

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
O. M. BEKETOV NATIONAL UNIVERSITY of URBAN ECONOMY IN KHARKIV
TESOL-UKRAINE

***CONTEMPORARY ISSUES
IN PHILOLOGY.
INNOVATIVE METHODS
OF TEACHING
FOREIGN LANGUAGES***

MONOGRAPH

In partnership with University of Texas at San Antonio, Texas, USA

Editor Olena L. Ilienکو, Doctor of Science in Education

In 2 volumes

Volume 1

Kharkiv
O. M. Beketov NUUE
2021

УДК 81'06:167.7]+[37.091.33:81'243]:001.895
С76

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*Recommended for publication by the Academic Council of O. M. Beketov NUUE
as a monograph (record № 12 of 21.05.2021)*

Монографія презентує колективну роботу викладачів кафедри іноземних мов Харківського національного університету міського господарства імені О. М. Бекетова, викладачів інших закладів вищої освіти України та викладачів англійської мови як іноземної з Великої Британії, США та Австралії. Колективна монографія складається зі вступу та двох розділів. Перший том присвячений визначенню різноманітних сучасних проблем, викладенню теоретичних положень щодо значущості сучасних питань у галузі філології щодо дослідження системи мови, установлення взаємозв'язків у міждисциплінарному аспекті. Запропонована монографія буде цікавою для лінгвістів, літературознавців, перекладачів, викладачів іноземних мов, аспірантів і читачів, які цікавляться питаннями функціонування мови, застосування педагогічних технологій та новітніх методик викладання іноземних мов.

**Contemporary Issues in Philology. Innovative Methods of Teaching
C76 Foreign Languages : monograph : in 2 vol. / edit. O. L. Ilienکو ; O. M. Beketov
National University of Urban Economy in Kharkiv, Tesol-Ukraine. – Kharkiv :
O. M. Beketov NUUE, 2021. –
In partnership with University of Texas at San Antonio, Texas, USA.**

ISBN 978-966-695-552-7

Volume 1. – 2021. – 269 с.

ISBN 978-966-695-553-4

The monograph presents the collective work of the teachers of the department of Foreign Languages at O. M. Beketov National University of Urban Economy in Kharkiv, teachers of other higher educational establishments of Ukraine as well as instructors of English as a foreign language from Great Britain, the USA and Australia. The collective monograph consists of an introduction and two parts. The first part is devoted to the definition of various modern problems, presentation of theoretical provisions on the importance of contemporary issues in the field of Philology in the study of the language system, establishment of interdisciplinary links. The proposed monograph will be of interest to linguists, literature scholars, translators, teachers of foreign languages, postgraduate students and the readers who deal with functioning of the language, using pedagogical technologies and innovative methods of teaching foreign languages.

УДК 81'06:167.7]+[37.091.33:81'243]:001.895

ISBN 978-966-695-552-7 © O. L. Ilienکو, edition, 2021
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1.3 TO THE PROBLEM OF ENGLISH ADVERTISING TEXTS TRANSLATION INTO UKRAINIAN LANGUAGE

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Commercial advertising discourse is characterized by high emotionality. Expression is an effective tool for implementing manipulative and suggestive advertising strategies. Creating positive vivid images, means of expression in advertising texts stimulate the emotional and associative reactions of the recipient and encourage him to purchase the advertised product. Therefore, they are more common in manipulative and suggestive advertising texts. The peculiarity of any advertising text is to attract the attention of the recipient, and based on the expressive capabilities of any single language (in our case – English), advertising messages use stylistic means of phonetic, grammatical, lexical level. Their purpose is to embellish the text, facilitate its memorization and create a positive perception of the advertised product in the recipient.

In today's world, advertising is increasingly defining the image and lifestyle of a person. It influences our views, interests, actions, attitudes both to ourselves and to society. Similar results are achieved through the use of various techniques, namely verbal and non-verbal components. Along with the development of the Ukrainian market and the globalization of world economic processes, such a specific translation service, as translation of advertising texts and slogans, becomes more relevant. More and more international companies are coming to Ukraine and very often these companies need not to create new advertising images and stories, but to translate and adapt already existing texts and videos that have already proven effective in the markets of other countries. The transfer of the non-equivalent realities of the English advertising text is a rather non-trivial process. The solution to the choice of a particular reception will depend directly on the task facing the translator: to preserve the "soul" of the language unit with possible semantics losses, or to convey the value of reality (if it is unknown), with some detriment to the overall color and imagery. In advertising texts translation the the priority is given to a set of lexical units, which gives form to the cognitive

information. In terms of its characteristics, it is close to terminology (unambiguous, neutral, independent of context) and transmitted using unambiguous equivalents. Other features of translation are equal, but more attention is paid to those that serve as “additional means of isolating and enhancing cognitive components” [1, 68]:

1. Emotional-evaluation vocabulary with the semantics of positive evaluation (transmitted by variants);
2. Hyperbole as a means of expressing positive evaluation: highest degree of adjectives and adverbs, adverbs and particles with amplification function, morphemes with quality enhancement semantics;
3. Pronouns with generalizing semantics;
4. Valuable expressions with yearly traits;
5. Vocabulary close to high style;
6. Fashion words (transmitted by variants if the same in the language of the word are fashionable, or offset by other in the fashionable words of the language of translation);
7. Foreign words, language references and quotations (are transferred to the text unchanged);
8. Dialect words and turns (offset by neutral vocabulary or neutralized);
9. Specificity of syntax: emotional inversion, parcellation, unfinished sentences, rhetorical questions and exclamations (transmitted by grammatical correspondences);
10. Repetitions of all levels: phonetic, morphemic, lexical, syntactic (always transmitted with the principle of repetition, but if it is impossible to save the corresponding sound or the corresponding meaning of words, they are replaced by others; if it is not possible to save the number of components of repetition, their number is reduced);
11. Game of words, metaphors, comparisons, paired word combinations and other lexical figures of style (transmitted with the preservation of the principle of constructing a figure or offset by another figure of style);
12. The background of the literary norm of language is reproduced to the extent that it is present in the original – by means of variant correspondences.
13. Stylistically colored vocabulary: speech, slang, high style, etc. (transmitted by variants with the preservation of the characteristics inherent in this vocabulary in the original) [2, p. 67–69].

The translation of advertising requires a great deal of preliminary preparation, since it is absolutely not enough to perform only a competent translation to perform a quality and adequate translation of advertising text. Scientific research shows that due to its specificity, advertising text is almost never translated verbatim, since in this case it loses its meaning and power of influence or pragmatic value.

The purpose of this work is to identify the basic linguostylistic features of advertising texts and the factors that influence the process of their sociolinguistic adaptation to the language of translation. The research material is English-language advertising texts and slogans of leading foreign companies, separated

from the media, as well as the author's versions of their translation into Ukrainian. The other aim is to outline ways of putting this research elements into practice as you discuss the topic “Advertising” during English language training for future media translators and managers in travel industry.

Let us make a short insight into previous researches. Advertising is a phenomenon that is on the border of several sciences: linguistics (because it uses the word as the main lever of influence), psychology (when writing advertising texts take into account certain features of perception of information by potential buyers) and economics (the main purpose of advertisers is to profit from the sale of certain goods). So, not surprisingly, promotional texts have been analyzed from many sides by many eminent scholars. In particular V. Arens, K. Bovee, I. Golman, F. Kotler, M. Hiatt, Y. Shatin studied the economic aspects of advertising texts; M. Apetyan, O. Bondarenko, N. Zhukov, I. Zlobina, K. Christelle, N. Kushnir, L. Moroz, Y. Ryabchuk explored the linguistic features of English-language promotional texts and translation problems. T. Dobrosklonskaya and I. Imshinetska studied the language of advertising and its features. It was T.G. Dobrosklonskaya to propose the term “media linguistics” in her paper to successfully reflect all the trends that occur in comprehensive research and outline the range of problems involved with the language region [15, p. 4].

Problems of interpretation and translation of English-language advertising are addressed in one way or another by modern domestic researchers such as Bechta I. (in the study of postmodern hypertext) [3], Naumenko L. (in his guide to the theory and practice of English-Ukrainian translation) [12], Krasko T. (in the monograph “Psychology of Advertising”) [9], Lviv researcher Kucherova O. (in a dissertation study of newspaper news discourse in the British press) [10] and others.

It is necessary to say, that when you translate advertising, it is necessary to take into account the psychological characteristics of the audience, its behavioral stereotypes, which can be quite different in different countries – sometimes text that can make people of one country only smile, may cause inconvenience and even anger in other places. Anyway, it is necessary to take into account local traditions, national and social features, stereotypes of behavior of a specific audience. Otherwise, an unpleasant situation may happen as in a case with the deodorant “Rexon”. It is about adverts caused Ukrainian viewers’ flurry. They felt offended by the pig image used in the video. The advertisement developers claimed that under that pig they thought not women who don’t use deodorant, but the smell itself. Unfortunately, in Ukrainian translation, this simply wasn’t mentioned, and advertising that had been successfully demonstrated in Bulgaria and Poland or Slovakia and Germany, had to be removed from the show, and the company apologized to Ukrainian women. This is a clear example of what happens when the text of the advertisement is translated without a pragmatic component of expression, that is, without consideration of the Ukrainian audience and its mentality.

The specificity of translating advertising texts is also dealing with a very small amount of translated text, but it takes a lot of time and effort to fulfill. The translator is obliged to thoroughly study the subject in question, to find out for himself exactly what the author of the text, who sent it in, wanted to say, and how, according to the author's intention, should it influence the audience. Translation of advertising slogans is a separate problem of working with commercials' texts, which have even more pronounced specificity. For example, when translating from English into Ukrainian, it should be borne in mind that these languages differ typologically. Therefore, direct and literal translation of the phrase is often impossible, and if possible – it will not convey the meaning that the author has put into it. Translating a brand name at first glance may seem like the least of a challenge. There are generally accepted methods of transcription and transliteration of foreign words (although the second method is rarely used today). However, one should not forget about such an important phenomenon as foreign-language homonymy. Renowned Bulgarian translator S. Florin in his book “The Passion of Translation” asks the question: “What to do, for example, when the correct transcription of a foreign language name will be a homonym for a vulgar, obscene or simply comical word in the language of translation?” [15, 33].

Today, the media has become a part of human society. They are a powerful means of influencing the human mind. Being dynamic in its essence, the language of the media reacts most quickly to all changes in the public consciousness, reflecting the state of the latter and influencing its formation. It is in the language of the Media that it is easy to see new trends in approaches to language learning that are observed in modern linguistics. Functional aspects of language use occupy a special place among them, as they played an important role in language learning at the end of the 20th century [3, 152]. In recent years, we can state about a new trend that has emerged in linguistics and is being developed at the border of a number of sciences – media linguistics, a science of the media language, largely related to new trends in modern linguistics in general and is directly related to the cognitive processes occurring in languages (and according to the features of adequate advertising texts translation).

In Ukrainian-speaking environment, the most often successful are those non-translated slogans that contain minimal amount of lexical units according to the language competence of an average high school student. This factor is largely due to the successful introduction in the Ukrainian market of such untranslatable slogans as: *Sports firm Nike – **Just do it***; Sony says: ***a Sony***; Panasonic Company tells – ... ***from Panasonic***. From the above classification, we can conclude that the features inherent in each group should be taken into account when translating, since the translation itself depends on the correct understanding of the advertising text category by the translator.

In Ukraine, most advertisers are foreign companies. And many of them have certain problems with translating the long initial phrase and adapting it to the Ukrainian language. The reason lies in the typological differences between English and Ukrainian. “As you know, English is an analytical language. Ukrainian – synthetic” [4, p.56]. This means that the content of a phrase, which is

expressed in English through changes in the formal characteristics of words, is conveyed into Ukrainian through meanings combinations made of several words. When translating English-language advertising texts, in some cases Ukrainian translators don't translate the text literally but give it a sort of "semantic equivalent", for example [10]: *Maybe she's born with it, Maybe it's Maybelline*. Ukrainian interpretation *Everyone is excited about you, and you are from Mebelline* (Всі в захваті від тебе, а ти – від Мейбеллін). The text of the Johnny Walker whiskey advertising campaign: *"Taste life!"* in English, sounded like – *"try life for a taste"* («Смакуй життя» literally in Ukrainian translation). This is a typical example of a pragmatic text adaptation.

The subject matter of the advertisement also has a significant effect on the advertising text style and, accordingly, on the style of translation. Promotional text tries to convey the properties of the advertised product, both through images and through language. For example, the style of expensive perfumes advertising is usually sophisticated and expressive: *"M' is for moments you'll never forget? For days marvelous, with flowers and laughter. For nights magical, with means and old promises. 'M' Fragrances by Henry C. Miner"*. Fortunately, the means of the Ukrainian language make it possible to adequately translate the text and convey its sound suggestion: *"M' is a moment ... A moment of joy, a moment of love <...> Every moment is fabulous with a magical aroma 'M'.. .> The magic of happiness ..."* (here used the Ukrainian equivalent of the word "moment" мить [MY: T'] which is closer to the domestic listener). The sound effect of the "M" phoneme is completely preserved. In fact, the use of the international lexical unit "moment" (in Ukrainian [MOME: NT]) would be quite adequate in this case, but the use of a purely Ukrainian word psychologically "brings" advertising closer to the recipient. "Magic" car advertising style seeks to give the impression of speed and efficiency: *"Its sleek, sporty styling shows a careful attention to aerodynamics. Lowslanting hood. Sharp high-tipped rear end. Air-clam front spoiler. And a wedge shape that slices air cleanly – all of which adds up to a better fuel economy"*[5]. A literal translation into the Ukrainian language of this sample is quite appropriate. Predictive sentences could be used to amplify the effect on the listener.

In this regard, there are advertising texts, including elements of exclamation, sound-like character, which have to be translated: 1. Lemonade "Merinda": *M e r i n d a – a – a – a ...*; 2. Sheweps: *Sh – Sh – sh – sh – sh – weps*; 3. *M-m – m – m- m Danon*. Researchers at the media translation rightly point out that "sound effects available in English-language advertising are best left unchanged" [14, 116].

An interpreter, in addition to understanding the spirit of a particular brand, and, of course, a good command of the source language, must have the ability to anticipate the communicative effect of the advertising message in the language of translation. L.K. Latyshev writes about it this way: "By subtracting from his individual reaction to the outgoing message the moments due to personal beliefs, attitudes, tastes, personal life experience, the translator receives a linguistic ethnic

reaction, which due to his high linguistic competence, is much closer to being able to approach his language.”[16, p. 23].

Mars, when launching its well-known *M & M's* trademark on the French market, encountered the following difficulties. There is no & (= and) sign or the ending of the plural in French. Anyone who learns English, not to mention an interpreter, is familiar with these phenomena and responds appropriately to such a trademark. However, this is precisely the case when the translator needs to “subtract” from his reaction the fact that he is fluent in the original language. Therefore, it was decided to launch a massive advertising campaign in order to “teach” the French consumer to pronounce the product name, that is, to convey the sounds of M & M's native English language [8, p.47]. Being part of the global media space and socio-cultural phenomenon, advertising necessarily reflects the mentality of the country where it was created. The French theorist and practitioner of advertising Jean Marie Drew in his book "Breaking Stereotypes" noticed the characteristic features of advertising in different European and not only European countries [15, p. 45].

American advertising, above all, is characterized by a pragmatic setup for sale. The American advertiser will surely insert the words “Buy” or “For Sale” in a 30-second clip, which is rarely done by a Frenchman or a Briton. In most US commercials (70%), the hero speaks directly into the camera, and on European screens, only 10% of them. In America, as in general in English-speaking countries, verbalization (expression of thought through words) traditionally precedes the creation of an image, so American advertising is more "copywriting", that is, its basis is good text, a vivid slogan. But the main difference in the creative approaches of European and American advertisers is that in the US it is customary to use images in advertising that affect strong emotions and exaggerate to show them on screen, while European and Asian advertising is more restrained and drawn to subtle emotions. Misunderstanding is the second feature of British advertising, a model of restraint. The British cultivate intelligence, but so that it is not noticeable. They think that if the appeal is too banal, it will be easy to understand and such advertising annoys them. Therefore, “sometimes English advertisers balance on the verge of absurdity and strange humor, presenting an advertising product that is not readily understood by an outsider” [8, 97]. However, in the last twenty years, London has become a mecca for advertisers and designers all over the world. And this is the credit of many prominent British directors who, before heading to Hollywood, have their hands on advertising – Alan Parker, Guy Ricci, Adrian Lyne and many others. The UK’s undeniable advantage stems from restraint and the ability to maintain control over people and events. In most cases, when it comes to broadcasting British television advertising in the Ukrainian language, translators first have to wrap their heads around unraveling this message and then practically come up with something of the same wit. For example, a British commercial on eco-friendly cookware starts with a message from a speaker that “over the last 5 years, killing husbands by their wives with a frying pan has increased by 60%” [19]. Further, the simulation of criminal statistics ends with a proposal to reduce this percentage by preparing healthy food

in the advertiser's cookware. Such advertising undoubtedly requires transformation and adaptation to the Ukrainian mentality.

For promotional texts, normative language is, of course, desirable, but not an overriding task. Therefore, the more fully translated the emotional message embedded by the creator of the ad into the text, the better it can be considered. Translating the advertising message according to the concept of dynamic (functional) equivalence will most effectively accomplish this task. The notion of dynamic equivalence was introduced in linguistics by the American scientist Naida Yu., who suggested "to establish the completeness of the translation not by comparing the original text with the translation text, but by comparing the reaction of the recipient of the translation text and the recipient of the text in the original" [14, p. 248]. A characteristic feature of advertising is the use of low-frequency words, which are always more emotionally colored and have a more complex semantic structure. The lower the frequency of a word, the more effort will be required in translating it into the language of translation. It is necessary to keep the value loop that helps the manufacturer to reveal the essence of the image of his products. Transliteration is the least helpful here [7, p. 48].

Translating stylistic techniques that carry a figurative charge of advertising text often causes difficulties for translators because of the national peculiarities of stylistic systems of different languages. All linguists emphasize the need to preserve the image of the original in translation, rightly believing that, above all, the translator should strive to reproduce the function of reception, not the reception itself. When transmitting stylistic figures of language – comparisons, epithets, metaphors, proverbs – the translator must decide every time: whether it is advisable to preserve the image underlying them or in the translation, or to replace it with another. The reason for the replacement may be the peculiarities of Ukrainian vocabulary, the compatibility of words.

Preserving alliteration, which is more typical of English, is quite difficult and not necessary in translation. "***It helps the hurt stop hurting***". In Ukrainian variant: "***It helps to beat pain***". But still, if the whole text of English-language advertising is built on this technique, and it carries a certain stylistic load, then to convey this feature makes sense. If the transmission of "sound to sound" is impossible, it can be used in different combinations unusual rhythm, word order, rhymes and repetitions [14, 38]. "***Tour to Turkey !!!***" in Ukrainian it sounds :"**Win [‘VYGRAI] tour [TU:R] to [DO] Turkey [TU:RTSIJI]!!!**" (Ukr.).

The transmission of anaphor, epiphora or phonetic repetition does not cause much difficulty. Most often, these techniques are transmitted by equivalent or variant correspondence, since the main task of translating such stylistic means is to maintain the positional relations of units. "***Know music. Know the beat***". (Promoting music news on CNN). In Ukrainian: "***You know the music. You know the rhythm***" (Anaphor). "***Funny when this time comes around, the kids want to stay around***" (IBM). Ukrainian variant :"**It is strange, but when it is near, children also want to be near**" (Epiphora). "***It gives you wiings !!***" (Red Bull). In Ukrainian equivalent: "**Red Bull is giving wings [KRY-Y-Y:LA]!!**".

Of particular interest is the rhyme. If all the promotional text is built in rhyme, the translator faces the problem of how to translate such text. In any case, avoid losses. Ideal translation of rhymes is to create new rhymes while maintaining meaning and style.

The translation of lexical means (metaphor, epithet, allusion, antithesis, etc.) that give the advertising text vividness and expressiveness require special attention from the translator. In many cases, translators are able to transmit the language base and function to the equivalent or variant: “Smart money knows where to go” (CITIBANK). Literal interpretation is the best. In the other case **“Put a tiger in your tank” (Exxon fuel)**. Ukrainian translators transform it into: **“Take the tiger to your tank.”** And another sample, where in original: **“No battery is stronger longer” (Duracell slogan)** [20]. In Ukrainian it became: “No battery lasts [TRYVAJE] longer”.

Sometimes finding a similar equivalent in a system of another language is not possible and the translator has to resort to using transformations to convey metaphor. Among the lexical changes, which are common in the translation of metaphors, are differentiation and concretization; generalization of values; semantic (or logical) development; holistic transformation; compensation. Often the translator uses the techniques of semantic development and holistic transformation as the most creative of all kinds of transformations, which allows to preserve the function of the image of foreign languages in translation. **“Hair comes alive in our hands” (Wella Hair Care)** [20] into Ukrainian: “The Art [MYSTETSTVO] of Awakening [PROBUDZENN’A] Hair Beauty [KRASY]”. For proper translation, allusions require background knowledge and at least minimal erudition. Knowledge of the source of the allusion helps to convey adequately the content of the English expression into Ukrainian: “When [KOLY:] it pours (періщить ukr.) [PERISHYT’], they [VONY] reign (царюють ukr.) [TSAR’UJUT’]”. And now compare with English original: **“When it rains, it reigns” (Michelin tire company)** [19]. In this case, Ukrainian interpreters (who did not have the equivalent of English homophony) had to change the singular to the plural and find an approximate rhyme among the variety of synonyms.

When translating sentences containing an inversion, it should be borne in mind that in English with its fixed word order it is a very strong stylistic tool. On the contrary, in the Ukrainian language, the permutation of words in a sentence can, as we have just found out, change the semantic accent, but in stylistic terms it is almost neutral. This means that the Ukrainian inversion cannot transmit the expression of the inversion of English, and additional lexico-phrasiological means should be used in order to achieve stylistic and functional correspondence. **“The colors bright and fresh” (Ariel Laundry detergent)** turns into Ukrainian: “Colors are bright [JASKRAVI] and juicy [SOKOVYTI]”. It is not recommended to break the structure of parallel sentences that promote emotional growth. Therefore, this feature is transmitted by equivalent matches. Though, English **“It inspires me. Surprise me. AMD me” (AMD’s slogan)** translates into Ukrainian with some changes towards more expressiveness: “Inspire [VRAZAJ] me! Surprise [DYVUJ] me [MENE]! AMD me!”.

Rhetorical questions and exclamations that create the necessary emotional mood for the reader or viewer are stored in the language of the translation ***“Is it live, or is it Memorex ? ”(Memorex company slogan)*** into Ukrainian: “Is this [TSE]live broadcast [ZYVA TRANSLYATSIA] or [CHY] Memorex?”(Rhetorical Question). It just became necessary to decipher for the Ukrainians the English word “live” to convey a message about sound quality.

One way to create a bright emotional image is to use idioms, but here the translator may also face a number of difficulties. As you know, the literal translation of idiomatic expressions is inadmissible. We can only pick out more or less close equivalents in the original language. Based on the above theory of dynamic equivalence, the translator of advertising must not only find the exact equivalent of phraseology, but also predict the linguistic response of the recipient of the advertising text. Pepsi’s eternal rival Coca-Cola has translated another advertising campaign in Germany. The motto of the action was the English phrase ***“Come alive with Pepsi”*** [20]. Rather semantic phrase here was liveliness and cheerfulness, health and the call to move forward, not to sit still. Unfortunately, all this connotative wealth escaped the German consumers, to whom this slogan was proposed approximately in German-language variant as “Rise from the grave with Pepsi”, which distorted the very essence of the expression [17].

One of the most difficult cases of expression stylistic means translation is the play of words which, as a rule, can’t be without losses. That is why the translator must ask himself the first question: what to donate to? Deliver content by abandoning the word game, or save the pun by replacing the image, deviating from the exact meaning, even focusing on the word game itself, completely abstracting from the content? Sometimes an interpreter manages to save a word game in the text: ***“For some the main is to see, for others to see the main”*** [19]. As Ukrainian variants show, it can be translated literally. This ***Pilsner Urquell*** slogan uses pun: the word “main” has two different meanings. The latter emphasizes the distinctive feature of the brand – its focus on people who look deeper than others. However, most often we see the first version of the translation of the word game like: ***“Maybe she was born with it, Maybe she is born Maybelline”*** partly lost in translation. Unfortunately, Ukrainian translation has nothing of this wonderful play of words: “Everyone [VSI] is[V] delighted[ZAHVATI] with you[VID TEBE] and you[TY] are of[VID] Maybelline”. For many advertising practitioners, the foreign language text is merely a means of understanding the idea of the advertised product, and the text itself is often re-written in the language of the consumer's country, taking into account its national specificity. In cases where accurate translation seems to be undesirable, the translator uses phrases that are meaningful, which must take into account the traditional ethnic, national and social characteristics, stereotypes of the behavior of the particular audience to which the products are directed in the advertising text. The researcher E.L. Golovleva says: “It is necessary to translate the spirit and context of the advertising message, not just words” [14]. Only in this case will the advertisement effectively fulfill its role as the language of communication of the manufacturer with its target audience.

“The responsive touch-screen on new Blackberry Storm vodafone. An incredible power is in your hands. Vodafone. Make the most of now ” [21]. Ukrainian variant says: “A sensitive touch-screen of a new Vodafone Blackberry Storm phone. Incredible power is in your hands. Vodafone. Make it real today!” (A Blackberry Storm vodafone cell phone commercial). Original text is transmitted using direct translation. It uses a stylistic technique – an epithet with elements of hyperbola – “an incredible power”. Hyperbola is a strong expressive technique, has an effective effect on the viewer. This feature has been fully translated – “incredible power[NADZVYCHAINA SYLA]”. Of interest is the slogan of the advertising text, in which there are many Ukrainian correspondents: “Appreciate the moment”, “real – today”, “Fill in every second”. However, we consider the most optimal option to “Make Today True”. The translation used the method of generalization. It has an incentive to act, often used in advertising texts to attract attention; also an unusual combination of words that increases the impact on a large audience. So, when translating promotional texts, we most often tried to keep the main idea of advertising, using different techniques to fully convey the content of the message.

Observations have shown that the greatest difficulty in translating English-language slogans into Ukrainian is caused by the verb in a commanding manner. Despite the high percentage of use of dictated verbs in Ukrainian-language advertising, the use of verbs such as to have or to love (or even to like) in Ukrainian analogues will not be quite correct. For the sake of sympathy and in order to avoid ambiguity in such cases, it is better to find a replacement, depending on the meaning of the slogan: ***“Have a break, have a Kit-Kat!”*** – “There is a break, there is a Kit-Kat!” [JE PERERVA, JE KIT-KAT]. In this example, a replacement technique is used: the verb of the command method “have” is replaced by the verb “is” [JE]. It should be noted that the verb “is” has two meanings – “to be available” and “to live, to exist”, and both can be applied in this case in the form of some “game of words”. The language game in slogans can also be present at the phonetic level, which is also important to consider when translating. So, in the following example, in the original text, we see spelling variations based on practical transcription: ***“WotalotIgot” (Smarties – chocolate peas)***. This slogan can be interpreted as “What a lot I've got”. The creator of a promotional appeal chooses such an unusual form to attract the attention of the consumer. However, in the Ukrainian translation, the slogan sounds like “All this is mine!”[TSE VSE MOJE]. Thus, the translator not only changes the phonetic structure of the phrase, but also transforms its lexical content, resulting in a very distant message reminiscent of the original.

A comparative analysis of advertising texts in English and Ukrainian was conducted in this article. The task was to identify the most common translation techniques used in the advertising text, based on the general characteristics of the information presented, as well as the position of grammar, vocabulary and stylistics. The selection of examples was based on the selection of popular modern commercials. The material is taken from the British website www.tellyads.com.

The analyzed American as well as British ads slogans and their Ukrainian-language translations allow us to speak about the dominant positions of literal and transformational translation in the process of “internationalization” of the slogans.

There are many factors to consider when choosing a translation method, such as your audience (adapt text as needed) or your advertising goal (if you want to focus on imported goods – leave without translation if you want to evoke positive emotions – use more emotionally colored words). In any case, the translation of advertising texts is a creative process, sometimes over a slogan can be thought of for weeks [16].

This material can be successfully applied in the process of developing the topic "Advertising" in practical English classes in groups of translators and future tourism managers. It can be offered to students as additional theoretical material for self study.

Modern science praises the importance of social advertising in the communicative space as one of the most powerful levers of formation and modeling of public opinion. The text of social advertising, irrespective of the communication channel, carries, if not the main one, enough serious informational and, especially, emotional load to be of particular interest as an object of research. Therefore, advertising as a social phenomenon around the world is an important component of society's outlook and moral health. When translating American advertising texts, the translator needs to use complex translation transformations to achieve adequate translation. The main task of translators is to find the right combination of transformations to adequately reflect the surrounding reality in language and speech. This constant need to find ways to adequately convey English-language advertising texts into Ukrainian opens wide prospects for the further work.

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