for analysis. Samples of advertisements were carefully analyzed in order to determine the specifics of their verbal and visual content and further comparison with the Ukrainian versions of the translation. This approach made it possible to identify the peculiarities and challenges that arise during translation and to find out how best to preserve the original message and emotional impact of the advertisement.

Methods used in the research: text analysis, comparative analysis, semiotic analysis, qualitative method.

Theoretical value of the research: expands the understanding of polycoding in social advertising and the challenges associated with the translation of such texts, including the preservation of verbal-visual harmony when adapting to another culture. It also contributes to the theory of translation by revealing the specifics of working with media texts that use multi-coded messages.

Practical value of the research: provides valuable guidance for translators and communication professionals by showing how social messages can be effectively conveyed across cultural and language barriers.

Brief outline of the research paper structure: the work consists of two chapters and six subsections, conclusions, bibliography and annex.

Total volume of work: 49 pages.

CHAPTER 1

THEORETICAL PRINCIPLES OF TRANSLATION OF ENGLISH- LANGUAGE SOCIAL ADVERTISING INTO UKRAINIAN

1.1 Polycoding in social advertising texts

Creolized text is analyzed as a special type of text, *"the texture of which consists of two heterogeneous parts: verbal and non-verbal, belonging to sign systems different from the language itself"* [1: 180]. According to researchers who study this term, the content of the creolized text is encoded by various signs - verbal and figurative, creating a special linguistic-visual phenomenon in which *"verbal and figurative components form a visual, structural, meaningful figurative result."* and a functional whole, which ensures its complex, pragmatic effect on the addressee" [2: 73].

Creolized text from the point of view of the interaction of verbal and paralinguistic means in written communication. At the same time, it should be noted that semiotics, the theory of mass communication and psycholinguistics also consider this problem from this aspect.

This means that the film text is analyzed by the authors as a complex interaction of linguistic and non-linguistic semiotic systems. In the language system, a distinction is made between written (headings, inscriptions) and oral components (loud speech of actors, voice-over). The non-linguistic semiotic system is formed by the sound signs of the film text, such as: sounds of nature, music and visual signs - the landscape, the interior, the peculiarities of the movement of the characters [3: 87]. Thus, the polycode text emphasizes the fact of the interaction of different codes, if the code is understood as a system conventions, symbols, signs and rules for their combination with each other for transmission, processing and preservation (storage) of information in a more appropriate form. In linguistics, this understanding of the code is applied to language signs and the rules of their connection with each other [4: 90] In sociolinguistics, the term *"code"* is also used for socially modified (layered)

variants of the language, as well as how to define strategies verbal planning. [5: 197-198].

On the other hand, the term "*polycode text*" draws attention to the textual nature of the phenomenon, its content-semantic integrity, which recedes into the background when using the term "*communicate*" [6: 58].

In general, it can be argued that the multidimensional vision of the text as a polycode formation is a consequence and reflection of the polycode nature of human communication at the modern stage. Its clear trend can be characterized as the aestheticization of communication, which is manifested in the enhanced visualization of communicative communication [7: 43].

Linguistic, namely stylistic, rhetorical aspects of "*eloquence*" were traditionally considered a means of aestheticization. At the same time, the significant aesthetic potential of the material organization of the texts is obvious. This means that special attention is paid to their form, the game with form. The form of the text serves as an additional means of highlighting it in the general information space. The form becomes a marker that ensures maximum concentration of attention on its object. In this context, U. Fix repeats, aesthetics means pointing to oneself through the selection and selection of one's own forms [8: 39].

Visualization of communication is an expression of the general tendency to aestheticize the image and at the same time an expression of the intermediality of our communication. The text in its various forms of existence is perceived as the unity of the language component and the image associated with it. . Verbal and visual are combined into a single whole.

Creolized text, hybrid text, supertext; Bimedia, polymedia, multimedia text; polymodal verbal-visual text, polycode text - terms that have entered scientific circulation and emphasize that the text (and in our case, advertising) as a communicative unit is not limited to linguistic elements [9: 48].

The "*fabric*" of the text is woven from many different elements that affect the perception of the advertising text as a whole [10: 83]. Not only the peculiarities of the combination of language symbols in the structure of the text, but also the graphic,

font, pictorial design - the so-called design of the text - is in the field of scientific interests of linguists and allows drawing conclusions. to understand the content of the text.

The problem of text heterogeneity covers a wide range of phenomena and goes beyond linguistic ideas about textuality as a set of features that make a text a text. It is known that the text is the subject of consideration of semiotics, the science of the structure and functioning of various sign systems that store and transmit information. From a general semiotic point of view, a text should be understood as a complexly organized sign, which means a set of all communicative signals of any form and in one way or another involved in the interactive process.

The text is understood as a sequence of any symbols related to the content. In this sense, from a cultural and semiotic point of view, a text is a dance, a ritual, an architectural or musical work, all those artifacts that are coded, functional and the result of the conscious action of subjects. They are considered language texts that have meaningful unity. The same broad semiotic approach extends to the understanding of culture as a text system [11: 45].

According to this scientist, the text, as a cultural semiotic phenomenon, must meet three conditions:

- 1) The phenomenon identified as a text must be an artifact, that is, the result of a purposeful action (of a subject);
- 2) have an instrumental character — purpose within a specific culture;
- 3) have a coding character, that is, within a given culture there must be a code that gives it (this phenomenon) a certain meaning [12: 46].

Text (advertising text) is something that is coded in a certain way, addressed and has a function (purpose).

It should be noted that a broad semiotic approach to the text raises the question of the problem of delimiting the text, that is, establishing the boundary of the text or separating the text from the non-text. The expansion of the term "*text*" is considered in the context of pantextuality. According to the German scientist Schmitt, pantextuality is a phenomenon in which texts leave their "paper heritage" and

conquer "*semiotic raw lands*" [13: 26]. According to the concept of intertextuality in its radical version "*everything is a text*". The semiotic definition of the text creates certain difficulties for the linguistic functioning of this concept and makes the linguistics of the text a purely semiotic discipline due to pantextuality.

To avoid such a problem, we agree with the position of the famous linguist Karl Hausenblas, who distinguishes three types of texts:

1) linguistic (verbal) texts;

2) extralinguistic (non-verbal: musical works, dance);

3) mixed texts with dominance of verbal or non-verbal components: comics, advertising texts [14: 39]. The minimum requirements of linguistics for texts are the presence of language signs, which should be dominant. The term "*creolized text*" should be considered in connection with linguistics and semiotics in the problem of textuality. The name "*creolized text*" is related to the term creole languages [15:86].

Creole languages are characterized as mixed languages, that is, they are a combination of the vocabulary of one language with the grammar of another [16:245].

Creolized text is a special type of text, "*the texture of which consists of two heterogeneous parts: verbal and non-verbal.*" It belongs to symbolic systems different from natural language" [17: 87-89].

The content of the creolized text is encoded in various signs - verbal and figurative, which at the same time creates a special linguistic-visual phenomenon, in which the verbal-figurative element creates a visual, structural, semantic and functional whole, which ensures its complex pragmatic effect. to the addressee [18: 73].

The limitation of the text in communication does not mean the exclusion of complex semiotic phenomena from the field of interest of text linguistics or their insignificance for the interpretation of the text. The conceptual selection of communication as a complex polycode symbol emphasizes the need for interdisciplinary development, which includes not only the research apparatus and

methods of text linguistics, but also communication theory, semiotics, psycholinguistics, and cognitive linguistics [20: 23].

1.2 Strategies and tactics of social advertising translation

The study shows that the limitation of the text in communication does not mean the exclusion of complex semiotic phenomena from the field of interest of text linguistics, or their insignificance for the interpretation of the text. The conceptual separation of communication as a complex polycode symbol emphasizes the need for interdisciplinary development, which includes not only the research apparatus and methods of text linguistics, but also the theory of communication, semiotics, psycholinguistics, and cognitive linguistics. It is noted that for a full understanding of the interactive process of communication, it is necessary to take into account a wide range of aspects covering both structural and functional aspects of speech activity.

This approach emphasizes the importance of integrating different scientific disciplines to understand the complexity of the communicative process. Linguistics of the text, going beyond the traditional definition of the text as a sequence of linguistic units, pays attention to the wider context of communication, which includes cultural, social and psychological aspects. This contributes to the development of an integrative approach to the study of communication, which is based on the interaction of various scientific disciplines.

Therefore, understanding the text in the context of communication requires a comprehensive approach that combines the efforts of linguists, semioticians, psychologists and other scientists. This approach contributes to a deeper understanding of the nature of speech activity and the interaction between language, culture and social environment.

The study of the peculiarities of the translation of written advertising texts is relevant not only because of the prevalence of this phenomenon, but also because of the importance of reflecting the surrounding reality in the translation. In addition, such research is important for the development of advertising science and the improvement of the process of creating an advertising text. When translating an

advertising text from other languages, it is very important not to lose the hidden meaning of the advertising message, since each country has its own customs, social communications, norms and canons of communication[16:245].

Similar to other mass media - newspapers, magazines, television programs, radio programs - advertising is created in the form of a ready-made media text. In addition, the term "*text*" in relation to the field of mass information is used not only to denote a textual verbal series, but also acquires signs of volume and multidimensionality, which include in its graphic form such important components for media production as a visual series. or a television adaptation as well as an audio series as a product. Therefore, the term "*advertising text*" refers not only to the verbal series, but also includes a number of non-verbal components: graphics, images, sounds, etc., the specific number of which depends on the advertising medium [21: 46].

One of the main features of the translation of advertising texts is expressed in the ratio of the original and the translation, as well as in the transfer of sociolinguistic aspects of the translated text. To achieve adequacy, it is often necessary to adapt both the content of the text and its form, which is often uncompromising. Many features of the translation are related to the features of the languages (English or Ukrainian).

An illustrative example can be the case when, in the process of translation, a negation can be replaced by an expression (antonymic translation), which, in turn, can perform the opposite function, for example, such techniques as tracing, compensating lexical losses, changing the verb. state from the active state to the passive, this can be done by using the passive state and vice versa, as well as the transfer of expressive units through their semantic equivalents, etc[16:245].

Advertising is based on a combination of graphics or photography with verbal text of various lengths: from a short headline to an extended main text. The verbal part of the advertising text has an internal structure: as a rule, it is a headline, the main advertising text and a slogan [23: 58].

It can be assumed that the effectiveness of the verbal part of advertising largely depends on the organic combination of all three of its components - the title, the main

advertising text and the slogan. Translation of advertising slogans is an independent problem when working with advertising texts, which has a pronounced specificity. A direct and literal translation of a sentence is often impossible, and even if it were possible, it would not convey the content presented by the author. However, there is still a certain category of advertising slogans to which direct translation can be applied [24: 37].

When translating advertising texts, it is important to take into account several factors: for example, the cultural level of a certain group of people, age, nationality, gender, social origin, education, etc.; determine whether the connotative links of the source text can be transferred to the appropriate cultural level of the target language. It is especially important to translate rhetorical and stylistic techniques used in the original text, preserving the content of the original text [25: 71].

Based on the analysis of English-language advertising texts and their translations into Ukrainian, several strategies can be identified that are used in translation. We note right away that such a division is quite conditional, but it still allows for a deeper consideration of the problem. The following methods of translation of advertising texts and slogans are distinguished:

- 1) there is no translation;
- 2) direct translation;
- 3) customization;
- 4) review [33:38].

Let's consider in more detail each strategy of translation of advertising text.

1. Lack of translation.

Lack of translation of advertising is common. When it comes to the advertising of goods that perform only an attractive function, for example, perfumes or alcoholic beverages. It can be argued that untranslated slogans become part of the visual design of advertising and, depending on their implementation, attract attention and contribute to increasing significance. Surprisingly, many foreign companies that present their products on the Ukrainian market leave their advertising slogans without translation [34: 45].

The existence of a foreign-language advertising slogan in the Ukrainian-speaking environment in the original language has the right to exist. However, it can be argued that, under certain conditions, English-language slogans are necessary in the Ukrainian-speaking environment. The first condition requires that the target group of the campaign speak English. The second condition is that the slogan should be extremely concise so that it is well received and remembered by consumers who, although familiar with this language, are not yet native to them [25: 71].

2. Direct translation.

This strategy should be used with caution because it is the least sensitive to the culture of the target language. It is used when it comes to the transfer of a large amount of information, for example, when advertising technical products.

It should be noted that not only large advertising texts, but also advertising slogans are subject to direct translation. For example: I love it. MC Donalds. I love it. McDonald's [35:78].

3. Settings.

Adaptation is used when the original advertising phrase cannot be easily translated into Ukrainian for various reasons [35:27]. After that, the translator is faced with the task of translating the source text and adapting it to the standards of the target language. The essence of this approach is that the photo material can be saved, but the text is adapted according to the specifics of the target language. Most often, a foreign advertising company faces the problem of adapting the original advertising text. The reason for this, obviously, lies in the typological differences between the Ukrainian and English languages. Finally, the meaning of a word combination, which in English is expressed by changes in the formal signs of words, in the Ukrainian language is conveyed by combining the meaning of several words [25: 71].

4. Revision.

This strategy involves formulating a completely new advertising text. The photo material can be saved, but it is risky, because the photo material and the text

must reflect a single advertising concept. Proofreading is often used when translating advertisements.

A vivid example of the reception of refinement is the advertising text of the Volkswagen Polo. A new text containing a pun was created for advertising in Ukraine: Polo. Small but strong. My other half [35: 48].

In addition, it should be noted that transformations are also an integral part of translation activity. The issue of using translation transformations in texts of different functional language styles is relevant. When translating texts of different functional styles, preference is given to different types of transformations. Therefore, it is advisable to conduct research, the purpose of which is to identify the most frequently used transformations and those characteristic of texts of a certain functional language style [35:27].

Transformations, by means of which there is a transition from units of the original language to units of the translated language, are called translation transformations. Translation transformations are a special type of interlanguage paraphrasing, which is significantly different from transformations within the same language. The translation cannot be an absolute analogue of the original, which means that the main task of the translator is to create a text that is as close as possible to the original in terms of semantics, structure and possible impact of this translation to the user. The problem is that it is not always possible to find linguistic parallels between the languages of the original and the translation - semantic and structural analogues: identical models of sentences or word combinations, complete coincidence of the semantic meanings of words, etc. here the translator must apply translation transformations [35:27].

The famous Ukrainian translator S.E. Maksimov calls translational transformations both lexical-semantic (generalization, differentiation, concretization, semantic development, antonymic translation, compensation and complete rearrangement of text fragments), and grammatical (shifting, i.e. changing the order of words and phrases, grammatical substitutions, additions and omissions). Transformations [30: 27]. It should be noted that when translating social advertising

texts, the use of translation transformations is also an indispensable component of adequate translation [20: 157].

Conclusion of S.E. Maksimova regarding translation transformations reflects important aspects of translation, which are reflected in both lexical-semantic and grammatical aspects.

In his research, Maksimov considers lexical-semantic transformations, among which generalization, differentiation, concretization, semantic development, antonymic translation, compensation, and complete rearrangement of text fragments are noted. These transformations reflect various ways of adapting the original text to the language of translation, ensuring its adequacy and preservation of meaning.

Also, an important aspect emphasized by Maksimov is grammatical transformations, such as shifts, grammatical substitutions, additions and omissions. These transformations are aimed at ensuring grammatical correctness and ease of perception of the translation, in particular by adapting the sentence structure and grammatical constructions to the target language.

One of the important conclusions is that when translating social advertising texts, the use of translation transformations is an indispensable component of adequate translation. This emphasizes the importance of understanding the context and specificity of the text when choosing and applying translation strategies.

So, the research of S.E. Maksimova reveals important aspects of translation, which are reflected through various lexical-semantic and grammatical transformations, and emphasizes the need to use them to achieve translation adequacy and effectiveness, especially in the case of social advertising texts.

1.3 Peculiarities of media discourse

Mass media discourse is a functionally determined type of discourse, a set of processes and products of speech activity in the field of mass communication in all the diversity and complexity of their interaction [14: 182]. This term also means thematically directed, socioculturally determined language and thought activity in the

mass media space [24: 16]. Mass media discourse refers to the reality that is created by means of mass communication and mediates the production, storage and distribution of socially important information [34: 15].

The main features of mass media discourse are called group correlation (the addressee shares the views of his group); publicity (openness and orientation to the general public); Directionality and mass orientation, which implies simultaneous influence on several groups [14: 27–40]. An important principle of media discourse is its target orientation. The addressee must take into account various components of the addressee's status (age, gender, professional, social, cultural and other factors), which contribute to clarifying and supplementing the concept of "*addressee factor*".

Types of mass media discourses are classified according to the performed communicative function and implementation channels. In the first case, such types of mass media discourse as journalistic, advertising, and PR discourse are distinguished. As for journalistic discourse, it is defined as a type of information-orientational institutional discourse that is implemented with the help of mass communication and involves a conscious and clearly expressed actualization of the author's positions [15: 4].

The next type of mass media discourse is: this is advertising. It is interpreted as a complex communicative formation, which is characterized by the peculiarity of functioning both in the professional sphere and in the socio-cultural environment of modern society. The term "*advertising discourse*" denotes a thought-speech phenomenon that includes two components - communicative interaction in the field of mass advertising, aimed at promoting a product or service on the market using language, without causing contact between communicators, on the one hand, and advertising, on the other hand text from another.

The specificity of the advertising text determines its structural features aimed at the implementation of many functions, among which are distinguished: influential, emotional, aesthetic, informative, memorable, attractive; popularizing, persuasive, phatic, evaluative, argumentative, regulatory (responsible for directing the addressee's perception of information about the subject of advertising in a certain direction),

differentiating (which separates the advertised product from competitive analogues in the mind of the target audience), modeling (responsible for creating a model in thinking of the recipient regarding the use of the advertised product in everyday life), educational. This understanding of advertising discourse is based on the procedural-resultative-linguistic definition of discourse[35:27].

The purpose of an advertising message is not only to attract the attention of the audience, but also to motivate a part of it - preferably a larger part - to action. The main actors of the institutional discourse are the representatives of the institution (agents) and the people who address them (clients), for example, the sender of the advertisement and the consumer. Communicative clichés in institutional discourse are a kind of key to understanding the entire system of relationships in the relevant institution[14: 182].

There is also advertising discourse "*pragmatic discourse*" on the grounds that certain communicative strategies are implemented in it. When performing a speech act, two actions are performed at the same time: the actual announcement of the statement (locutionary act) and an illocutionary act, such as a statement, request, etc. In other words: in addition to the transmission of the message, the communicative intention of the speaker is also expressed and realized[14: 182].

According to J. Austin, the statement can also aim to have a certain effect on the listener, that is, to have a perlocutionary effect. A number of issues also apply to advertising and are studied by pragmatists, in particular the impact of language on the addressee. Every ad copy is designed to have a specific perlocutionary effect. The pragmatic focus of each advertising text is the need to motivate the addressee to action. The effectiveness of communication through advertising is how successful this influence is[25: 71].

Communication is at the heart of every discourse. The components of verbal communication were formulated by Harold D.Lasswell in the verbal model "*Who says what to whom, how why why when and where*" [16:38] In discourse, the speaker or author of a written text (addressee, producer) speaks (to whom?) to a listener or reader (addressee, recipient). In the process of communication, they produce (what?)

text (a significant series of statements) (how?) through the voice channel, using natural language. The addresser communicates with the addressee (why? why?) in order to influence the addressee in a certain way, depending on the content of the utterance. They communicate (when? where?) in a specific situation. Advertising text is understood as a symbolic phenomenon consisting of both verbal and non-verbal signs in written or oral form, produced in the context of mass advertising and reflecting the producer's intention to influence the recipient in such a way that he buys or uses a product or service [17: 63].

Advertising discourse is a cognitive process associated with the creation of a text, and an advertising text is a language segment that is a product of speech and thought activity, with the help of which the communicator and the recipient enter into certain social relations [18]. The variability of advertising discourse is determined by its functional load. The communicative and pragmatic orientation of advertising discourse affects the process of selection of verbal and non-verbal elements and the nature of their expression [19: 117]. The advertising slogan is the most important linguistic component of the advertising text, the central statement in the advertising text.

Thanks to their brevity and brevity, slogans increase the impact on the addressee and simplify the process of remembering. A feature of the action of advertising texts is that they manage a group of people with the help of linguistic means. In this context, the pragmatic properties of advertising texts, which are considered from the point of view of the theory of the speech act and the theory of implicature, taking into account stylistic aspects, acquire great importance. The pragmatics of advertising discourse is characterized by the implementation of speech acts of various illocutionary types, the actualization of implicatures, and the use of pragmatic stylistic tools in the advertising text.

Speech acts of a certain illocutionary type are implemented on the basis of slogans in advertising discourse. Determining the illocutionary types of these speech acts, we rely on the classification of J.R. Searle: "*You can tell someone what the state of affairs is (Emphatic); You can try to make him implement this question*

(methodical recommendations); it is possible to undertake to implement this state of affairs (authorized); you can express your feelings and attitude towards this issue (expressives); and you can change the world with the help of a statement (declaration)" [10:28].

Speech acts of persistence, directives, expressives and instructions are characteristic of advertising discourse. It should be noted that all advertising slogans implement imperative speech acts, since the producer of advertising always seeks to influence the recipient to buy a certain product or use a service. Directive illocution is implicitly expressed in slogans that implement speech acts of an insistent, persuasive, or expressive nature[25: 71].

In advertising slogans, various stylistic devices are leading indicators of implications, including metaphors, allusions, synlepsis, and rhymes. Such means have a positive effect on the expressiveness and attractiveness of the advertising text and serve to actualize implicatures, thereby increasing the effect of the advertisement itself on the consumer. In this way, the stylistic properties of the advertising text are subordinated to the linguistic pragmatics of the discourse. Metaphorical implications are an important part of advertising discourse[10:28].

According to J. Lakoff and M. Johnson, two concepts are compared in the metaphorical presentation of the main features: the target-concept and the source-concept (target-concept/source-concept). Metaphor is especially effective when combined with allusion. An allusion means a reference to a previous phenomenon - a text, a person, a book, a custom, etc[10:28].

Using stylistic means in an advertising text, the manufacturer, on the one hand, creates a positive impression on the potential consumer about the quality of the product or service, and on the other hand, contributes to the discursive actualization of the implicature, which also increases the hidden influence on the consumer and prompts him to buy the product/service.

So, the connection of linguistic and stylistic properties of advertising discourse is expressed in the fact that the implementation of speech acts of an assertive, commission, expressive and directive illocutionary nature based on advertising

slogans is accompanied by the actualization of deduction and inductive. implicature, indicators of which are stylistic techniques.

The linguistic design of advertising as a communication process is largely determined by psychological factors, therefore the psycholinguistic research of advertising is also quite relevant. Advertising discourse combines the functions of informing and influencing, which makes it necessary to convey a maximum of information in an advertising message using a minimum of verbal means. We achieve this thanks to the use of phonetic and graphic stylistic means. This is important because the combination of brevity and power in an ad is linked to its effectiveness and success.

When classifying the types of media discourses by channels of implementation, television, radio and computer discourses are distinguished, depending on which cases certain means of communicative influence prevail - visual, audiovisual and audiovisual. They have structural and stylistic, compositional and linguistic features and are forms of the general sociolinguistic context of the era. Television and radio discourse implies informality and informality. Authors of TV and radio broadcasts create an iconic image of live broadcasting. The speaker (announcer) and the viewer (listener) are at different points in space and time, they cannot correct what was said and heard (for example, a demand). The speed of information delivery (selection) does not depend on the viewer (listener). The status of the speaker is official, the status of the viewer (listener) is unofficial [15: 139]. Computer discourses can be both person-oriented (e-mail communication) and status-oriented (conferences on various topics: politics, sports, medicine, science, etc.). It is characterized by the variety of language topics and the variability of the used linguistic means [17: 138].

Functions of mass media discourse. Some functions of journalistic discourse have already been mentioned above, which can be traced back to the functions of media discourse in general. In a generalized form, the following main functions of mass media discourse can be distinguished:

- 1) informative;

2) regulatory (combines the ideological function, functions of social control and manipulation of public consciousness);

3) educational;

4) entertainment;

5) phatic (establishing contact between the editor and the audience);

6) Advertising [22]. It is difficult to claim the superiority of one feature over another.

On the one hand, the concept is the main value, the key concept of mass media discourse "*Information*". This is decisively manifested in various contexts - "*Human right to objective information*", "*satisfaction of information needs*", "*information society*", etc. [35: 25]. On the other hand, in the conditions of modern society, the production and management of information becomes a cultural, ideological and marketing project, and the mass media discourse takes an active part in the realization of the movement of public opinion and the formation of the conceptual thinking of an individual. picture of the world [14: 26].

Therefore, the mass media play a major role in learning about the world, ensuring dynamic communication and maintaining social balance; At the same time, they have destructive power and become a tool of consciousness manipulation [15: 79].

CHAPTER 2

FEATURES OF THE TRANSLATION OF SOCIAL ADVERTISING

2.1 Practical application of translation strategies

Translation of advertising slogans is an independent problem of working with advertising texts, which has a pronounced specificity. A direct and literal translation of a phrase is often impossible, and even if it were possible, it would not convey the meaning that the author put into it. However, there is still a certain category of advertising slogans to which direct translation can be applied.

In addition, several strategies can be identified that are used in translation. We note right away that such a division is quite conditional, but it still allows for a deeper consideration of the problem.

Therefore, the following methods of translation of advertising texts and slogans are distinguished: [35: 25].

- 1) lack of translation;
- 2) direct translation;
- 3) customization;
- 4) revision.

Lack of translation.

It can be argued that slogans that do not translate become part of the visual design of advertising, and therefore in depending on the performance, they attract attention and contribute to increased expressiveness. However, it should be borne in mind that the untranslated text may be incomprehensible to the recipient of the advertisement. For example, social advertising with the slogan *"You smoke. We smoke"* «*Ви курите, ми куримо*» (Fig. 3.1) and with the image of a cigarette, which has two filters on both sides, so there is no need for translation. that the purpose of the message is achieved through visualization and there is no particular need to translate the slogan.



Fig. 3.1 You smoke. We smoke

Or another example with the image of a bow in the shape of a bottle and the slogan "*Absolute hangover*" «*Абсолютне похмілля*» (Fig. 3.2) also does not need translation, since the essence of the message is clear based on the visualization.

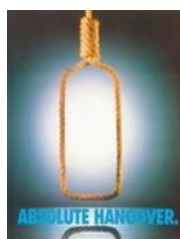


Fig. 3.2 Absolute hangover

Another example can be the slogan "*Love does not see color*" «*Любов не бачить кольорів*» (Fig. 3.3). In fact, due to the general content, no translation is needed. The message becomes clear as soon as you look at the visualization [25].



Fig. 3.3 Love does not see colors

Direct translation.

This strategy is used less often because it least takes into account the specifics of the culture of the target language. It is used when it is necessary to transfer a large amount of information. It should be noted that not only large advertising texts, but also advertising slogans are subject to direct translation. For example, the slogan of social advertising (Fig. 3.4) "*Save the environment*" «*Збережи довкілля* clearly

traces the problem of environmental protection, therefore the slogan is translated literally and performs the function of appeal - *"Protection of the environment"* *Охорона навколишнього середовища*.



Fig. 3.4 Environmental protection

Another example of direct translation is a social advertising slogan about speeding. It sounds clear in the original language of Speed Kills, and we also give it literally in the language of the translation of Speed Kills, using a direct translation. Similar cases can be traced in the translation of the slogans *"Stop alcoholism"*, *"Stop global warming"*, which literally translates «Смон алкоголізм», «Смон глобальне потепління» as *"Let's stop alcoholism"* or *"Let's stop global warming"* «Зупинимо алкоголізм» або «Зупинимо глобальне потепління». When translating short and concise slogans, a literal or direct translation is most often used, and in fact the image reflects a more complete interpretation of the message[21].

Adjustment.

Adaptation is used when the original advertising sentence is not easily translated into Ukrainian

For various reasons. After that, the translator is faced with the task of translating the source text and adapting it to the standards of the target language. For example, a case of adaptation can be clearly seen in a social poster depicting the negative effects of smoking. (Fig. 3.5) This is evidenced by the slogan, which was adapted as *"Beauty in your habits"* «Краса у ваших звичках», adapting the phrase

"up in smoke" «в димі» to the concept of "habits" «звички» in the context of social advertising.



Fig. 3.5 Your beauty. Up in smoke

Another vivid example of adaptation can be the slogan "No place for racism" «Немає місця расизму», which translates as "There is no place for racism". «Немає місця расизму».

A similar example is the advertising slogan "If everyone is connected, how can anyone be out in the cold?" "Якщо всі пов'язані, як хтось може бути на морозі?" (Fig. 3.6), which depends on the context.

In translation, it means: "If someone is comfortable, how can someone be in the cold?" Якщо комусь комфортно, то як комусь бути на морозі?



Fig. 3.6 Anyone on the cold

Auditor.

This strategy involves formulating a completely new advertising text. The photo material can be saved, but it is risky, because the photo material and the text must reflect a single advertising concept. For example, if we look at the image of the bottle and the inscription "The Absolute End" «Абсолютний кінець» (Fig. 3.7), we

can conclude that the slogan in this case can be interpreted in different ways, depending on how the image itself will look[20].

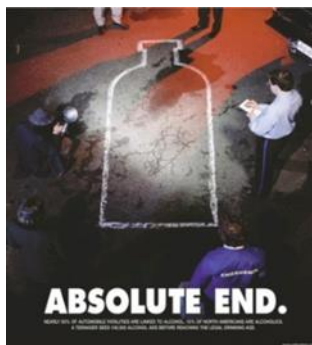


Fig. 3.7 Absolute End

2.2 Unique aspects of translating English-language social advertising into Ukrainian

The consumer is exposed to oral advertising discourse combined with various audiovisual media on radio and television, as well as written advertising discourse in various print media. It is characteristic that the written advertising discourse has its own constructive features, which are reflected both in the selection of lexical and grammatical means and in the graphic design. Advertising can be commercial and non-commercial, political and social, production and consumer. Any type of advertising product is created with the help of a competent selection of certain grammatical measures that are contextually most effective and aimed at achieving maximum impact on the target audience. Advertising texts belong to realized texts, that is, those in which verbal means are uniquely combined with iconic ones (images, photos), as well as with means of other semiotic codes (color, font) [10: 76].

The consumer participates in deciphering these codes and therefore pays attention to advertising. We emphasize that the specificity of the structure of advertising discourse is aimed at solving the main task of advertising - attracting the attention of the consumer to a product or service. Solving this task is facilitated by the specific structure of advertising texts. The advertising block contains a headline (informative or attractive), a subheading (if necessary), the main text (which fully

reflects the essence of the commercial offer) and a final, persuasive slogan. Modern advertising discourse is characterized by the use of various linguistic means that contribute to the expression of advertising texts (for example, interrogative and persuasive sentences, dialogic speech, etc.) The opinion of the modern researcher T. Talalai is quite correct that *"the use of Stylistic means of advertising discourse has a pragmatic direction"* «використання стилістичних засобів рекламного дискурсу має прагматичне спрямування» [9:94].

The dominance of such an advertising function as *"we discourse"* "ми говоримо" seems quite interesting, that is, The attempt to identify the addressee with the addressee, to express solidarity with him is an important psychological factor that affects the success of advertising [3:80]. Since most of the products advertised in various mass media come to Ukraine from abroad, there is an urgent need to familiarize Ukrainian consumers with new foreign brands.

The most important tool here is translation. The translator of English-language advertising texts faces a difficult task to convey the general characteristics of the product in the same tone as they are highlighted in the manufacturer's advertisement, and at the same time make the advertisement as close and understandable as possible to the Ukrainian-speaking audience. The translation of advertisements requires taking into account the linguistic, cultural and psychological characteristics of consumers who get to know a foreign brand only through the advertising text. At the same time, the structure of the original advertisement must be preserved.

The advertising block must also comply with the basic principles of advertising discourse, it must contain both verbal and non-verbal means of expression.

It is interesting that *"a double decoding takes place: the transformation of the language of the object into the language of a person and the transformation (translation) of a foreign text into the national language"* «відбувається подвійне декодування: перетворення мови об'єкта на мову людини і перетворення (переклад) іноземного тексту на національну мову». [2: 11]. This so-called *"double coding"* also complicates the English translation process. Since foreign companies insist on maintaining certain elements of advertising regardless of the

language into which the text is being translated, the translator must support the overall image of the company and its priorities. In some places, globally popular slogans, product names and names of participants are given in English. Separately, it should be noted that when translating the main element of advertising (the name of the advertised product), the translators follow the trend of bilingualism, i.e. H. names are presented in two versions - in English and Ukrainian.

The vertical context of the names of advertised products is determined by a single value structure. In other words, this means that the ideas of beauty, sophistication, aristocracy, and perfection are associated with the images of various historical figures known both in Ukraine and abroad [8: 219-221].

Separately, it is worth mentioning the cases when foreign language advertising serves only to understand the idea of the advertised product, the text is not selected as the subject of translation, but is transcribed. This contributes to the full consideration of national characteristics.

Sometimes the advertising text cannot be translated for objective reasons - the reality it talks about does not exist in the culture of the consumer, into whose language it must be translated. If the buyer does not understand what the ad is about, he will most likely not want to buy the product. Instead of translating similar content, the translator uses approximate wording, taking into account the features of the social and geographical context.

This method makes it possible to improve the function of advertising as a language of communication between the producer and the consumer. Translators who work on the translation of advertising must not only reproduce the content of the advertisement with various details for scientific clarification, but also arouse the interest of the potential buyer and encourage him to purchase this or that product. In many cases, the popularity of a particular brand depends on the quality of advertising, on how attractive the translation really is.

The translator must correctly convey the main goals of the manufacturer and maintain the correct tone of the advertisement. Advertising should make the same impression on the Ukrainian consumer as it does on the English-speaking audience.

Therefore, the translator of advertising texts must consider the content in close connection with non-linguistic factors. Only a harmonious combination of linguistic and non-linguistic means is evidence of the translator's skillful work. In connection with the processes of globalization, the translation of advertising texts and the effective use of intercultural advertising are gaining more and more importance. Social advertising is often positioned as either masculine or feminine, and the translation process must reflect all the characteristics of such advertising.

Translation of advertising text is divided into two types:

1. Creation of individual advertising messages in which the original text is replaced in whole or in part. Adaptation is necessary when the original text contains puns, idioms, rhymes, and other linguistic features that may be lost during translation. The translation and the original text have different important parameters. Basic techniques of translation: pragmatic adaptation, selection of contextual analogies [4: 69].

The reason for replacing the relevant criterion may be differences in mentality or a different target group of the translation. Social advertising often provides depressing statistics aimed at powerfully influencing audiences. In order for such an advertising text to retain its non-verbal impact, it is necessary to rely on the statistics of the country in which it is distributed. Thus, we customize the text of the ad based on statistics that reflect the problem of violence against women in Ukraine and in no other country. In this case, the text fulfills its function of drawing attention to the problem.

A woman is beaten every two seconds Кожні дві секунди б'ють жінку [17].

2 women are killed every week by a male partner Щотижня 2 жінки вбиває чоловіка-партнера [17].

2. Creation of texts that do not require adaptation. Like most of the texts entering the international market. This type includes standard ads that contain as few specific ethnic/cultural characteristics as possible. This is a trend of modern advertising in the process of globalization. Basic techniques of translation: selection of equivalents, generalization [4: 70].

Therefore, when creating and translating texts for international advertising organizations, you have to choose between standardization and adaptation. The main argument in favor of standardization is the economic aspect, and the main advantage of adaptation is the possibility of addressing the target segment when describing all cultural and linguistic markets [4: 71].

For example, one of the techniques for translating the text of social ads:

1. Concretization is a method of translation in which a foreign word or a combination of words with a broader subject-logical meaning is replaced in the translation by a word with a narrower meaning. Instantiation of the primary value is used in cases where the order of information of the primary unit is lower than the order of the corresponding unit in the target language [4: 72].

Life can be a fairytale if you break the silence Життя може бути казкою, якщо порушити тишу. [17]

The concretization of "be" - "to transform, to become" is used to convey the gender aspect Для передачі гендерного аспекту використовується конкретизація «бути» – «перетворюватися, ставати».

Violence is not always visible Насильство не завжди видно [18].

In the Ukrainian language, the word "violence" means both the use of physical force and the use of coercion, i.e. Н. The word "violence" can be used for both psychological and physical violence. In English, the word "violence" means the use of physical force, and the word "abuse" means coercive influence. Clarifying "traces of violence", we would like to emphasize in the translation that the advertising text is about physical violence.

Your voice is powerful Ваш голос потужний [18].

When translating this advertising message, we used the method of concretization, we replaced the adjective "powerful", which means "Power, power, influence" on the verb "mean" (have significance, importance, meaning). For the Ukrainian-speaking recipient of the word form "power", "influence" has a gender marker that indicates a masculine image, ie. They correspond to traditional ideas about a person. The substitution neutralized the gender marker in the translation of

this advertising message. We added the pronoun "a lot" (complement) to make the phrase more emotional.

She has 3 broken ribs, 2 loose teeth, 5 cigarette burns on her leg У неї 3 зламаніх ребра, 2 зуби, що хитаються, 5 сигаретних опіків на нозі [18].

The specification technique is also good for those advertising messages, in which the name of the color appears. The use of the color name in Ukrainian social advertising is extremely rare, so when translating, the color name should be replaced with a more specific object that the color symbolizes in the specification.

Because they cover it with white and gold. Majority of women who are abused never report it. If you are in need of, or know someone who needs help, contact us on 011718 67 45 Бо покривають білим і золотим. Більшість жінок, які зазнали насильства, ніколи не повідомляють про це. Якщо ви потребуєте допомоги або знаєте когось, хто потребує допомоги, зв'яжіться з нами за номером 011718 67 45 [18].

For example, in the given advertising message, the colors are "white" and "golden" figuratively refers to cosmetics and jewelry, since women often try to hide the traces of domestic violence with these means [1:65].

2. The method of semantic development consists in replacing the lexical counterpart with a context logically related to it [4: 65].

Life can be a fairytale if you break the silence Життя може бути казкою, якщо порушити тишу [18].

Here the cause is replaced by the effect: you will not be silent, so you have broken the silence. In addition, there is an antonymic translation. As a result, the degree of emotional tonality changes and the translation becomes more figurative and emotional, which is characteristic of advertising aimed at women [3: 48].

3. Translation of antonyms means replacing a negative or interrogative sentence with a positive one or vice versa [4: 73]. The conditions for applying such a transformation are usually related to the lexical-semantic composition of the predicate.

"Break the silence" here means " «Порушити мовчання» to end the silence about problems" «покінчити з мовчанням про проблеми».. You could have chosen the answers "Break the silence" or "Stop being silent", but we decided that the option "Don't be silent" reflects emotionality at the expense of the negative "No". This option has the "process" element: it is emphasized that in the case of the struggle for a happy life (fairy tale), cases of violence must be reported constantly, because one may not be enough.

4. Conversion is a change during translation of a part of the language of a word that belongs to grammatical transformations.

Masks everyday swelling due to slapping and punching Маскує повсякденну набряклість через ляпаси та удари [18].

Such a transformation was necessary, since the Ukrainian language does not have such an impersonal verb form as the gerund [4: 75].

5. Syntactic assimilation is a translation in which the syntactic structure of the original is transformed into a completely similar structure of the translated language [4: 76].

He says he loves me. He says he needs me. He says he is sorry. He says it will never happen again Він каже, що любить мене. Він каже, що я йому потрібна. Він каже, що йому шкода. Він каже, що це ніколи не повториться [16].

To preserve gradation and gradually increase emotional tension in the text of social advertising, such a technique as syntactic comparison was used. We recreated the structure of the sentence, preserving stylistic (gradation) and syntactic (parallelism) techniques so that the text does not lose its active role during translation.

Thus, differences in the structure of both languages complicate the translation of social advertising texts. These difficulties are diverse: from individual untranslatable elements to the entire source text. The solution to such problems lies in the ability to correctly use different translation techniques and take into account the gender aspect. In the process of translation, we use various techniques to achieve

equivalence that is as close as possible to the original text and preserves the communicative effect.

As can be seen from the examples, translation methods in their "pure" form are rarely found in practice - usually they are combined with each other and acquire a complex character. In order to correctly apply the most effective transformation techniques, it is necessary for the translator to have equal or near equal knowledge of both the source culture and the target language culture in order to know how gender is implemented in the text. The correct and skillful use of the translator depends on the understanding of the translated text by the audience and the fulfillment of the non-linguistic task set by the author of the advertisement.

Social slogans in a concise and concentrated form reflect the main problems of social advertising, express the main idea of the advertising campaign, for example:

You wouldn't hit your child if you weren't bigger than them. Hitting is stupid [18]. – (slogan of the human rights organization against violence against children); *Know your unit, know your limit. (slogan of an anti-alcohol advertising campaign)* [3]. *Ви б не били свою дитину, якби не були більші за них. Бити — це нерозумно* [18]. – (гасло правозахисної організації проти насильства над дітьми); *Знайте свою одиницю, знайте свій ліміт. (слоган антиалкогольної рекламної кампанії)* [3].

Social advertising raises not only social problems, but also moral and ethical ones, as it is related to the affirmation of social values. Despite this, social slogans have a huge audience and a wide range of activities, for example: *Thank you for the clean roadsides! Thank you for the clean sidewalks! (slogan of social advertising on environmental protection); Everybody is against everybody. Somebody has to be for them (slogan of an anti-militarist organization)* *Дякуємо за чисті узбіччя! Дякуємо за чисті тротуари! (слоган соціальної реклами з охорони навколишнього середовища); Всі проти всіх. Хтось має бути за них (гасло антимілітаристської організації)* [16].

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Social advertising "in many respects determines everyday life and lifestyle, promotes positive, progressive phenomena, moral standards, stimulates charity, contributes to raising the cultural level and aesthetic taste of people, fights against negative phenomena" «багато в чому визначає побут і спосіб життя, пропагує позитивні, прогресивні явища, норми моралі, стимулює милосердя, сприяє підвищенню культурного рівня та естетичного смаку людей, бореться з негативними явищами». [22:32]. , that is, problems in the life of a modern person, for example: *See what you can switch on when the screen is off.* – (slogan of social advertising aimed at organizing children's leisure time) *Подивіться, що можна ввімкнути, коли екран вимкнено.* – (слоган соціальної реклами, спрямованої на організацію дозвілля дітей) [33].

Social advertising also includes state slogans aimed at forming and supporting the national idea and proclaiming the unique role of this country in the history of civilization, for example, the well-known slogans of states: *Forward, up, further together. One people, one nation, one destiny* [13]. *We believe in God; For God and his country.* До соціальної реклами належать також державні гасла, спрямовані на формування та підтримку національної ідеї та проголошення унікальної ролі цієї країни в історії цивілізації, наприклад, відомі гасла держав: *Вперед, вгору, далі разом. Один народ, одна нація, одна доля* [13]. *Ми віримо в Бога; За Бога і свою країну.*

State slogans differ in content from ordinary political slogans, because they do not carry an influential propaganda function, but a descriptive function that positions the country in the world and formulates its ideology. In the following example, we propose a translation of an imperative construction based on an antonymic

translation, which is related to the "double negation" of "Asymmetry of lexical-semantic systems" [15: 46]: *Stop recruiting children!* Although the affirmative construction is accepted in the English language, the semantics of the Ukrainian lexeme consists in one of the meanings: *To take away. - To take someone by force, to take by force* [33] indicates negative actions, means deprivation, lack, that is, the state that occurs when the specified actions are performed.

However, the use of negative syntax is treated as a double negation. If the purpose of the translator was to convey the author's intention, namely the demand to prohibit the conscription of very young people into the army, we recommend adopting the following slogan: *Stop the conscription of children!* Зупиніть призов дітей! In this way, the identity of the word elements that make up the dataset in English is even partially preserved. Therefore, we consider the problem of translation of slogans to be pragmatic, since "one of the most important pragmatic problems is the problem of the translator's activity in order to cause the desired reaction in the recipient of the translation" «однією з найважливіших прагматичних проблем є проблема діяльності перекладача з метою викликати бажану реакцію в реципієнта перекладу» [22].

Therefore, commercial, social and political terms should be distinguished when translating. Social slogans in a concise and concentrated form reflect the main issues discussed in social advertising, express the main idea of the advertising campaign. However, the analyzed terms do not reflect their entire functional scope, and therefore determine the selection of vectors for further research on the definition of translation strategies and tactics. Therefore, public advertising about the dangers of smoking is extremely important among the youth, to prevent many demographic problems and ultimately to preserve the health and longevity of the nation. The more effectively such advertising will be created and used, including through language and graphic means, the greater will be its practical value and public benefit.

2.3 Peculiarities of translation of the verbal component of social advertising

To draw attention to the advertised topic, the creators of advertising slogans use different methods, but at the expense of an emotional component. A whole range of expressive means and stylistic color solutions are used to create it. In general, stylistically colored vocabulary is lexical units (words with one meaning or separate meanings of multi-meaning words) that are characterized by the ability to leave a certain stylistic impression out of context. This ability is due to the fact that the meaning of these words contains not only object-logical information (information about the specified topic), but also additional (non-subjective) connotations.

In extra-subject information contained in lexical units, not only expressive and emotional connotations are expressed, but also the influence of various extralinguistic (stylistic) factors is reflected, the same lexeme can combine different signs. It is the use of vocabulary in the advertising slogan, which has a rich spectrum of connotations and a large number of meanings, that provides visual effectiveness and emotionality. Stylistically colored words (archaisms, terms, etc.) and extensive use of phraseological units give the advertising slogan originality, make it memorable. Slogans also use such stylistic devices as:

1. *Metaphor: Pure Life (Nestle) [16], We speak fish (Long John Silver's) [11], It's like a mouth full of joy (Honey Buckets of Oats, Kraft Foods) [23], Slicing Up Freshness (Arby's) [6], We speak fish. (Long John Silver's) [3], Buy a bucket of chicken and have a barrel of fun (KFC) [1], Home of the Whopper (Burger King) [6], Life tastes good (Coca-Cola) [6], Open Happiness (Coca-Cola) [3];*

2. *Metonymy: Be a Pepper! (Dr. Pepper Soft Drink) [18], The best part of waking up is Folgers in your cup! (Folgers) [1];*

3. *Epithet: Breakfast of Champions (Wheaties) [8], Live Mas (Taco Bell) [6], Make It Real (Coca-Cola) [3], Makin 'it great! (Pizza Hut) [6];*

4. *Repeat: The future's bright, the future's Orange! (Orange), There's Fast Food ... Then There's KFC! (KFC) [13], Fast Food for Fast Times (Burger King) [1], Makin 'it great again and again (Pizza Hut) [31], Double your pleasure, double your fun (Double Mint gum) [6] , The sound of RediWhip is the sound of joy (RediWhip) [3], Better Ingredients [3], Better Pizza (Papa Johns) [3], It's Way Better Than Fast*

Food. It's Wendy's (Wendy's) [1], We do it like you do it (Burger King) [3], If it doesn't get all over the place, it doesn't belong in your face (Carl's Jr.) [1], Give me a break, give me a break[6]; break me off a piece of that Kit Kat bar (Kit Kat) [6], Nobody can do it like McDonald's can (McDonald's) [3], Pizza! Pizza! (Little Caesars) [1], Sometimes you feel like a nut, sometimes you do not (Peter Paul Almond Joy & Peter Paul Mounds) [1], Two great tastes that taste great together (Reese's Peanut Butter Cups) [3], Go Bold or Go Home (Del Taco) [1];

5. Zeugma: Have a Coke and a smile! (Coca-Cola) [3].

6. Occasionalism: The Uncola! (7 Up) [3].

7. Hyperbole: World's Greatest Hamburgers (Fuddruckers) [1], We do it all for you (McDonald's) [3].

For this purpose, advertisers use graphic media

To "revive" advertising slogans, make them clear and expressive. Stylistic techniques and means of expressiveness that give expression to an advertising slogan collectively form a special function of language units — stylistics. The translation of various stylistic features from one language to another requires certain transformations that make it possible to preserve or modify the original emotional and aesthetic information. In addition, stylistic techniques serve to bring the concepts of advertising and art closer together, thereby helping to blur the boundaries between these spheres. Thanks to all kinds of metaphors, similes, exaggerations and puns, today we can talk about penetration into these areas.

In addition, it should be noted that the means of expression stimulate the text and catalyze the appearance of the advertising image in the mind of the consumer. Emotionally penetrating the advertising slogan, stylistic techniques increase the effectiveness of the message. In addition to visibility, another feature of advertising is the compression of the information contained in it, that is, a significant semantic capacity of the message with a minimum number of elements. This is achieved due to a similar conceptualization of the main idea of advertising. In the visual display of ideas, several mental operations are involved at once: a combination of similar sides of the compared objects; Generalization of the image, which consists in observing the

behavior of the target audience; the resulting transfer of activity for the purchase of the advertised product, i.e. Kh. presentation of the advantages of the purchased product in practice.

An advertising message aimed at a youth audience is characterized by the technique of "joining the reader", "flirting with him" «приєднання до читача», «загравання з ним» [35: 129]. Producers of advertising messages most often choose provocative expressions that reach the addressees directly [35:128]. An example can be the frequent use of advertising slogans in the form of motivational phrases: *Line it up! Don't forget the finishing touch* *Вибудуйте це! Не забудьте завершальний штрих* [26].

In the modern English-language advertising discourse, advertising of cosmetics and perfumery, aimed at children and young people, is gaining more and more popularity. Most often, they focus not only on the child, but also on his parents, since the decision to purchase a particular product is made by representatives of older age groups, mainly mothers [35: 125].

In fact, all units of the empirical corpus assigned to a certain group contain images of children of various ages or children of preschool age with parents (more often mothers). The emphasis of such slogans is on lexical units with the semantics of safe use of advertised cosmetics for the child's health, for example: *Safe and non-toxic; Baby food, safe and easy to clean* *Безпечний і нетоксичний; Дитяче харчування, безпечно та легко миється* [8].

Advertising slogans for cosmetic and perfume products aimed at teenage children are characterized by greater independence of communication influence from the recipient than from the parents. In such advertising slogans, the image of a teenager in the background, the use of stylistic techniques, individual nouns with diminutive suffixes, personal pronouns and simple sentences [5], for example: *The beautiful princess; Be a little princess with character* *Прекрасна принцеса; Будьте маленькою принцесою з характером* [6]. The US government pays a lot of attention to social advertising [8]; To be used as the main means of communication and an effective means of influence, contributing to the solution of important social

problems of American society: *from environmental problems to the fight against drug addiction and alcoholism від екологічних проблем до боротьби з наркоманією та алкоголізмом [3, с.12].*

Social advertising topics proposed by the government, non-governmental organizations and others are considered and approved by the council advertising for the country. Founded in 1941, this non-governmental organization currently plans, develops and distributes social advertising programs nationally and is the country's primary recipient of social media advertising. It was the Advertising Council that first drew the attention of broad sections of society to the problems of American education, violence against children in the family, and the danger of AID:

1) You feel as if you've known him forever, but that doesn't mean you know everything. To learn more about free HIV testing or to find an HIV-testing location near you. Call 1-800-CDC-INFO (232-4636) or visit hivtest.org/takecharge Вам здається, що ви знаєте його вічно, але це не означає, що ви знаєте все. Щоб дізнатися більше про безкоштовне тестування на ВІЛ або знайти пункт тестування на ВІЛ поблизу вас. Телефонуйте за номером 1-800-CDC-INFO (232-4636) або відвідайте hivtest.org/takecharge [6].

Every year, the United States of America spends approximately \$800 million on social media advertising. Most of the funds received by the Advertising Council are provided by the US government, which emphasizes that it is aware of the importance of using such advertising to solve current social problems and the general humanization of American society. In the scientific literature on advertising communication and marketing, three approaches to the definition of discourse as a product of social advertising are distinguished, namely: informational, pragmatic and socio-political. In the light of the informational approach, social advertising means information of a specific nature, the code systems of which contribute to solving and preventing social problems. From the point of view of a pragmatic approach, advertising messages of social orientation are defined as a social phenomenon that affects the value orientations, worldview and behavior model of the target group.

In the context of the socio-political approach, social advertising is understood very broadly - as a social institution with specific material resources, which includes advertisers, advertisers and distributors, consumers, public organizations, whose joint activities are aimed at preventing and solving social problems [1].

Due to the worldview positions of these three approaches, the definition of social advertising acquires variability and different interpretations. Our whole life is social, therefore any advertisement consists of two elements: goods and society. Each advertising message actually indicates the place of the product or service in the life of the target group and affects the buyer's status in the social structure - it can bring him additional pleasure or plunge him into a state of anxious loneliness of a person who has lost his orientation [3].

Advertising itself fulfills a social mission, as it is an effective communication technology. This circumstance allows us to consider social advertising as a special type of communication activity, which "*works*" with a mass citizen audience and makes proposals to them that relate to the interests of each individual citizen, for example, their physical health and well-being. Emphasizing the influential importance of social advertising, that social advertising is one of the most important tools of information policy, and therefore one of the most active tools for rapid response and pragmatic actions in solving the country's social problems.

So, social advertising is a type of advertising that contains ideas of unconditional social value. It is not aimed at achieving commercial interests, but at obtaining an idea of the social problem of society and encouraging citizens to socially useful activities. Such a feature can be transferred to the definition of social advertising discourse, which additionally receives purely linguistic features that correspond to the genre of non-commercial advertising discourse, topics, social direction, special structural organization, concise verbal and non-verbal (photo), speech communication. image, color, etc.) means of representation in which people are in many cases shocked by what they have seen and fear for their physical and social lives.

2) *Neglected children are made to feel invisible* Бездоглядних дітей змушують почуватися непомітними [10].

The general trend of the development of social advertising in the USA is the increase of so-called environmental social advertising (environmental public service advertisement), the addressee of which is also all citizens of American society. This advertisement promotes the idea of the need to protect and preserve the environment - animals, plants, air, etc.

3) *If you don't pick it up they will* Якщо ви не підберете це, вони це зроблять [10].

An address block is often added to the discursive structure of social advertising - this is an indication of the address or telephone number of a public organization that invites a person to contact it to solve a certain social or personal problem or to get advice on regulating certain problems in his life.

Social advertising discourse in the US often ignores the concepts of aesthetics and emotional restraint, showing facts and images that do not inspire respect and positive emotions. The discourse depicts the faces of road accident victims, as it is assumed that such visual confirmation of the danger and carelessness behind the wheel must inevitably have a corresponding communicative effect. The discourse on social advertising is a kind of shock therapy for society. American advertisers are guided by what social advertising sets for itself a part of the audience that already has an opinion [1; 4], therefore it is necessary "presses" on human complexes and phobias, touches on various current topics and problems of society and its citizens: death, murders, suicides, violence, mutilation, human tragedies, etc. Shocking social advertising can cause a person the strongest negative emotions: fear, shock, disgust, despair, hatred, irritation, hostility, aggression, condemnation, suffering, sympathy, pity, etc. An effective method of shock advertising is intimidation, because fear affects not only on consciousness, but also on a person's subconscious. Person. Motives of fear and intimidation are also often used in shocking social advertising in the USA [5].

The most important features of such advertising are the focus on a social problem, the demonstration of sanctions, appeal to the experience of the victim, appeal to the motives of death and incurable diseases, imagery of the image of the source of danger. , naturalism, high emotionality, tension that can arise due to exaggeration, naturalistic depiction of social flaws, negative actions or deviant behavior of the country's citizens [10].

For example, one of the animal protection posters shows two monkeys spooning a live human brain directly from an open skull (a grotesque reimagining of a traditional Middle Eastern dish – live monkey brain). The caption under the picture reads: *"Do not treat others the way you do not want to be treated"* *Не стався до інших так, як ти не хочеш, щоб ставилися до тебе* [6]. Another poster shows a toilet with dirty water and the slogan: *"This toilet consumes more drinking water than someone from Burkina Fasso gets to drink in a whole month"* *Цей туалет споживає більше питної води, ніж хтось із Буркіна-Фасо може випити за цілий місяць* [4].

The addressee chose this form of appeal to call for careful use of the country's resources [10]. At the same time, shocking social advertising in the US is drawing serious criticism. Opponents point out that these ads are actually anti-advertising because that's the main purpose of social advertising.

In their opinion, there should be promotion and implementation of such value orientations, policies, ideological positions, norms and models of behavior that indicate exactly what Americans should do or not do and what they should strive for [7].

In their opinion, social advertising should not shock, but attract and thereby form a positive worldview and motivation, not cause negative emotions that destroy a person and society as a whole, but provide ways to solve problems and not represent destructive phenomena, such as now is happening in social advertising in the United States, and to provide Americans with simple and understandable proposals that will motivate them to take action aimed at improving society as a whole and various aspects of their lives and activities for specific purposes [2; 9].

Taking into account the general characteristics of social advertising and the formal and substantive features of the discourse on social advertising in the United States, we define the latter as one of the varieties of influential social-institutional communication that contains ideas of social value, that is, it is formed by social rules and conventions and aims in its form seeks to create a clear picture of a social problem in the American speech community with the help of content and means of verbal and non-verbal organization and to encourage them to implement corresponding socially meaningful actions.

CONCLUSIONS

In this work, we investigated the peculiarities of the translation of English-language social advertising texts into Ukrainian, with an emphasis on verbal-visual unity. Studying the theoretical foundations of the translation of social advertising allowed us to consider polycoding as a key aspect of this process. Polycoding is manifested in the close interaction of verbal and visual content, which requires not only linguistic, but also cultural competence from the translator.

After examining the strategies and tactics of social advertising translation, we found that successful translation requires the ability of the translator to adapt the advertising material in such a way that it retains its effectiveness and emotional impact in the context of the target culture. This often means not just translating the text, but its reinterpretation and creative adaptation.

The study of the features of the media discourse indicated the importance of understanding the role of the media in the formation of social messages. Social advertising often uses specific media codes and symbols that must be taken into account when translating.

In the practical part, we considered specific examples of social advertising translation and identified unique aspects of this type of translation. Special attention was paid to the translation of the verbal component, which includes not only the preservation of the informative content, but also the transfer of the emotional saturation and psychological impact of the original.

In general, the translation of social advertising from English to Ukrainian is a complex and multifaceted task that requires not only deep knowledge in the field of language and translation, but also an understanding of the sociocultural contexts of both languages. It also requires a creative approach and flexibility from the translator, the ability to think outside the box in order to achieve maximum efficiency in the transmission of socially significant messages.

Prospects or ideas for possible further research in the area: A deeper study of cultural factors in the translation of social advertising. The use of the latest

technologies in the process of translation and adaptation of social advertising. Comparative studies of the translation of social advertising between different languages and cultures. Development of methodologies for evaluating and measuring the effectiveness of social advertising translation.

These directions can contribute to a deeper understanding of the processes and challenges involved in the translation of social advertising and contribute to the development of more effective strategies for intercultural communication.

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ANNEX

№	Речення із досліджуваним явищем за проблематикою курсової роботи та їх переклад з англійської на українську мову	
1.	Don't let garbage replace wildlife!	Не дозволяй сміттю керувати природою
2.	Stop global warming!	Зупинимо глобальне потепління!
3.	Change your life, stop drugs	Зміні своє життя, зупини наркоманію
4.	Stop the violence Don't drink and drive	Зупини насилля! Не сідай за кермо у стані алкогольного сп'яніння.
5.	Had a drink? Choose how you'll be taken home.	Випив? Обери, хто доведе тебе додому
6.	Think of both sides.	Думайте за двох!
7.	Smoking. Pleasure for you. Poison for your family.	Куріння. Задоволення для вас. Отрута для вашої сім'ї
8.	The longer a child with autism goes without help the harder they are to reach	Чим довше дитина хвора на аутизм, залишається т без допомоги, тим менше шансів на одужання
9.	Stop the violence against children	Зупинимо насилля над дітьми.
10.	Stop climate change before it changes you.	Зупинимо кліматичні зміни, доки вони не змінили вас.
11.	Your beauty. Up in smoke.	Ваша краса – у ваших звичках.
12.	Make the invisible visible. Make violence against children disappear...	Нехай неможливе стане можливим. Зупинимо насилля над дітьми.
13.	1 in 5 girls and 1 in 20 boys is a victim of child sexual abuse. STOP CHILD SEXUAL ABUSE	1 з 5 дівчат і 1 з 20 хлопців – жертва дитячого насилля. Зупинимо насилля над дітьми.
14.	Don't let this be my last selfie.	Не дозволяй, щоб це було моє останнє фото.
15.	Please don't lose control over your drinking	Будь ласка, знай міру у вживанні алкоголю

16.	Smoking to me is like suicide... It is death in anticipation. How long can you live?	Куріння для мене як самогубство... Це передчасна смерть. А як довго проживеш ти?
17.	Pregnancy and smoking are not compatible!Keep your children away from smoking!	Вагітність і куріння несумісні! Тримайте своїх дітей подалі від куріння
18.	Save girl child.Think a world without us...	Збережи життя дівчини. Подумай про світ без нас.
19.	Stop handguns before they stop you.	Зупинимо зброю, доки зброя не зупинила нас
20.	Choise is yours but don't be late.	Вибирати тобі, але не спізнись!
21.	Increasing Vitality, health and wellbeing... together	Життєздатність,здоров'я і гарне самопочуття в наших руках!
22.	Choose the right planet to live in.Do the right thing with what`s left of our planet	Обери правильну планету для життя. Поводься з нею правильно .
23.	Don't make the gas mask a necessity for a new born baby. Concern about air pollution.	Не дозволяйте, щоб киснева маска була необхідністю для ново народженого немовляти. Вирішуйте проблему з забрудненням повітря.
24.	Thirsty? Save water, save Earth, save lives.	Спрага? Бережи воду, Землю, життя
25.	No, thanks. I'm pregnant.	Дякую, за пропозицію, але я чекаю дитину.
26.	Pollution is suicide. Harmful for Earth,harmful for you.	Забруднення – це самогубство. Шкода для Землі, шкода для вас.
27.	It's not yours, not mine, it`s ours. So, protect your mother who,nourish you.	Це не ваше,це не моє, це наше. Тож захистимо матінку-природу,яка плекає нас.
28.	When everyone is connected.How can anyone be out in the cold?	Коли хтось в затишку, як хтось може бути на холоді?
29.	Whe everyone is a foodie. No one schould go hungry.	Коли хтось ситий,ніхто не повинен голодувати
30.	Save water, it doesn't grow on trees	Економте воду. Вона не росте на деревах

31.	Drugs and Alcohol steal a huge part of your life	Наркотики та спиртні напої все ще значна складова твого життя
32.	Fill my head with dreams not my lungs with smoke.	Я хочу мріяти, а не дихати димом
33.	If you can't reuse it, refuse it!	Якщо ви не можете повторно використати це - відмовтесь від цього
34.	We are killing ourselves. Stop pollution.	Ми самі себе вбиваємо. Зупинимо забруднення!
35.	Absolute hangover.	Абсолютне похмілля.
36.	Around 1,800 students 18 to 24 years old die from alcohol	Щороку близько 1,800 студентів 18-24 років вмирають від алкоголю.
37.	Suddenly it got scary?	Раптом це налякало?
38.	Racism. Make friends, not enemies.	Расизм. Дружіть, не ворогуйте!
39.	Don't throw yourself away.	Не губіть своє життя
40.	You can afford to save the world	Ти можеш докласти зусиль, щоб зберегти світ.
41.	Love sees no color	Любов не розрізняє кольорів
42.	You smoke. We smoke	Ти куриш. Ми куримо.
43.	When alcohol distorts reality...	Коли алкоголь руйнує дійсність
44.	Think before you drink	Замислись, перед тим, як пити
45.	Love your environment...be proud of it.	Пишайтесь навколишнім середовищем.
46.	Global warming	Глобальне потепління
47.	Save the environment	Бережіть навколишнє середовище.
49.	Better sled than dead	Краще сані, ніж смерть
50.	Poverty shouldn't be a life sentence	Бідність не повинна бути способом життя
51.	Save the Environment and you will save the life and future.	Зберігаючи природу, ти збережеш життя і майбутнє.

РЕЗЮМЕ

Курсова робота присвячена аналізу особливостей перекладу вербально-візуальної єдності англійських текстів соціальної реклами на українську мову. У роботі розкрито теоретичні аспекти перекладу соціальної реклами, з акцентом на полікодовість таких текстів та необхідність збереження їх вербально-візуальної гармонії в процесі перекладу.

Окрема увага приділена стратегіям та тактикам перекладу, що дозволяють адекватно передати соціальний меседж, з урахуванням культурних та лінгвістичних особливостей української аудиторії. Аналізується практичне застосування перекладацьких стратегій та визначаються унікальні аспекти перекладу соціальної реклами, зокрема, особливості перекладу її вербальної складової.

Результати дослідження сприятимуть покращенню якості перекладу соціальної реклами, забезпечуючи її краще сприйняття та ефективність в українському медійному просторі.

Ключові слова: переклад, соціальна реклама, вербально-візуальна єдність, полікодовість, стратегії перекладу, медійний дискурс.

RESUME

The course work is devoted to the analysis of the peculiarities of the translation of the verbal-visual unity of English-language texts of social advertising into the Ukrainian language. The work reveals the theoretical aspects of the translation of social advertising, with an emphasis on the polycode nature of such texts and the need to preserve their verbal-visual harmony in the translation process.

Special attention is paid to translation strategies and tactics that allow to adequately convey a social message, taking into account the cultural and linguistic characteristics of the Ukrainian audience. The practical application of translation strategies is analyzed and the unique aspects of the translation of social advertising are determined, in particular, the peculiarities of the translation of its verbal component.

The results of the study will contribute to improving the quality of translation of social advertising, ensuring its better perception and effectiveness in the Ukrainian media space.

Keywords: translation, social advertising, verbal-visual unity, polycode, translation strategies, media discourse.