

## ПЕРЕКЛАДОЗНАВЧІ СТУДІЇ

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### ADVERTISEMENT AS A MEANS OF COMMUNICATION: THE CONTENT AND PECULIARITIES OF TRANSLATION

У сучасному світі досить помітним є вплив реклами на соціум. У сучасній науці активізуються лінгвістичні дослідження реклами як тексту, оскільки реклама є невід'ємною частиною сучасної культури. Відносно короткий текст реклами, що пропагує уявні та реальні соціальні цінності та спонукає до споживання тих чи тих товарів та послуг, є надзвичайно насиченим інформацією. Прагнення до інформативності і переконливості короткого рекламного повідомлення реалізується в прагматичності та стилістичності реклами, що здійснюється численними стилістичними прийомами, вибором лексики, що є адекватною цілям та прагматичним функціям реклами.

Під час перекладу рекламних текстів перекладач має брати до уваги цілу низку лінгвістичних та культурологічних особливостей: синтаксичних, семантичних, а також міжконтекстуальних.

Переклад рекламних слоганів – складний процес, який охоплює аналіз їх структурно-семантичних, лексичних та стилістичних складових. Відмінності в структурній будові англійської та української мов зумовлюють певні складнощі в процесі перекладу, які можуть спотворювати інформацію та впливати на її змістовність. Врахування цих особливостей та добір доцільних шляхів перекладу є запорукою гарного перекладу.

Переклад рекламного тексту, так само, як і будь-який професійний переклад, є досить складним процесом. Перекладач рекламного тексту має бути дуже уважним під час роботи, він має враховувати культурні особливості мови оригіналу та мови перекладу. Також мають бути враховані вікові особливості цільової аудиторії рекламного тексту. Різновиди перекладацьких трансформацій: транслітерація, дослівний переклад, калькування, непрямий переклад, адаптація, творчий переклад.

Зроблено висновок, що перекладач має у своєму розпорядженні досить велике розмаїття перекладацьких трансформацій. Питання вибору конкретного способу під час перекладу кожен перекладач вирішує залежно від тієї мети, яку переслідує певний рекламний текст. Важливо, щоб враження, яке переклад рекламного тексту справляє на споживача, було максимально подібним до ефекту на мові оригіналу.

*Ключові слова: реклама, медіадискурс, цільова аудиторія, рекламний текст, перекладацька трансформація, дослівний переклад, транслітерація.*

В современном мире достаточно заметно влияние рекламы на социум. В современной науке активизируются лингвистические исследования рекламы как текста, так как реклама является неотъемлемой частью современной культуры. Относительно короткий текст рекламы, который пропагандирует мнимые и реальные социальные ценности и побуждает к потреблению тех или иных това-

ров и услуг, чрезвычайно насыщен информацией. Стремление к информативности и убедительности короткого рекламного сообщения реализуется в прагматике и стилистике рекламы, осуществляется многочисленными стилистическими приемами, выбором лексики, соответствует целям и прагматичным функциям рекламы.

При переводе рекламных текстов переводчик должен принимать во внимание целый ряд лингвистических и культурологических особенностей: синтаксических, семантических, а также межконтекстуальных.

Перевод рекламных слоганов – сложный процесс, который охватывает анализ их структурно-семантических, лексических и стилистических компонентов. Различия в структурном строении английского и украинского языков обуславливают определенные сложности в процессе перевода, которые могут исказить информацию и влиять на ее содержательность. Учет этих особенностей и отбор целесообразных трансформаций является залогом хорошего перевода.

Перевод рекламного текста, так же, как и любой профессиональный перевод, является достаточно сложным процессом. Переводчик рекламного текста должен быть очень внимательным во время работы, он должен учитывать культурные особенности языка оригинала и языка перевода. Также должны быть учтены возрастные особенности целевой аудитории рекламного текста. Разновидности переводческих трансформаций: транслитерация, дословный перевод, калькирование, косвенный перевод, адаптация, творческий перевод.

Сделан вывод, что переводчик располагает достаточно большим разнообразием переводческих трансформаций. Выбор конкретного способа при переводе каждый делает в зависимости от той цели, которую преследует определенный рекламный текст. Важно, чтобы впечатление, которое перевод рекламного текста производит на потребителя, имело такой же эффект, как и рекламное сообщение на языке оригинала.

*Ключевые слова: реклама, медиадискурс, целевая аудитория, рекламный текст, переводческая трансформация, дословный перевод, транслитерация.*

In today's world, the impact of advertising on society is quite noticeable. Advertising penetrates into all areas of our daily lives. We can find advertising texts everywhere: on television, in electronic and printed media, on the streets, in the subway and other forms of public transport, in shops, in the entrances of our own homes, and so on.

In our time, advertising has become incredibly widespread, the reason for such rapid development was the development of advertising on the Internet. Under such conditions, it is quite natural that the phenomenon of advertising and, in fact, the advertising text has attracted the attention of many linguists. Advertising is increasingly perceived as a kind of media, because the ultimate goal of advertising is to increase the interest in a product or service in as many people as possible.

The section of linguistics that studies advertising is called media linguistics, and, in fact, the advertising text is considered one of the types of media text, along with news, information analytics and journalism.

The purpose of the article is to establish the patterns and features of the creation of the outer verbal shell of the advertising text in order to determine the mechanism of influence of the encoded message on the recipient. Our study involves consideration of English-language advertising and the peculiarities of its translation into Ukrainian.

Many scientists have studied the problems of advertising research. Among them are the works of K. Beauvais [1], T. Dobrosklonskaya [2], H. Kaftandzhiev [3] and others. Advertising text as a subject of linguistic research is the object of analysis of many foreign and national linguists, among them are O. Zelinska [4], N. Kovalenko [5], O. Medvedeva [6], A. Crompton [7], B. McQuarrie [8], Y. Zhao [9], Ju.W.P. Kong [10], M. Sidiropoulou [11], Y. Cui [12] and many others.

In order to understand the impact of advertising tests on modern society, we need to refer to the term "advertising". It should also be considered several definitions of this term. The verb "advertise" comes from the Latin "advertere", which literally means "return".

The Academic Dictionary of the Ukrainian Language in 11 volumes gives the following definition of the word "advertising":

Advertising (French, from Latin exclaim, call) is 1. Encouraging notification. 2. Poster, advertisements used as a means of attracting the attention of buyers, consumers, viewers, customers, etc [13].

Another definition of advertising is given in their study by S. Moriarty and W. Wells: "Advertising is one of the areas of language use, where it serves primarily as a tool of persuasive com-

munication, the purpose of which is to encourage the listeners to modify their behavior, in this case it is consumer behavior" [14, p. 26].

Advertising is a means of intercultural communication through the increasingly rapid import of goods to consumer countries. When importing goods into the country, the company or corporation also imports advertising, which will allow the company-supplier of goods to declare their product on the market, as well as encourage people to purchase the product or service.

In terms of marketing, advertising is any form of impersonal presentation and promotion of ideas, goods or services, which is paid directly by the customer. In other words, advertising is the dissemination of information about goods and services in order to accelerate their sale, increase contact between buyer and goods, promotion of goods and services, as well as information about ways to buy them. Advertising is a tool that promotes the buyer's interest and desire to buy this product.

According to the Law of Ukraine on Advertising, advertising is information about a person or product, disseminated in any form and in any way, and is designed to form or maintain consumer awareness of a particular group of goods or services and arouse their interest in the advertised product [15]. To convey the necessary information to the consumer, advertisers use certain means, called advertising.

Advertising is an impersonal transfer of information, usually paid and is such that it has the character of a belief in products, services or ideas known to advertisers by various means.

Particular attention is paid to the definition of the term "advertising slogan", because it is somewhat different from the general phenomenon of advertising. Therefore, "advertising slogan" or "advertising motto" is defined by a concise phrase that catches the eye, is also well-remembered and expresses the essence of the advertising message.

The mechanism of advertising influence, embodied in the AIDA advertising formula, consists of four elements: Attention; Interest; Desire (desire to own the goods); Action. We should note that this formula has now been transformed into an ad text structure: headline, body, slogan, and feedback.

Furthermore, you can talk about the complexity of the concept of advertising text. After all, promotional text can be considered as advertising only on condition of the unity of its audiovisual and verbal-graphic embodiment. It is also important to ensure that the ad text is appropriately received by the target audience of the particular advertisement. However, verbal means are those which influence the most strongly.

Speaking of methods of linguistic manipulation, we point that they include the variability and creativity of the text, as well as rhetorical figures, tropes, imagery, comparison, besides, we can mention here manipulation at different levels of language: morphological, graphic, syntactic, lexical and phonetic ones. The main goal is to achieve greater expressiveness and conviction. Therefore, we can conclude that advertising is a product of advertising activity, whose pragmatic orientation is the need to induce the addressee to take certain actions: purchase of goods, ordering some services. The effectiveness of an advertising campaign depends on the verbal means of influencing consumer motives.

It should be noted that when translating advertising texts, the translator must take into account a number of linguistic and cultural features: syntactic, semantic, as well as inter-contextual. Unfortunately, we notice that sometimes low-quality advertising is characterized by unnecessary linguistic approaches, meaningless text, or the inappropriate use of stylistic devices and techniques. At best, these inaccuracies and shortcomings complicate the understanding of the message, at worst, we can completely lose it. Everything in advertising must work in order to achieve its goals and meet the main purpose of the advertising text. You should treat advertising very carefully, attentively selecting each single word, abandoning what is on the surface, leaving commonplace words, commonly used templates, slogans and empty phrases aside. That is why a lot of attention is paid to the language palette of advertising text.

We can state that the main stylistic features of the English and the Ukrainian advertising texts are:

- concise, clear and accessible information;
- originality of expression;
- literacy and sophisticated style.

Artistic and stylistic language means found at different linguistic levels play an important role in creating effective advertising text. We believe that they create the advertising image of the product, correctly affecting the consumer's perception, opening certain sides of the advertised product and service, showing it in a winning light. These are the main goals of advertising. So, we took a closer look at the basic linguistic techniques that are met among advertising slogans most commonly. Our analysis was performed at phonetic, graphic, lexical, morphological and syntactic levels. This approach allows us to consider advertising as a linguistic phenomenon, which contains all the linguistic potential, creates the basis for its analysis in other aspects.

It should be noted that advertising text, which is essentially media text, like TV shows, magazines and newspapers, often also has visual and audio elements. Advertising text often consists of a set of extralingual components: sounds, graphics, images, targeted at a particular consumer. So, we can talk about the complexity of the concept of advertising text. After all, advertising text can be perceived as advertising only if the unity of its audiovisual and verbal-graphic embodiment. This is no less important in order for the advertising text to be adequately perceived by the target audience of a particular advertisement.

Linguists explain that advertising is communication based on a message sent from the sender to the recipient. The transmitted message is encoded and contains information that affects people – this information is hidden in the characters. The receiver must decode and understand the message. Therefore, given this, the recipient is the viewer, listener or reader, and the sender is the advertiser. Feedback is provided through the recipient's response to the message – he\her buys or does not buy the product.

We believe that advertising does not create new values, but uses existing ones in society. Advertising messages use a number of means of speech influence, aimed at revealing the potential of the word, the ability to provoke in the target audience the necessary reaction, which was laid by the advertiser.

As it was mentioned above, normal communication is the transfer of information from the speaker to the recipient, which is generally aimed at informing, and verbal manipulation is a hidden and unconscious impact on the recipient, which is achieved through the skillful use of language reserves.

In order to find out exactly how the mechanisms of language manipulation work in advertising texts, it is necessary to understand the features of these texts.

Thus, the structure of the English and the Ukrainian advertising texts has common and different features. These features are manifested at several language levels: lexical (use of proper names, place names, word-symbols, emotionally colored words); morphological level (use of personal and possessive pronouns, exclamations, interjections, numerals); syntactic level (use of appeals, imperative constructions and rhetorical questions to create the effect of conversation and dialogue between the advertising text and the target audience).

An important role in creating an effective advertising text is played by artistic and stylistic language tools found at different language levels. We believe that they create an advertising image of the product, correctly influence the consumer's perception, revealing certain aspects of the advertised product and service, showing it in a winning light. These are the main purposes of advertising.

Pragmatic analysis of advertising allows to establish a direct link between the language tools of different levels used in the advertising text to influence the potential consumer, and the action of the addressee in the direction of this influence, which either occurred as a purchase, use of the service, or did not the result of the impact on the recipient.

The pragmatic aspect of advertising research is interrelated with the cognitive aspect. While pragmatic analysis of advertising reveals the linguistic means of argumentation, techniques and tactics of persuasion, an understanding of cognitive mechanisms is necessary to understand the decision-making process. The message can be encoded by many alternative but functionally equivalent codes. The recipient must select in the decoding process one of the possible values required for correct decoding. The choice of means of text construction is made taking into account the conceptual system of the addressee, his model of the world. The sender, creating a message and choosing the code, is guided primarily by pragmatic tasks and ideas about how to build advertising text. The reader can obtain information through certain tokens, through the

grammatical structure of expression and non-linguistic techniques with the help of knowledge and skills stored in memory. Understanding the encoding / decoding algorithm is largely based on the background knowledge of the creator of the text and the reader, depending on the language competence of the recipient. The main condition for adequate meaningful perception of textual information in communication processes is the activation of cognitive structures of the perceived text.

Next, we looked in more detail at the basic linguistic techniques that are most common in advertising slogans. Our analysis was performed at the phonetic, graphic, morphological, lexical and syntactic language levels. This approach allows us to consider advertising as a linguistic phenomenon that contains all the linguistic potential, creates a basis for its analysis in other aspects.

After considering the practical material containing a number of advertising slogans of different products, we can say that the most frequent group are advertising slogans, in which there is alliteration. It is well known that alliteration in advertising is used to quickly and efficiently memorize information. In other words, alliteration is a special technique of language play that allows you to create an additional melodic effect in a phrase. Most often it is a repetition of consonants at the beginning of rhythmic groups. Like most phonetic means of expression, alliteration has no lexical meaning, but with its help the advertising slogan becomes rhythmic, it contributes to the rapid perception of advertising.

In English there are 20 consonant sounds, but those spoken with complete cessation of air flow (p, b, m, n, t, d, k, g) are used when using alliteration more often than others.

Alliteration has become widespread in the English-language and Ukrainian-language commercial advertising slogans. Thus, J. Retsker notes that in the translation of alliteration in advertising tests should retain its expressive meaning, functional and stylistic meaning in this case is not required [35, p. 77]. When translating such advertisements, we tried to preserve the stylistic color, achieving a similar effect, using the stylistic technique of alliteration. The results are presented with the following examples:

*“Right audience, right story, real time.” (Microsoft) – «Правильна публіка, правдива історія, прямо зараз»*

In the given advertising slogan there is an alliteration of a sound / r / that is one of ways of language manipulation in the course of advertising of the goods. This expression gives the public a sense of reliability, the correctness of their choice, gives the impression that these products are created just for you. When translating, we allite the sound / p / and, in our opinion, this is also a good advertising move, because such a slogan also attracts the attention and catches the eye of computer users.

*“Better built. Better backed.” (Mitsubishi) – «Краще сконструйований. Краще укомплектований»*

The given example of motor advertising of the Mitsubishi company assures us of advantages of use of cars of this brand. We immediately notice the alliteration of the sound / b / and the lexical repetition of the word “better”, which allegedly is one hundred percent confirmation of the advertising slogan. We have also tried to maintain such an alliteration of the sound / b /, although we cannot say that the proposed translation sounds just as realistic and convincing.

*“Sit or Stand. Don’t be a maybe. Be Marlboro” (Marlboro) – «Сиди чи стій. Не будь будь-ким. Будь Мальборо».* We noticed that this example contains an alliteration of the sound / s / i / b /, although they are not very expressive. We consider the translation of this slogan successful, because we managed to convey the alliteration of the sounds / s / and / b /, which enhances the memorization effect in the Ukrainian-speaking audience.

*“No introduction necessary.” (Carlsberg) – «Немає ніякої необхідності в представленні».* Another example of alliteration, this time the sound / n /. Quite a confident statement that indicates that the product should not be presented, it has long been widely known to the public. In this case, saving alliteration during translation was completely successful.

We see a similar alliteration in the following example: *“Let the train take the strain” – «Нехай все навантаження не знайде тебе на потязі» (British Railways)*, where travelers are advised to prefer the train, because rail transport is cheaper and more reliable. Alliteration / t / during translation was transformed into alliteration of sound / n /.

The advertising slogan of the Jaguar brand appeals to the main qualities that a good car owner should have: *Don't dream it. Drive it!* – «Досить мріяти. Мчись за кермом» (Jaguar). A solid consonant / d / that repeats reinforces the utterance, makes it harder, more resolute and strong. The translation alliterates the sound / m /.

An example such as *"Push the button"* – «Просто запости» illustrates how the Blogger online campaign uses the similarity of the words push and publishing in its advertising, repeating the sounds / p / i / j /. This technique allows the user to make sure that the blog is accessible and easy to use – just one click, and your opinion is already published on the website. During the translation, the sound / n / is alliterated, which is also surprisingly short and simple. It seems to us that such a slogan is easy to remember and will remain in the memory of users for a long time.

*"Big. Beefy. Bliss. (McDonald's)"* – «Великий. М'ясний. Насолода»

In the English version of advertising, the slogan sounds melodic, bright, alliterating the consonant / b /, which creates an additional persuasive effect during perception. After reading this message, you immediately want to try this delicious burger. However, despite the fact that we failed to preserve alliteration when translating this slogan, we believe that our version sounds no less tempting and appetizing. This slogan will not leave any of the hungry visitors of the restaurant indifferent.

Summing up, we note that alliteration is the most common type of sound repetition, which is explained by the dominant position of consonants in the language system. In English, consonant sounds play the role of semantic recognition. Therefore, this technique is extremely effective.

Another frequency group consists of advertising slogans, in which there is an assonance. The use of assonance is typical for advertising slogans, because it helps to influence the consumer through the repetition of vowel sounds. Among the slogans were identified as having the sound assonance / a /:

*"Born under a lucky star"* (Heineken) – «Народжений під щасливою зіркою». This slogan sounds melodic, you immediately begin to trust the advertised product. In this example, the sound / a / was transmitted in the Ukrainian version with the corresponding sound / a /.

*"Watch out. Love is in the air"*. (Heineken) – «Дивись! Любов в повітрі».

It is very difficult to maintain assonance during translation, so advertisers focus on other stylistic devices.

*"Breed to chase down your taste buds"* (Flying dogs) «Зроблений, щоб розшукати ваші смакові рецептори». There is an assonance of the sound / ei /, which is simply not present in the Ukrainian language, so when translating the correct lexical selection of equivalent and emotionally colored words seems to us in this case more relevant.

The phenomenon of repetition of vowels at the end of the advertising slogan can be presented in the following examples: *"A pair of jeans that actually fit? Believe it!"* – «Пара джинсів, що дійсно гарно сидять? Повір в це!» (Jeans boutique); *"APPLE – The new iMac. Faster. Bigger. Brighter"* – «Новий iMac. Швидший. Більший. Яскравіший»; *"Travel well"* – «Подорожуй гарно» (Lincoln).

The use of such a phonetic technique as apokopy is surprisingly rare in advertising. This technique is based on removing one or more sounds at the end of a word, preferably the final unstressed vowel or silent consonant. Thus, the apokopy is also the absence of the final consonant "g" in the suffix "ING", which is denoted by an apostrophe instead. In the process of translation, in our opinion, such an effect is impossible to maintain.

Let's analyze the following examples:

*"I'm lovin' it"* – «Я це люблю!» (McDonalds);

*"It's finger lickin' good"* – «Пальчики облизеш» (Kentucky Fried Chicken);

*"Fresher tastin'"* – «Смак свіжості» (Belair cigarettes);

*"The best-lookin' cookin' in town"* – «Найсмачніше печиво в місті» (ресторан Armour&Co).

These advertising slogans are interesting in that the removal of the final consonant "g" indicates a youth orientation that seeks conciseness in both written and oral language.

Simultaneously with apokopy, language compression can be distinguished. Compression is defined as a simplification due to the laws of language economy and the requirements of the

genre in the process of processing or generating a text. This is due to the increase in the informativeness of language units and the reduction of those units that can be restored from the non-verbal part of the text without changing its information side compared to the original text or a neutral stylistic norm.

More interesting is the rhyme. A rhyme is a consonance of two syllables at the end of a verse or line, including a grammatical rhyme that uses the same suffixes and inflections. In our opinion, when considering advertising, it would be better to talk about "rhyming", ie the techniques of word play that underlie any rhyme. Yes, it is one of the most effective means of memorization, an important link in the mechanism of advertising communication in the format of "perception – memorization – involvement".

This technique helps the slogans to be better stored in the memory of consumers. Because of this, the product is better recognized in the product market. However, the translator faces the difficult task of translating the slogan-rhyme from one language to another, while preserving all the lexical and semantic features of the original and the main content. To do this, advertisers usually create a new rhyming test, keeping the content and style:

*"Be a woman for a cause not for applause"* (Baileys) – «Будь жінкою для підстави, а не для створення вистави»;

*"Fast food, fast good"* (Smile Fast Food) – «Стане швидко тобі good, якщо зайдеш у Fast Food»;

*"Because you are confident. Any day, anyway"* (Mary Kay) – «Тому що ти впевнена щодня, як навчала тебе няня»;

*"Once you go Mac. You'll never go back"* (Mac) – «Спробувавши Mac, назад вже ніяк».

*"Everything you want from a store, and a little bit more"* (супермаркету Safeway) – «Тільки дикі бедуїни не ходять в наші магазини»;

*"If you want to get ahead, get a hat"* (виробники капелюхів Hat Council) – «Щоб не мерзли твої вуха, то придбай в нас капелюха»;

*"In rhyme with time"* (годинник Kingston Watch Co.) – «Весь час – для нас».

Working with such slogans is not easy for a translator, but it is very interesting, because you need to show your creative approach and creativity. Very often it is almost impossible to convey a phonetic game due to the inconsistency of the name of the product and the created effect on the recipient.

For example: *"Nothing fits like a Ritz"* – «Ніщо не смакує краще, ніж Ritz» (крекери Ritz Crackers); *"Beanz Meanz Hein"* – «Якщо квасоля, то Heinz» (консервована квасоля Heinz Baked Beans). In the above slogans we observe a conscious violation of the form of words, which aims to form a rhyming phrase.

Another stylistic effect, which is achieved through the involvement of phonetic means of speech in combination with their lexical component, is the consonance of the pronunciation of the manufacturer's name with the text message, which can be interpreted differently due to this effect. This tool is also called a word game. Example:

WhoNu Cookies: *"Who knew delicious could be so nutritious?"* – «Хто ж знав, що смаченьке може бути таким поживним?». The name of the company Hun is consonant with the pronunciation of the first two words in the slogan, so if you hear it, you can translate it differently: «Хуну – смачне може бути ще й поживним». Also in this slogan a rhyme is created through the use of assonance.

AMD: *"Inspire me. Surprise me. AMD me"* – «Надихай мене! Здивуй мене! AMD мене!». AMD abbreviation is very consonant with the word "aimed". So, the last part can be translated as "Aim me" or "Give me a goal".

The translator, in order to convey the linguistic basis and function of the means of expression, mostly uses equivalents and variable relations. Sometimes it is impossible to find or find a successful equivalent in the system of another language. Then the translator uses various transformations (concretization and differentiation), generalization of meanings or integral transformation.

After analyzing examples of advertising slogans with phonetic stylistic figures, we can draw the following conclusions:

– successful combination of phonetic means of speech, the use of rhyme allows you to easily attract the attention of consumers to the advertised object, to put it in the memory of consumers;

– slogans with phonetic stylistic means are best suited for audio advertising, because it is in the scale that the effect that the advertisers tried to achieve is created;

– in the process of translating advertising slogans of this type it is very difficult, and sometimes even impossible to maintain equivalence and preserve their effect, so the translator has to choose: either completely change the text of the message and preserve the stylistic effect, or lose it during literal translation. Both options are very risky, because the combination of the content of the advertising slogan and stylistic means allows you to maximize the impact on the consumer.

It should be noted that the most actively perceived by the recipients is the sound image of the advertising text, because it is the key to the success of the advertising process, it is what attracts the attention of potential customers from the first heard sounds. After analyzing the advertising slogans for the presence of phonetic means of expression at phonetic level, we have found that the slogans mostly have such means of expression as alliteration (*"Right audience, right story, real time."* (Microsoft) – «Правильна публіка, правдива історія, прямо зараз»), assonance (*"Born under a lucky star"* (Heineken) – «Народжений під щасливою зіркою»), **phonetic compression** (*"Betcha can't eat just one"* (чипси Lay's Potato chips) – «Закладаю, що на одній не зупинишся»), **arose** (*"I'm lovin' it"* – «Я це люблю!»), **rhyme** (*"Fast food, fast good"* (Smile Fast Food) – «Стане швидко тобі good, якщо зайдеш у Fast Food»), **pun** (*"Get N or get out"* – «Візьми N або йди геть») **та онотатору** (*"Plop, Plop, Fizz, Fizz, oh what relief it is!"* (Alka-Seltzer) – «Бульк, Бульк, Пшш, Пшш, яке полегшення!»).

Having analyzed examples of advertising slogans with phonetic stylistic figures, we can draw the following conclusions:

– a good combination of phonetic means of speech and the use of rhyme makes it easy to attract the attention of consumers to the advertised object, to put it in the memory of consumers;

– phonetic style slogans are best suited for audio ads, because it is the soundtrack that creates the effect that advertisers sought to achieve;

– translating advertising slogans of this kind is very difficult, and sometimes it is not even possible to maintain equivalence and retain their effect, so the translator must choose to either completely change the text of the message and preserve the stylistic effect or lose it during literal translation. Both options are very risky because it is the combination of the content of the advertising slogan and stylistic means that can maximize the impact on the consumer.

It should be stated that advertising also affects the consumer significantly through visual and graphic means at graphical level. In this case, it is important not only what is written, but also how, for example, what type of font the advertisers used, the color and size of the label where the text is located is also important. In order to highlight important information in the text, some words in English language advertising start with a capital letter or they can use a different font. The graphic play is available in the following forms and examples: change in the number of letters (*"Bacon goooood, cheese goooood!"* (Wenny's) – «Бекон **гaaaarний, сир гaaaarний!**»), **misspelling and usage of shortened forms** (*"Hot'n juicy"* (Wenny's) – «Гострий & соковитий»), **applying of capital letters only while writing** (*"WASSSSUP?"* (Budweiser) – «Як СССРАВИ?»), **writing words through a hyphen** (*"It S-T-R-E-T-C-H-E-S and springs back"* (watch bands Speidel Corp.) – «Він р-о-з-т-я-з-у-є-т-ь-с-я і повертається до форми»).

So, we have noticed that the change in font and the "row tightness" show a change in intonation and logical emphasis, that is, they carry out the functions of transmitting emotional state. Defixation (with doubling / tripling of certain graphs) is mainly used to depict strong excitement, italics indicate the intensification and / or transfer of the phrase emphasis on the word being emitted. There is no semantic difference between these means: the stylistic technique is that the spelling presentation of a particular unit of expression or text is somehow different from the graphical presentation of the whole text. Graphic techniques of the linguistic play allow to increase the capacity of the advertising slogan without increasing the slogan itself. But during translation, unfortunately, it is difficult to repeat some of these techniques and maintain a stylistic effect.

At the morphological level, because of the typological features of the English language, we can observe relatively few cases of use of linguistic techniques using the possibilities of mor-



phemes and their modifications have been identified. The system of expressive means in the field of morphology in English is rather poor, which is caused, above all, by its predominantly analytical system. However, the poverty of the system of expressive means at the morphological level is offset by the possibility of widespread use of stylistic techniques, which are understood as the intentional shift with the formed distribution of language units.

Examples: *"The coffee-er coffee"* – «Кавовіша кавва» (реклама продукту *"Savarin Coffee"*), *"The Orangemostest Drink In The World!"* – «Най-Най- Апельсиновіший Напій у Свімі» (Напій orange drink Fanta), *"1 makes hamburgers taste like steakburgers"* – «1 гамбургери на смак як стейкбургери» (A1 Steak Sauce).

Morphemic stylistic tools – serve to convey additional information (logical, emotional, expressive) using suffixes or prefixes with a pronounced logical meaning.

Lexical level and its linguistic means are the most common type of stylistic play in English advertising. After investigation of great number of advertising texts we noticed the use of allusion (*"iThink, Therefore iMac."* – «Я думаю, значить я iMac» (Apple)), metaphors (*"The architects of time"* – «Творці часу» (Longings), metonymy (*"There's a smile in every Hershey Bar."* – «В кожній плитці шоколаду Hershey Bar – по посмішці» (Hershey's Chocolate Candy Bars), pun (*"For mash get Smash."* – «Щоб отримати пюре – розтовчи»), zeugma (*"Grate it, grill it, spear it, stuff it, bake it, break it, toast it, roast it, post it."* – «Можете натерти його, підсмажити його на грилі, підчепити його виделкою, фарширувати ним, запекти його, відламати його, підрум'янити його, розплавити його на сковороді, відправити його в піч, відправити його» (sup Брі), comparisons (*"Rough and tough. Like barbed wire and whiskey"* – «Жорсткий та міцний, як колючий дрім і віскі» (Toyota Trucks), personification (Toyota: *"The car that reads the road"* – «Машина, яка зчитує дорогу»), hyperbola (Toyota: *"Unending miles of envy"* – «Нескінченні милі заздощів»), parceling (*"L'Oreal. Because you worth it!"* – «L'Oreal. Тому що ти цього варта!») and other approaches in the selected number of slogans.

Syntactic stylistic devices and tropes – usage of the structural elements of a sentence to create a stylistic effect. Often combined with other stylistic devices. The most common in advertising slogans is the use of different repetitions (Wenny's: *"Double beef, double cheese, doubly amazing"* – «Подвійна котлета, подвійний сир, подвійна насолода»), change of word order – inversion (Coca Cola: *"One thing the world will always share... A taste for the best. Coke is it!"* – «Напій, який розділяє увесь світ. Смак для найкращих. Це є Кола!»), parallel constructions (LG: *"I work in 3D, I play in 3D, I live in 3D."* – «Я працюю в 3D, я граю в 3D, я живу в 3D»), separating part of the text with punctuation, deliberate omission of connectors, etc.

At the syntactic level, the effect is achieved through the use of different types of sentences, including interrogative or imperative for the purpose of expression, the structure of complex, the main members of the sentence – monosyllabic, in the absence of the necessary members of the sentence – contextually incomplete.

Advertising text should affect the individual's mind, persistently urging them to make a purchase, attend a show or event, or order a service. The linguistic tools and techniques that we have examined in our work indicate the effectiveness of language manipulation in the creation of advertising texts.

Therefore, we can conclude that advertising slogans are a treasure trove of various stylistic tools that are used at all levels of their structure to create certain stylistic effects and stimulate sales of products. Translation of advertising slogans is a complex process that involves analyzing their structural-semantic, lexical and stylistic components. Differences in the structural structure of English and Ukrainian cause some difficulties in the translation process, which can distort information and affect its content. Taking these features into consideration and choosing the right translation methods are the key to a good translation.

Translating advertising text, just like any professional translation, is a complex process. The translator of the advertising text should be very careful when working, they should take into account the cultural features of the original language and the language of translation. Also, the age of the target audience of the ad text should be considered. We can distinguish the following types of translation transformations:

1. Transliteration and transcription (*англ. Siemens – укр. Сіменс*).
2. Word by word (direct) translation (*англ. Microsoft. Where do you want to go today? – укр. Майкрософт. Куди ви хочете піти сьогодні?*).
3. Calque (*англ. I'm lovin' it (McDonald's) – укр. Ось що я люблю (МақДональдз)*).
4. (Indirect translation) (*англ. A taste of paradise (Bounty) – укр. Райська насолода (Баунті)*).
5. Adaptation (*Carlsberg: "Carlsberg – probably the best lager in the world" українською звучить так: «Carlsberg – мабуть, найкраще пиво в світі»*).
6. Artistic translation: (*англ. Have a Pepsi day (Pepsi) – укр. Пепсячного дня! (Пепсі)*).

Therefore, after the analysis of the abovementioned methods of translating English advertising texts, we can conclude that the translator has a large variety of translation transformations. The choice of a particular method during translation is decided by each translator depending on the purpose pursued by the particular advertising text. It is important that the impression that the translation of advertising text produces on the consumer is as similar as possible to the effect in the original language.

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