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## **КУРСОВА РОБОТА**

**З ПЕРЕКЛАДУ**

### **ПЕРЕКЛАД УКРАЇНСЬКОЮ МОВОЮ АНГЛІЙСЬКОЇ ТЕРМІНОСИСТЕМИ ART DESIGN У РЕКЛАМНОМУ ДИСКУРСІ**

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## INTRODUCTION

The integration and translation of art design terminology in advertising discourse present a multifaceted area of study that intersects linguistics, cultural studies, and marketing communication. This research delves into the intricate process of transferring English art design terminology into Ukrainian advertising discourse, addressing the complexities of intercultural interactions and the nuances of translation within this specific context.

The relevance of this study is underscored by the growing globalization of markets and the increasing importance of effective communication strategies in advertising. In today's interconnected world, businesses seek to reach diverse audiences across linguistic and cultural boundaries, necessitating the adaptation of advertising materials to local contexts. Art design plays a pivotal role in advertising, shaping visual identities, conveying brand messages, and eliciting consumer responses. Therefore, understanding how art design terminology is integrated and translated in advertising discourse is crucial for practitioners, scholars, and students alike.

Moreover, the study of intercultural interactions within advertising discourse sheds light on broader issues of cultural exchange, power dynamics, and identity negotiation. By examining how English art design terminology is adopted and adapted in Ukrainian advertising, we gain insights into the dynamics of cultural appropriation, linguistic hybridity, and the negotiation of meaning in cross-cultural communication.

Overall, this research endeavors to contribute to the fields of linguistics, cultural studies, and marketing communication by offering a comprehensive analysis of the integration and translation of art design terminology in advertising discourse. Through empirical research, theoretical frameworks, and practical insights, this study aims to enhance our understanding of the complexities inherent in linguistic and cultural adaptation within the realm of advertising.

Object:

The object of this research is the integration and translation of art design terminology in advertising discourse, specifically focusing on the adoption of English art design terminology in Ukrainian advertising.

The subject of this research encompasses the processes, strategies, and challenges involved in translating and incorporating art design terminology from English into Ukrainian within the context of advertising discourse.

The purpose of this study is to investigate the dynamics of integrating and translating art design terminology in advertising discourse, with a particular emphasis on the intercultural interactions between English and Ukrainian languages. It seeks to analyze the implications of such translation practices for effective communication in advertising and to explore the cultural, linguistic, and aesthetic factors influencing the adaptation of art design terminology.

#### Objectives:

1. To conduct a comprehensive analysis of art design terminology in English advertising discourse.
2. To examine the use of English art design terminology in Ukrainian advertising discourse and its implications for intercultural communication.
3. To identify the specific challenges and strategies involved in translating art design terminology from English to Ukrainian in advertising discourse.
4. To investigate the cultural nuances and aesthetic considerations influencing the integration of art design terminology in Ukrainian advertising.
5. To propose practical recommendations for enhancing the effectiveness of translating and integrating art design terminology in Ukrainian advertising discourse.
6. To contribute to the theoretical understanding of translation studies, linguistic adaptation, and cultural exchange within the context of advertising discourse.

# CHAPTER 1. INTEGRATION AND TRANSLATION OF ART DESIGN TERMINOLOGY IN THE CONTEXT OF ADVERTISING: RESEARCH, ANALYSIS AND INTERCULTURAL INTERACTIONS

## 1.1 Research of the art design terminology

The analysis of key terms in art design terminology serves as a fundamental step in understanding the intricate vocabulary that underpins the field of art and design. Art design, as a multifaceted discipline, encompasses a diverse range of concepts, techniques, and principles, each articulated through specialized terminology. By dissecting these key terms, scholars and practitioners gain deeper insights into the underlying theories and practices that shape artistic expression and design innovation.

One such key term within art design terminology is "*composition*". Composition refers to the arrangement of visual elements within a work of art or design, encompassing factors such as balance, harmony, and focal points. Through the analysis of composition, artists and designers can manipulate space, form, and color to create aesthetically pleasing and conceptually resonant compositions. Understanding the principles of composition is essential for both creators and interpreters of art, as it forms the foundation for effective visual communication and expression.

Another crucial term in art design terminology is "*contrast*". Contrast refers to the juxtaposition of different elements within a composition, such as light and dark, large and small, or rough and smooth. By leveraging contrast, artists and designers can create visual interest, emphasize focal points, and evoke emotional responses from viewers. Whether through stark differences or subtle variations, contrast plays a pivotal role in guiding the viewer's gaze and shaping their interpretation of a work of art or design.

Additionally, the term "*perspective*" holds significant importance in art design terminology. Perspective encompasses both the physical viewpoint from which an artwork is observed and the illusion of depth created within the

composition. Through techniques such as foreshortening, vanishing points, and atmospheric perspective, artists can convey three-dimensional space on a two-dimensional surface, immersing viewers in immersive and dynamic visual narratives. Mastery of perspective enables artists and designers to manipulate space, scale, and proportion, opening up endless possibilities for creative expression and storytelling.

In conclusion, the analysis of key terms in art design terminology provides a comprehensive understanding of the foundational concepts and techniques that underlie artistic practice and design innovation. By delving into terms such as composition, contrast and perspective, scholars and practitioners alike can deepen their appreciation of the complexities inherent in visual expression and cultivate a more nuanced approach to creating and interpreting art and design. The delineation of conceptual aspects within art design terminology is imperative for comprehending the underlying principles and ideologies that inform artistic and design practices. These conceptual aspects embody the philosophical, aesthetic, and cultural foundations upon which art and design are constructed, shaping the creative process and influencing the interpretation of visual expressions [3, p. 142].

Semantic fields are another important aspect in the study of terminology. In art design they refer to groups of terms and concepts that are closely related in meaning and are often used to describe different aspects of design work. These fields help to systematise and structure knowledge in art design, facilitating communication between specialists and understanding the processes of designing and creating design objects. Analysing semantic fields helps to understand how different terms within the same field are related. For example, how colour-related terms (*hue, saturation, brightness, contrast, palette, harmony*) interact and form a semantic network in design. This field includes terms describing the properties and interactions of colours that are critical in design to create visual impact and convey mood.

Next, terms related to text layout and its integration into design. *Typography: typeface, kerning, ligature, spacing and layout.* Typography plays a key role in creating readability and visual appeal.

*Style and genre: minimalism, surrealism, postmodernism, vintage and retro.* Descriptions of art and design trends that influence the choice of design elements and methods of combining them.

The study of semantic fields in art design allows not only a better understanding of the specific language tools in this field, but also a deeper analysis of how professionals think and make decisions when creating designs. This is important for teaching, practice and theoretical research in design.

One fundamental conceptual aspect of art design terminology is "*aesthetics*". Aesthetics pertains to the study of beauty and artistic taste, encompassing subjective perceptions of visual appeal, harmony, and emotional resonance.

Another pivotal conceptual aspect is "*creativity*". Creativity denotes the ability to generate novel ideas, solutions, and expressions that transcend conventional boundaries and challenge established norms. In art and design, creativity serves as the driving force behind innovation, experimentation, and self-expression, empowering artists and designers to push the boundaries of artistic possibility and redefine the parameters of visual communication.

Additionally, the concept of "*meaning*" occupies a central position within art design terminology, encapsulating the interpretive significance and symbolic resonance embedded within visual artifacts. Meaning arises from the interaction between the creator, the artwork, and the viewer, encompassing personal narratives, cultural associations, and socio-political commentaries that imbue visual expressions with layers of significance and depth.

Furthermore, the notion of "*innovation*" emerges as a key conceptual aspect of art design terminology, reflecting the imperative to push the boundaries of artistic convention and explore new avenues of creative expression. Innovation encompasses not only technological advancements and material experimentation



but also conceptual breakthroughs and paradigm shifts that redefine the parameters of artistic practice and aesthetic discourse.

Linguistic adaptation and innovation in art design are closely related to the development of technology and changes in the cultural environment. With the emergence of new technologies, materials and design methods, new concepts emerge that require the creation of new terms or the adaptation of existing ones to describe them. As an example of such linguistic innovations in art design, there are the words: *UX (User Experience)* and *UI (User Interface)*: Terms that have become widely known with the development of digital design. *UX* stands for User Experience, which includes interaction with a product, its functionality, intuitiveness and usability. *UI* refers to the visual and interactive component of interfaces, such as buttons, icons and layouts.

*Responsive design*: A term describing the development of websites and digital interfaces that display correctly on a variety of devices such as mobile phones, tablets and desktop computers.

*Virtual Reality (VR)* and *Augmented Reality (AR)*: With the development of *VR* and *AR* technologies, terms have emerged to describe design in these environments. *VR* design involves creating fully immersive environments, while *AR* design combines real objects with digital additions.

*Sketching*: Although the concept of sketching is not new, in the context of digital design it takes on a new meaning, describing the process of creating quick and effective visual concepts on tablets and specialised software.

*Pixel Art*: Although the origins of pixel art date back to the early video game era, contemporary designers have embraced the style as a nostalgic and technically interesting form of visualisation.

Linguistic changes in art design reflect not only technological developments, but also cultural changes that affect the perception and use of design. The creation of new terminology allows designers to discuss ideas, methods and projects more accurately, which facilitates a deeper understanding and integration of new approaches into design practice.

In conclusion, the exploration of conceptual aspects within art design terminology enriches our understanding of the philosophical, aesthetic, and cultural dimensions of artistic practice and design innovation. By delving into concepts such as aesthetics, creativity, meaning, and innovation, scholars and practitioners engage in critical inquiry and theoretical reflection, deepening their appreciation for the complexities and nuances inherent in visual expression and cultural production. Studying the semantic nuances and cultural connotations accompanying art design terminology is essential for a comprehensive understanding of the rich tapestry of meanings embedded within visual expressions. This exploration delves beyond the literal definitions of terms to unravel the layers of cultural significance, historical resonance, and subjective interpretations that shape the reception and interpretation of art and design.

One aspect of this study involves analyzing the semantic nuances inherent in art design terminology. Beyond their surface-level definitions, terms within art and design carry subtle shades of meaning that reflect the socio-cultural contexts in which they are situated. For example, the term "*minimalism*" may connote simplicity, austerity, and reductionism in Western artistic discourse, while in Eastern traditions, it may evoke notions of elegance, harmony, and Zen aesthetics. By scrutinizing these semantic nuances, researchers gain insights into the diverse ways in which terms are imbued with meaning and significance, illuminating the complex interplay between language, culture, and perception in shaping artistic discourse.

Furthermore, examining the cultural connotations associated with art design terminology sheds light on the symbolic resonances and historical trajectories that underpin visual expressions. Certain terms carry cultural baggage and evoke specific socio-political, religious, or ideological associations that enrich their meanings and amplify their impact. Influencing needs the presence, in the world around the manipulated, of cognitive objects of which he is not aware. So in order to influence, one must first induce in the receiver a particular "state", obtained by manipulating his emotions. [5, p. 85] For instance, the use of

religious motifs in art and design terminology may evoke spiritual symbolism, cultural heritage, and collective memory, imbuing visual artifacts with layers of cultural resonance and intertextual significance. By delving into these cultural connotations, researchers uncover the intricate web of meanings embedded within art and design terminology, tracing the trajectories of cultural exchange, appropriation, and adaptation that shape artistic discourse across time and space.

Terms that may carry positive connotations in one cultural context may hold different connotations in another, leading to potential misunderstandings or misinterpretations. Understanding the cultural meanings associated with different design elements is critical to creating products that will be successfully perceived in an international context. It is important to consider all aspects: colours, symbols, shapes, materials. For example *red*, in many Western cultures is associated with love, passion and energy, but in South Africa red can be associated with mourning. In China, red symbolises luck and prosperity and is traditionally used in wedding decorations.

*Owl* (as a symbol) in Western cultures is often associated with wisdom and knowledge, but in some other cultures, such as India, the owl may be considered a symbol of bad luck. Cultural connotations are particularly important for designers working internationally as well as for translators who may need to explain or describe a design.

In conclusion, studying the semantic nuances and cultural connotations accompanying art design terminology enriches our understanding of the multifaceted meanings and symbolic resonances inherent in visual expressions. This inquiry not only deepens our appreciation for the complexities of artistic expression but also fosters cross-cultural dialogue and understanding, bridging divides and fostering appreciation for the rich diversity of human creativity and cultural heritage [6, p. 695].

## **1.2 Intercultural relations and the use of English art design terminology in Ukrainian advertising discourse**

The dynamics of intercultural exchange in the utilization of English art design terminology within Ukrainian advertising discourse reflect the complex interplay between global influences and local contexts. This exchange is characterized by a dynamic process of borrowing, adaptation, and hybridization, whereby English art design terminology undergoes transformation as it integrates into the Ukrainian advertising landscape.

One facet of this dynamic exchange is the influx of English art design terminology into Ukrainian advertising discourse, driven by globalization, technological advancements, and the interconnectedness of global markets. English, as the dominant language of international communication and commerce, serves as a *lingua franca* in the realm of art and design, facilitating cross-cultural exchange and diffusion of terminology. As Ukrainian advertisers seek to appeal to global audiences and align with international trends, they incorporate English art design terminology into their campaigns, leveraging its perceived prestige, modernity, and universality to enhance brand appeal and communicate with a broader audience.

However, the integration of English art design terminology into Ukrainian advertising discourse is not a unidirectional process but rather a dynamic exchange that involves negotiation and adaptation. Ukrainian advertisers infuse English terminology with local meanings, cultural references, and linguistic nuances, thereby imbuing their campaigns with a sense of authenticity and resonance with Ukrainian audiences. The process of cultural adaptation and appropriation reflects the unique socio-cultural context of Ukraine, where historical legacies, artistic traditions, and linguistic peculiarities shape the reception and interpretation of foreign terminology within advertising discourse. Although the main focus of discourse analysis is on language, it is not concerned with language alone. It also examines the context of communication: who is communicating with whom and

why; in what kind of society and situation; through what medium; how different types and acts of communication evolved, and their relationship to each other. [2, p. 3].

Furthermore, the dynamics of intercultural exchange in the utilization of English art design terminology within Ukrainian advertising discourse are influenced by shifting socio-political dynamics, market trends, and consumer preferences. As Ukraine undergoes socio-economic transformations and cultural reorientations, the role and significance of English art design terminology within advertising discourse evolve in response to changing societal values, aesthetic sensibilities, and communication strategies. Ukrainian advertisers navigate these dynamics by strategically selecting and adapting English art design terminology to align with shifting market demands, cultural sensibilities, and regulatory frameworks, thereby ensuring relevance, resonance, and effectiveness in their advertising campaigns. A great example is an advert for a language school with the slogan «*bucket - краще не дарувати*» (Appendix 1), which literally translates into English as «*it's better not to gift a bucket*». But the word "bucket", which translates into Ukrainian as "відро", was transcoded. Because marketers knew that a person who does not know English would read "bucket" as "букет". And then it turns out that the meaning changes to "*it is better not to give a bouquet*".

In conclusion, the dynamics of intercultural exchange in the utilization of English art design terminology within Ukrainian advertising discourse underscore the multifaceted nature of globalization, localization, and cultural hybridity in contemporary communication practices. English art design terminology serves as a catalyst for innovation, inspiration, and internationalization within Ukrainian advertising, infusing campaigns with a sense of modernity, sophistication, and global relevance.

One aspect of the role of English art design terminology lies in its association with contemporary trends, cutting-edge technologies, and global best practices in advertising and design. By incorporating English terminology into their campaigns, Ukrainian advertisers signal their alignment with international

standards of creativity, professionalism, and innovation, positioning their brands as forward-thinking, cosmopolitan, and competitive in the global marketplace. English art design terminology lends a sense of prestige and credibility to Ukrainian advertising, enhancing the perceived quality, sophistication, and relevance of brand messages in the eyes of domestic and international audiences alike. Therefore, we can often see that a lot of Ukrainian business names are in English. For example: *Roshen*, *Rozetka*, *Nemiroff*, *Jaffa*, *Millenium*, *Semki*. Very often transliteration of Ukrainian words is used. So that the name would be in English, but the user would understand what it is about.

Moreover, the use of English art design terminology in Ukrainian advertising facilitates cross-cultural communication and engagement, enabling brands to connect with diverse audiences and convey universal messages that transcend linguistic and cultural boundaries. English, as a widely understood and accessible language, serves as a bridge between different cultures, enabling Ukrainian advertisers to reach global audiences and expand their market reach beyond national borders.

In conclusion, the role of English art design terminology in shaping the Ukrainian advertising image is pivotal, as it enhances the sophistication, credibility, and global appeal of Ukrainian brands while facilitating cross-cultural communication and engagement. English art design terminology thus plays a vital role in defining the identity, visibility, and success of Ukrainian advertising in an increasingly interconnected and competitive world. Globalization, characterized by the intensification of interconnectedness and interdependence among nations, has facilitated the dissemination of English art design terminology across borders, contributing to its widespread adoption and integration into Ukrainian advertising discourse. The semantic problems are concerned with the identity, or satisfactorily close approximation, in the interpretation of meaning by the receiver, as compared with the intended meaning of the sender. This is a very deep and involved situation, even when one deals only with the relatively simpler problems of communicating through speech. [8, p. 4]

The dominance of English as the lingua franca of global business, education, and culture reinforces the primacy of English art design terminology in Ukrainian advertising discourse. English terminology carries connotations of universality, accessibility, and sophistication, making it an attractive choice for Ukrainian advertisers seeking to appeal to diverse audiences and communicate with international stakeholders.

Moreover, the influence of cultural trends, such as Westernization and consumerism, shapes the utilization of English art design terminology in Ukrainian advertising discourse. As Ukrainian society undergoes socio-economic transformations and cultural reorientations, the demand for Western-style products, lifestyles, and aesthetics grows, driving the adoption of English terminology in advertising campaigns.

However, while globalization and cultural trends exert considerable influence on the utilization of English art design terminology in Ukrainian advertising discourse, local factors and cultural specificities also play a significant role in shaping linguistic choices and communication strategies.

In conclusion, the impact of globalization and cultural trends on the utilization of English art design terminology in Ukrainian advertising discourse is multifaceted, reflecting the complex interplay between global forces and local dynamics. While globalization facilitates the dissemination and adoption of English terminology, cultural trends shape its reception and interpretation within Ukrainian society. Ukrainian advertisers navigate this dynamic landscape by balancing global influences with local specificities, thereby crafting advertising messages that resonate with both international standards and indigenous values.

### **1.3 Specifics of analysis and translation of advertising discourse texts**

In analyzing texts of advertising discourse with consideration for art design terminology, several methodologies can be employed to elucidate the linguistic, cultural, and aesthetic dimensions inherent in advertising messages.

The pragmatic aspect of an advertising text is directly manifested in its special organisation (choice of grammatical and lexical units, stylistic devices, special syntax, organisation of printed material, use of elements of various sign systems). The creation of advertising texts is based on two trends: brevity, conciseness of expression and expressiveness, capacity of information. It is important to preserve the initial freshness of the information, to convey its "explosive" potential by concentrating the text in a few easy-to-digest and easy-to-remember words.

One prominent method is discourse analysis, which involves examining the language, structure, and rhetorical strategies employed in advertising texts to convey persuasive messages and evoke consumer responses. Discourse analysts scrutinize the use of art design terminology within advertising discourse, identifying patterns of linguistic choice, stylistic devices, and visual elements that contribute to the overall effectiveness and impact of advertising campaigns. By applying discourse analysis to advertising texts, researchers uncover the underlying ideologies, power dynamics, and socio-cultural contexts that shape the production and reception of advertising messages, shedding light on the complex interplay between language, image, and persuasion in contemporary advertising. In order to avoid cultural foreignness, which means recognizing your communication partner as a "stranger", something that does not belong to "your" culture. [16, p. 186].

Another method is semiotic analysis, which focuses on the study of signs, symbols, and visual codes embedded within advertising texts to convey meaning and elicit consumer interpretations. Semioticians examine the use of art design terminology in advertising imagery, typography, and layout, analyzing how visual elements contribute to the construction of brand identity, aesthetic appeal, and narrative coherence. By deconstructing the semiotic codes and conventions employed in advertising design, researchers reveal the symbolic meanings, cultural references, and ideological messages encoded within advertising texts, uncovering the ways in which art design terminology shapes consumer perceptions and shapes cultural discourses.



Furthermore, linguistic analysis provides insights into the structural and functional aspects of advertising texts, examining the lexical, syntactic, and pragmatic features of language use in advertising discourse. Linguists study the deployment of art design terminology within advertising copy, headlines, and slogans, exploring how linguistic devices such as metaphor, imagery, and wordplay contribute to the persuasive impact of advertising messages. By analyzing the linguistic choices and rhetorical strategies employed in advertising texts, researchers gain insights into the communicative goals, target audience preferences, and persuasive techniques utilized by advertisers to promote products, services, and brands.

Moreover, cultural analysis offers a lens through which to examine the socio-cultural meanings and ideological underpinnings embedded within advertising discourse. Cultural analysts interrogate the use of art design terminology in advertising narratives, themes, and motifs, exploring how cultural values, beliefs, and identities are constructed, negotiated, and contested through advertising representations. By situating advertising texts within broader socio-cultural contexts, researchers elucidate the ways in which art design terminology reflects and shapes cultural norms, aesthetic sensibilities, and consumer lifestyles, offering critical perspectives on the role of advertising in shaping cultural identities and social imaginaries.

Summarising, the analysis of advertising discourse with consideration for art design terminology involves employing a range of methodologies, including discourse analysis, semiotic analysis, linguistic analysis, and cultural analysis. By applying these interdisciplinary approaches, researchers gain comprehensive insights into the linguistic, visual, and cultural dimensions of advertising texts, uncovering the ways in which art design terminology influences the production, reception, and interpretation of advertising messages in contemporary society. When it comes to translating art design terminology in advertising texts, several strategies are employed to ensure accuracy, clarity, and cultural relevance.

One strategy is to prioritize functional equivalence, whereby the translator seeks to convey the intended meaning and communicative function of art design terminology in the target language while accounting for linguistic and cultural differences. This may involve selecting equivalent terms or expressions that resonate with the target audience and maintain the aesthetic and persuasive impact of the original advertising message. Translators may also adapt art design terminology to align with the stylistic conventions and linguistic norms of the target language, ensuring seamless integration within the advertising discourse.

Another strategy is to employ cultural adaptation, whereby the translator considers the socio-cultural context, consumer preferences, and aesthetic sensibilities of the target audience when translating art design terminology. This may involve substituting culturally specific references, symbols, or motifs with equivalents that are familiar and resonant within the target culture. By tailoring the translation to the cultural expectations and preferences of the target audience, translators enhance the effectiveness and relevance of the advertising message, fostering greater engagement and receptivity among consumers. The effectiveness of advertising is often associated with taking into account the psychological knowledge of its consumers. [21, p. 5].

Additionally, translators may utilize transliteration or loan translation to retain the phonetic and visual qualities of art design terminology while rendering it in the target language. This strategy is particularly useful for terms that lack direct equivalents or carry connotations that are difficult to convey through translation. By preserving the original form of art design terminology, translators maintain its recognizability and brand identity within the target market, facilitating continuity and consistency in advertising campaigns across linguistic and cultural contexts.

Furthermore, creative adaptation allows translators to employ innovative techniques and linguistic devices to convey the essence of art design terminology in the target language. This may involve using metaphors, analogies, or idiomatic expressions to evoke similar visual imagery or aesthetic concepts in the target audience's mind. By leveraging the creative potential of language, translators

infuse advertising texts with freshness, vitality, and resonance, enhancing their persuasive impact and memorability among consumers. When translating advertising texts, it is important to take into account such factors as the cultural level of a certain group of people, nationality, gender, age, social background, education, etc. It is especially important to translate the rhetorical and linguistic and stylistic means used in the source text while preserving the meaning of the source text.

The translation of art design terminology in advertising texts requires careful consideration of linguistic, cultural, and aesthetic factors to ensure effective communication and resonance with the target audience. By employing strategies such as functional equivalence, cultural adaptation, transliteration, and creative adaptation, translators facilitate the seamless integration of art design terminology within advertising discourse, enhancing the global reach and impact of advertising campaigns while respecting the linguistic and cultural diversity of consumers worldwide.

Translators and advertising professionals play integral roles in the process of adapting art design terminology within the Ukrainian advertising discourse, collaborating to ensure linguistic accuracy, cultural resonance, and persuasive effectiveness in advertising campaigns.

Translators serve as linguistic mediators, tasked with the responsibility of conveying the nuances and subtleties of art design terminology from the source language to the target language. Drawing on their linguistic expertise and cultural knowledge, translators meticulously select and craft translations that capture the essence and impact of art design terminology while accommodating the linguistic and cultural specificities of the target audience. Translators navigate the complexities of language and culture, employing strategies such as functional equivalence, cultural adaptation, and creative adaptation to ensure that art design terminology resonates with Ukrainian consumers and enhances the effectiveness of advertising messages. As a result, positive emotions are also formed, which are

reflected in the active response to advertising of the product and evaluation of its advantages. [21, p. 17].

Moreover, translators collaborate closely with advertising professionals, including copywriters, art directors, and marketing strategists, to integrate art design terminology seamlessly into advertising campaigns. Advertising professionals provide insights into target audience preferences, market trends, and brand identity, guiding translators in their efforts to adapt art design terminology to the specific needs and objectives of the advertising campaign. Through collaborative brainstorming sessions, feedback loops, and iterative revisions, translators and advertising professionals work together to refine advertising texts, ensuring that art design terminology enhances brand visibility, communicates key messages, and elicits desired consumer responses.

Furthermore, advertising professionals leverage their expertise in visual communication, branding, and consumer psychology to complement the linguistic efforts of translators in adapting art design terminology within the Ukrainian advertising discourse. Art directors, for example, collaborate with translators to ensure that translated art design terminology is visually integrated into advertising materials, such as print ads, digital banners, and social media posts, in a manner that enhances aesthetic appeal and brand consistency.

In conclusion, the role of translators and advertising professionals in the adaptation of art design terminology within the Ukrainian advertising discourse is collaborative and multifaceted, encompassing linguistic, cultural, and strategic dimensions. By working together, translators and advertising professionals ensure that art design terminology enhances the effectiveness and impact of advertising campaigns, facilitating meaningful engagement with Ukrainian consumers and contributing to the success of brands in the dynamic and competitive advertising landscape [24, p. 16].

## **CHAPTER 2. ART DESIGN TERMINOLOGY IN ADVERTISING DISCOURSE: DISCOURSE FEATURES, TRANSLATION OPTIONS**

### **2.1 Lexical transformations in the translation of advertising discourse**

In the realm of advertising discourse translation, the utilization of equivalent terms serves as a fundamental strategy to ensure that the essence and impact of the original message are preserved while catering to the linguistic and cultural peculiarities of the target audience. By employing equivalent terms, translators strive to maintain the same level of energy, resonance, and effectiveness as conveyed in the source language.

For instance, the iconic slogan "*Just do it*" by Nike embodies a sense of empowerment, motivation, and action. In translating this slogan into Ukrainian, an equivalent term such as "*Просто зроби це*" is employed, aiming to evoke the same sense of urgency and encouragement to take action. While the literal translation may vary, the chosen equivalent encapsulates the essence of the original slogan, resonating with Ukrainian audiences and eliciting a similar response.

This strategy of using equivalent terms extends beyond slogans to encompass various aspects of advertising discourse, including product descriptions, taglines, and promotional messages. By selecting terms that convey similar meanings and evoke comparable emotions, translators ensure that the advertising message maintains its persuasive impact and relevance in the target language.

Furthermore, the use of equivalent terms allows for seamless integration of advertising campaigns across linguistic and cultural boundaries, facilitating global brand recognition and consumer engagement.

In essence, the utilization of equivalent terms in advertising discourse translation underscores the importance of linguistic adaptation and cultural sensitivity in conveying messages that resonate with diverse audiences.. Cultural adaptation plays a pivotal role in the translation of advertising discourse, allowing for the seamless integration of marketing messages into diverse cultural contexts

while preserving their effectiveness and resonance. One illustrative example of cultural adaptation is the translation of the iconic slogan "*I'm lovin' it*" from McDonald's, which can be adapted to Ukrainian cultural specificities as "*Мені це подобається*" while retaining its expressiveness and positive tone.

The original slogan "*I'm lovin' it*" encapsulates a sense of enjoyment, satisfaction, and delight associated with the McDonald's experience. The adapted slogan "*Мені це подобається*" conveys a similar sentiment of approval, appreciation, and enjoyment in Ukrainian. It captures the essence of the original slogan while aligning with the cultural values and communication norms of Ukrainian consumers. By choosing a translation that reflects the language and cultural preferences of the target audience, McDonald's ensures that its advertising message remains relevant and impactful in the Ukrainian market.

In an advert for women's shoes by Prada, we find an interesting modified variant of the idiom : "*What The Heel...?*". This phrase plays with the traditional expression "*What the hell?*", which means «*Якого біса?*», used to express surprise or dissatisfaction. The advertising image shows a woman's boot with original heels in the form of beads of different sizes. This design is unusual and attracts attention, arousing interest and surprise. Using the similarity of the words "heel" and "hell", the advert effectively draws attention to the unique details of the shoe. The headline can be translated into Ukrainian as «*Що за... нідбору?*» which retains the emotional connotation of the original and at the same time reflects an innovative approach to advertising. When translating, we use a similar equivalent built on a different lexical basis.

Table 2.1

Analysis of Lexical Transformations in the Translation of Advertising  
Discourse

Lexical Transformations	Examples	Analysis
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Equivalent Terms	"Just do it" (Nike) -> "Просто зроби це"	This transformation maintains the imperative tone and motivational essence of the original slogan while adapting it to Ukrainian.
Equivalent Terms	"What The Heel...?" (Prada) -> "Що за... підбори?"	This transformation preserves the tone and essence of the original slogan while adapting it to the Ukrainian language.
Cultural Adaptation	"I'm lovin' it" (McDonald's) -> "Мені це подобається"	The adaptation preserves the colloquial tone and emotive appeal of the original, ensuring cultural relevance for Ukrainian speakers.
Creative Adaptations	"The thrilling path to success" (Toyota) -> "Захоплюючий шлях до успіху"	This adaptation retains the dynamic and aspirational quality of the original, enhancing its impact on Ukrainian audiences.

Overall, cultural adaptation is essential for ensuring the effectiveness and relevance of advertising discourse in diverse cultural contexts. By adapting marketing messages to reflect the language, values, and preferences of the target audience, advertisers can enhance consumer engagement, build brand loyalty, and drive business success in global markets. By harnessing imaginative linguistic techniques, translators can enrich the meaning and appeal of advertising content, capturing the attention and engagement of the target audience.

For example, consider the translation of a promotional photo captioned with the phrase "*A thrilling journey to success*" by Toyota. In the process of translation, creative lexical devices can be employed to underscore the depth of meaning and emotional allure inherent in the original message. Instead of opting for a literal translation, translators may choose to infuse the text with imaginative language that evokes a sense of adventure, aspiration, and excitement.

Translators can experiment with poetic devices, metaphors and allusions to give the text multi-layered meaning and emotional depth. Thus, the translated caption could be crafted as "*Захоплюючий шлях до тріумфу*" to use a metaphorical approach, likening the pursuit of success to an exciting odyssey of discovery and triumph.

Additionally, creative transformations allow translators to tailor the advertising message to the cultural sensibilities and aesthetic preferences of the target audience. By drawing on cultural references, symbols, and idiomatic expressions, translators create a sense of familiarity and resonance that strengthens the connection between the brand and its consumers.

In the advertising text of Audemars Piguet watches, a play on words is used to pose a question about the value of steel compared to gold: "*What makes steel more valuable than gold? In two words. Audemars Piguet*" (Appendix 2). This not only draws attention to the singularity of the statement, but also strategically emphasises the brand as the answer to the question posed. Steel, usually considered less valuable compared to gold, is presented as something more precious. This action is supported by the introduction of the brand name, Audemars Piguet, as a metonymy for high quality and exclusivity that overrides the traditional perception of gold as a precious metal.

Translation into Ukrainian "*Що робить сталь ціннішою за золото? У двох словах, Audemars Piguet*" retains the original structure and rhetorical power of the English text. The rhetorical question in the Ukrainian version also stimulates reflection and prepares the ground for the perception of the answer, which highlights the brand as a symbol of unique value. The choice of vocabulary in the translation is appropriate to the context and the target audience, which is particularly important for maintaining the brand image internationally.

In essence, creative transformations in advertising discourse translation serve as a powerful tool for enhancing the persuasive impact and emotional resonance of marketing messages. By infusing the text with imaginative language, vivid imagery, and cultural relevance, translators captivate the audience's attention, elicit emotional responses, and inspire action. Through their innovative approach to language, translators elevate the artistry and effectiveness of advertising discourse, contributing to the success and longevity of brands in the global marketplace.



## 2.2 Grammatical transformations in the translation of advertising discourse

In the realm of advertising discourse translation, the reordering of words serves as a strategic approach to enhance the rhythm, flow, and impact of marketing messages in the target language. By rearranging the order of words, translators can optimize the structure of sentences to align with the linguistic conventions and aesthetic preferences of the target audience, thereby ensuring greater readability and memorability.

For instance, consider the translation of the famous slogan "*Maybe She's Born With it, Maybe it's Maybelline*" by Maybelline into Ukrainian. In order to preserve the rhythmic quality and melodic cadence of the original phrase, translators may opt to rearrange the word order to better suit the natural flow of the Ukrainian language. Thus, the translated version could be rendered as "*Усі в захваті від тебе, а ми від Maybelline*". In this case, the text is not translated literally, but its semantic equivalent is given. By rearranging the word order, translators can also emphasize specific elements of the message to enhance its impact and effectiveness. But we can offer another translation: "*Можливо це від природи, а можливо Maybelline*". It does not sound as easy as the first option, but it conveys more the meaning of the original.

Furthermore, the reordering of words allows translators to adapt the syntax and structure of sentences to better suit the grammatical rules and stylistic preferences of the target language. For instance, in Ukrainian, the subject-verb-object (SVO) word order is commonly used, whereas English often employs a subject-verb (SV) structure. By rearranging the word order accordingly, translators ensure that the translated text flows naturally and is grammatically correct, enhancing comprehension and readability for the target audience.

Overall, the strategic reordering of words in advertising discourse translation serves to optimize the rhythm, clarity, and impact of marketing messages in the target language. By aligning with the linguistic and cultural conventions of the target audience, translators enhance the effectiveness and resonance of advertising

campaigns, fostering greater engagement and connection with consumers. In the realm of advertising discourse translation, grammatical adaptation plays a crucial role in ensuring the clarity, coherence, and comprehension of marketing messages in the target language. By adjusting grammatical structures to align with the linguistic conventions and syntactic patterns of the target audience, translators can enhance the accessibility and effectiveness of advertising content.

For instance, consider the translation of the iconic slogan "*Think different*" by Apple into Ukrainian. In order to optimize understanding and acceptance by the Ukrainian audience, grammatical adaptations may be employed to convey the intended message more effectively.

The original slogan "*Think different*" (Appendix 3) utilizes a concise and impactful imperative form, urging individuals to embrace innovation and originality. In the Ukrainian context, grammatical adaptation may involve adjusting the structure of the phrase to better resonate with native speakers.

One possible adaptation could be "*Думайте по-іншому*", which retains the essence of the original slogan while conforming to the grammatical norms of Ukrainian. By using the imperative form "*Думайте*" (Think), the translation maintains the directive tone of the original phrase, encouraging individuals to adopt a mindset of creativity and unconventional thinking.

Furthermore, grammatical adaptation may also involve modifications to word order, verb tense, or grammatical case to ensure linguistic coherence and naturalness in the target language. For example, the phrase "*Подумайте інакше*" (Think differently) could be another grammatically adapted version.

By employing grammatical adaptation, translators facilitate a smoother transition of advertising messages into the target language, enhancing comprehension and resonance with the audience. This approach ensures that the translated slogans not only convey the intended meaning but also resonate with the cultural and linguistic sensibilities of the target audience, thereby maximizing the impact and effectiveness of advertising campaigns.

For example, consider the translation of the renowned slogan "*You're worth it*" (Appendix 4) by L'Oréal into Ukrainian. In order to create a more profound emotional impact and aesthetic resonance, stylistic reworking may involve the use of rhetorical devices such as repetition, parallelism, and vivid imagery.

The original slogan "*You're worth it*" conveys a powerful message of self-worth, empowerment, and indulgence, appealing to consumers' desire for luxury and self-care. In the Ukrainian context, stylistic reworking could amplify the emotive force of the slogan by employing poetic language and evocative imagery.

One possible stylistic adaptation could be "*Ти того варта*", which translates to "You are worth it." This rephrasing retains the simplicity and directness of the original slogan while infusing it with a touch of poetic elegance and sincerity. By using the familiar second-person pronoun "Ти" (You) and the affirmative verb form "варта" (worth), the translated slogan conveys a sense of affirmation and validation, resonating with consumers' aspirations for self-esteem and self-expression.

The slogan "*Challenge everything*" (Appendix 5) from EA Sports, which is translated into Ukrainian as "*Кидай виклик всьому*", demonstrates an interesting example of adapting a marketing message to take into account linguistic and cultural peculiarities. "Challenge" in English carries connotations of competition and confrontation. This word is associated with overcoming difficulties and rivalry. In the Ukrainian context, the use of "кидати виклик" can also be perceived as a call to action, which corresponds to the dynamic and active nature of EA Sports. In terms of grammar, the English word "challenge" is used as a verb in the imperative mood, which makes the slogan assertive and energetic. The Ukrainian version also uses the imperative form ("кидай"), which preserves the original intention of the slogan to motivate and inspire.

Furthermore, stylistic reworking may involve the incorporation of sensory language, metaphorical expressions, and rhetorical flourishes to evoke a multisensory experience and evoke emotional responses. By harnessing the power of stylistic reworking, translators transform advertising discourse into a compelling

narrative that engages the senses, stirs the emotions, and captivates the imagination of the audience. This approach not only enhances the memorability and effectiveness of marketing messages but also elevates the brand's image and identity in the minds of consumers.

### **2.3 Lexical and grammatical transformations in the translation of advertising discourse in the context of the terminology of art design**

In the realm of advertising discourse translation, preserving aesthetic qualities is paramount to ensuring the conveyance of creative and imaginative aspects inherent in the original text. Translators strive to maintain lexical and grammatical features that capture the aesthetic essence of the message, allowing for the seamless transfer of creative concepts and visual imagery into the target language.

For instance, consider the translation of the slogan "*Imagination at work*" by General Electric into Ukrainian. In order to retain the aesthetic appeal and creative nuances of the original text, translators may opt to preserve both the lexical and grammatical characteristics that contribute to its aesthetic quality.

The original slogan "*Imagination at work*" embodies the innovative spirit and creative ethos of General Electric, inviting audiences to envision the transformative power of imagination in the workplace. In the Ukrainian context, preserving the aesthetic qualities of the slogan involves maintaining its concise yet evocative phrasing and dynamic grammatical structure.

One approach to preserving the aesthetic integrity of the slogan in translation could be "*Уява на службі*", which translates to "*Imagination at service*". This translation retains the poetic resonance and visual imagery of the original slogan while adapting the phrase to suit the linguistic and cultural context of Ukrainian audiences. By preserving the lexical and grammatical features of the original text, such as the use of "уява" (imagination) and the prepositional phrase "на службі" (at service), the translated slogan conveys the same sense of creative

energy and innovation as its English counterpart. We can also suggest an analogue translation of this slogan as «Уява в дії» or «Винахідливість у роботі».

Furthermore, maintaining aesthetic qualities in translation may involve attention to stylistic elements such as rhythm, cadence, and tone. Translators may employ rhetorical devices, such as alliteration, parallelism, or metaphor, to enhance the aesthetic appeal and emotive impact of the message in the target language.

For an example, consider the slogan Kentucky Fried Chicken – “*Finger-Lickin’ Good*”. We translated it into Ukrainian as «*Так смачно, що пальчики оближеш*». The original slogan uses the phrase "finger-lickin'", formed from the verb "to lick" with the addition of the diminutive suffix 'in', which gives the phrase an informal, conversational tone. This expression is a phraseology emphasising the exceptional deliciousness of food, when you even want to lick your fingers after eating it. The translation uses the simple adjective "смачно" (delicious), which is a direct description of the quality of the food. The phrase "finger-licking" retains the original idea. The translation retains the emotional tone of the original by using a direct, figurative phrase that is easy to remember and evokes associations with the pleasure of eating.

The original slogan in English is an elliptical expression where the verb is omitted (e.g., [It's] Finger-Lickin' Good), which is typical of advertising slogans striving for brevity and attention. In the Ukrainian translation, the structure is more extended and explicitly states the reason why one should lick one's fingers, which makes the statement clearer for perception. The Ukrainian translation uses the futural form of the verb " оближеш", which indicates a probable action in the future after eating the food, whereas in the English original this form is not explicitly expressed. In terms of lexico-grammatical transformations, we used descriptive translation and addition.

This translation demonstrates a skilful combination of lexical accuracy and cultural adaptation. It preserves the attractiveness and memorable qualitative

characteristic of the product, making the slogan an effective means of marketing communication in the Ukrainian market.

Let's look at another example. Nikon slogan "*At the Heart of the Image*" and its Ukrainian translation "*В основі образу*". The original slogan uses the metaphorical expression "at the heart", which usually means "at the very center" or "at the very core". In this way, Nikon positions its technology as the centerpiece of image creation. The Ukrainian translation uses "в основі", which is a literal translation of the English "at the heart" and conveys the same idea of a central, key element in the image-making process. The translation retains the stylistic and emotional coloring of the original, offering an emphasis on the intrinsic meaning and depth that Nikon puts into each image. The slogan in both languages keeps it simple by avoiding complex grammatical constructions, making the message clear and easily digestible to a wide audience. In terms of lexico-grammatical transformations, we used modulation.

The United Airlines slogan "*It's time to fly*" and its Ukrainian translation "*Час літати*" provide an example of lexico-grammatical adaptation of an advertising message in the aviation industry. The original slogan uses the expression "It's time to...", which is often used in English to denote the coming of the right moment for some action. The word "fly" in this context has a double meaning: literally (to fly) and figuratively (to strive forward, to reach new heights).

The Ukrainian translation uses infinitive verb, which is similar to the English construction and preserves the idea of the onset of time for the beginning of the action. The choice of the word "літати" accurately conveys the literal meaning and partially preserves the figurative meaning, emphasising the freedom and opportunities offered by travelling by plane. In the English version, the slogan begins with the shortened form "It is" (It's), which is typical for spoken language and gives the slogan an informal, friendly tone. In the Ukrainian version we use the lexico-grammatical transformation of omission.

The following is an example of a slogan Adidas "*Impossible is nothing*" and its Ukrainian translation "*Неможливе можливо*". This translation reflects both

changes in word choice and sentence structure that affect the perception of the slogan. The Ukrainian translation uses the word " неможливе", which is the direct linguistic equivalent of the English "impossible" and retains its negative connotation. The English original uses a structure where "impossible" (an adjective) becomes the subject and "nothing" becomes the predicate, which is unusual in English grammar and creates an effect of surprise and emphasis. Replacing the word "nothing" in the translation with " можливо" is an antinomial translation. The Ukrainian translation retains the pattern of juxtaposition of two adjectives, which is more common in Slavic languages. However, the use of two adjectives without a conjunction makes the statement categorical and declarative, which increases the impact of the slogan.

For example, consider the translation of a promotional poster featuring a photograph of an art object. In order to capture the essence of the artistic concept portrayed in the original image, translators may utilize specialized lexical and grammatical transformations that are unique to the realm of art and aesthetics.

One translation technique that helps to adapt artistic features involves the use of specific terminology and descriptive expressions to accurately reproduce the elements of art represented in the image. For example, if the source poster contains a photograph of a sculpture, translators may use precise terms such as "*sculptural form*" or "*aesthetic composition*" to describe the visual features and artistic techniques applied to the art object.

For example, the metaphorical transformation of the word "*lighting*" into "*play of light*". In describing paintings or photographs, the metaphorical expression "play of light" is often used instead of the simpler and more direct "*illumination*" to convey the dynamic and emotional side of the effect of light on objects and scenes. An example of a grammatical transformation is the conversion of the active voice into the passive voice. In descriptions of the processes of creating art objects, the passive voice is sometimes used to emphasise the action over the subject. For example, "The picture was painted by the artist" instead of "The artist painted the picture" to emphasise the result of the creative process. Using the subjunctive

mood to express hypothetical situations. Critical reviews of exhibitions or works of art may use conditional constructions to discuss potential impact or meaning, e.g. "If the artist had used different colours, the work might have evoked a completely different feeling".

Overall, adaptation to artistic specificity in advertising discourse translation requires a nuanced understanding of artistic principles, techniques, and aesthetics. In the translation of advertising discourse for a collection of artistic photographs, contextual enrichment plays a vital role in capturing the intricacies and nuances of the creative process.

One approach to contextual enrichment is the use of specialized terminology related to photography and artistic expression. Translators may incorporate terms such as "*composition*", "*lighting techniques*", and "*visual storytelling*" to describe the technical and aesthetic aspects of the photographs, providing insight into the thoughtfulness and skill involved in their creation.

Table 2.2

#### Analysis of Lexical and Grammatical Transformations in the Translation of Advertising Discourse within the Context of Art Design Terminology

Lexical and Grammatical Transformations	Examples	Analysis
Retention of Artistic Terminology	"Creative vision" -> "Творче бачення"	Retaining the original artistic terminology ensures the preservation of the conceptual richness and aesthetic appeal in the translation.
	"Artistic expression" -> "Мистецький вираз"	The use of specific artistic terminology maintains the integrity of the original message, emphasizing the creative aspect of the discourse.
Grammatical Adaptation	"Art that moves you" -> "Мистецтво, яке вас рухає"	Adapting grammatical structures ensures clarity and coherence in conveying the intended message while accommodating linguistic differences.
	"Inspiring artworks" -> "Надихаючі твори мистецтва"	Adjusting grammatical forms ensures grammatical correctness in the target language and enhances the impact of the message.



Integration of Cultural References	"Beauty in diversity" -> "Краса у різноманітності"	Incorporating culturally relevant references enriches the translation, resonating with the target audience and fostering a deeper connection to the message.
	"Cultural mosaic" -> "Культурний мозаїчний образ"	Introducing cultural references enhances the cultural relevance of the message, making it more relatable and engaging for the audience.

Moreover, contextual enrichment can extend beyond the immediate subject matter to encompass broader themes and concepts. Translators may explore philosophical, social, or existential themes embedded in the photographs, enriching the audience's interpretation and appreciation of the artwork.

Overall, contextual enrichment in advertising discourse translation for artistic photographs is essential for conveying the depth, complexity, and significance of the creative endeavor. Through the strategic use of lexical and grammatical tools, translators enrich the context surrounding the photographs, providing the audience with a richer and more meaningful artistic experience. By fostering a deeper understanding and connection to the artwork, translators contribute to the appreciation and preservation of artistic expression in the global landscape.

## CONCLUSIONS

In conclusion, this research delved into the intricate process of integrating and translating art design terminology within the realm of advertising discourse, with a specific focus on the Ukrainian context. Through comprehensive exploration and analysis, several key findings have emerged.

Firstly, the research underscored the importance of understanding and analyzing art design terminology in advertising discourse. It revealed that thorough research and analysis of key terms are essential for ensuring accurate translation and effective communication of artistic concepts to the target audience. By dissecting the nuances and cultural connotations embedded within art design

terminology, translators can navigate the complexities of cross-cultural communication and produce translations that resonate with the intended audience.

Secondly, the study shed light on the dynamic interplay between intercultural relations and the use of English art design terminology in Ukrainian advertising discourse. It elucidated how cultural factors influence the adoption and adaptation of foreign terminology in advertising, emphasizing the need for translators to strike a balance between preserving the original meaning and tailoring the message to suit the cultural context of the target audience. This underscores the importance of cultural sensitivity and adaptability in translation practices.

Furthermore, the research highlighted the specific challenges and considerations involved in the analysis and translation of advertising discourse texts. It elucidated the complexities of lexical and grammatical transformations required to convey artistic concepts effectively while maintaining linguistic clarity and coherence. By examining the strategies employed in lexical and grammatical transformations, the study provided valuable insights into the nuanced techniques utilized by translators to bridge linguistic and cultural gaps in advertising discourse.

Moreover, the study explored various strategies for translating art design terminology in advertising discourse, including the use of equivalent terms, cultural adaptation, and creative adaptations. It demonstrated how these strategies can enhance the resonance and impact of translated texts by ensuring cultural relevance, linguistic appropriateness, and emotive appeal. Through the analysis of specific examples, the research illustrated the practical application of these strategies in real-world translation scenarios, offering valuable guidelines for translators working in the field of advertising discourse.

Overall, the findings of this research underscore the intricate nature of integrating and translating art design terminology in advertising discourse. By illuminating the complexities and challenges inherent in this process, the study contributes to a deeper understanding of the dynamic relationship between

language, culture, and artistic expression in the realm of advertising. It provides valuable insights and practical guidelines for translators and practitioners seeking to navigate the complexities of cross-cultural communication and produce impactful translations that resonate with diverse audiences.

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## РЕЗЮМЕ

This research explores the integration and translation of art design terminology within the context of advertising discourse, particularly focusing on its application in the Ukrainian context. Through meticulous examination and analysis, the study delves into the complexities of linguistic and cultural adaptation necessary for effective communication in advertising.

The investigation begins with a thorough exploration of art design terminology, emphasizing the significance of research and analysis in understanding the nuances of these terms. It underscores the crucial role of intercultural relations in shaping the use of English art design terminology within Ukrainian advertising discourse and highlights the importance of cultural sensitivity in translation practices.

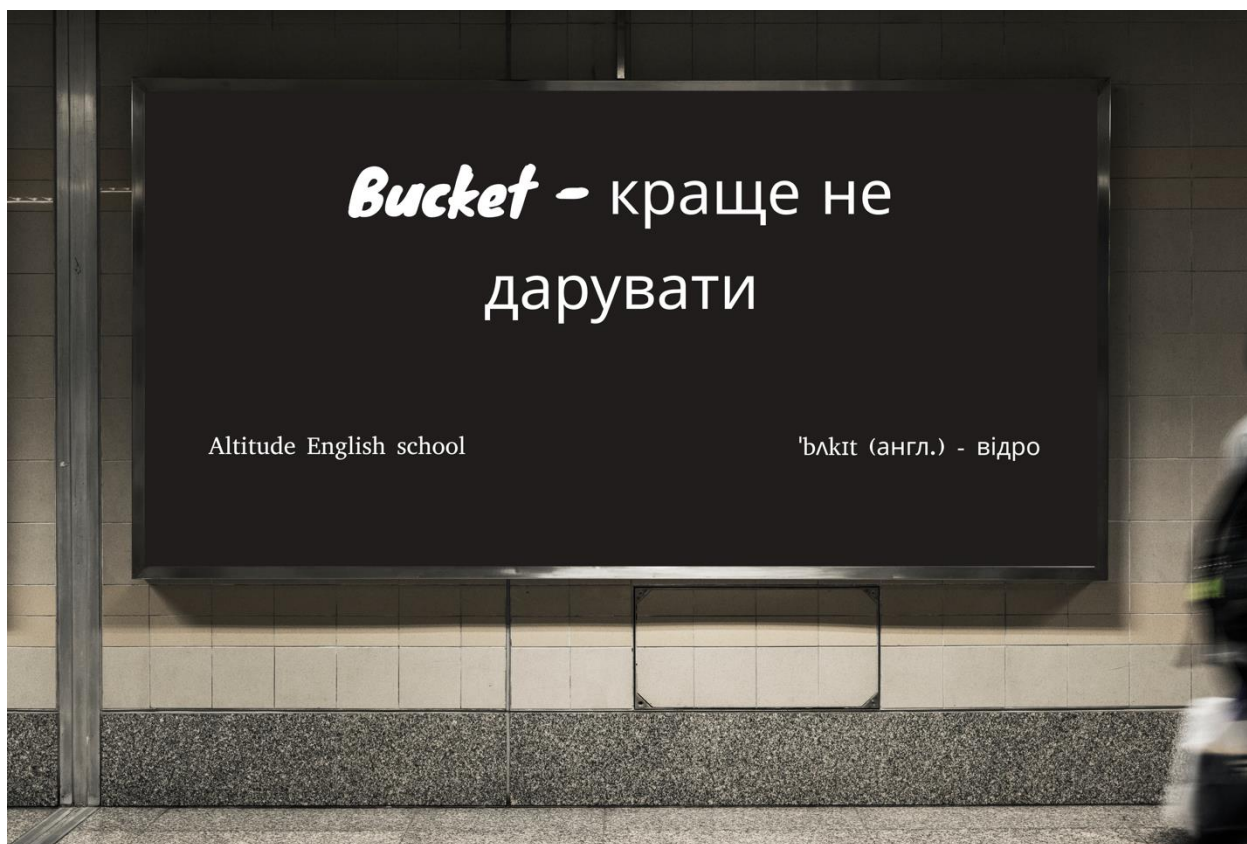
Furthermore, the study delves into the specifics of analyzing and translating advertising discourse texts, elucidating the challenges and strategies involved in lexical and grammatical transformations. Through the examination of real-world examples, it demonstrates the various techniques employed by translators to convey artistic concepts while maintaining linguistic clarity and cultural relevance.

Moreover, the research provides insights into translation options within advertising discourse, including the utilization of equivalent terms, cultural adaptation, and creative adaptations. By examining specific examples, the study illustrates the practical application of these strategies and their impact on the resonance and effectiveness of translated texts.

In conclusion, this research contributes to a deeper understanding of the complexities involved in integrating and translating art design terminology in advertising discourse. It offers valuable insights and practical guidelines for translators and practitioners seeking to navigate the intricate interplay between language, culture, and artistic expression in the realm of advertising.

## ДОДАТКИ

## Дотаток 1



## Дотаток 2



## Дотаток 3



## Дотаток 4





## Додаток 5



**Challenge Everything™**

EA GAMES™ is an Electronic Arts™ brand