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CRUCIAL POINTS OF ADS TRANSFERENCE AND THE AIMS OF A TRANSLATOR

Introduction. In the XXI century speech culture has changed and now it corresponds to requirements of the society and tries to meet them. The aim of a translator, who deals with translation of ads, is to define what the modern speech culture of his/her native language presents nowadays in the sphere of ads translation, what the literary norms of it are, what deliberate deviations with the aim of attracting customers are possible and should actively work on mastering them.

Review of the recent publications. I.S. Alexeeva is also assured that “it is not enough to read much, it is necessary to speak and write much” [1]. We think that taking into account the fact that dictionaries cannot keep up with the new words appearing almost every day, this advice is rather wise. Each commercial has at least one original notion that absents in dictionaries and needs translator’s imagination to be translated properly.

Results of the research. The grammatical features of ads language are extremely specific. In the language of ads grammar goes after the main point reaching the notional and emotional effect. The comparative degree in the ads language can and often turns to be without any comparison despite all the norms of grammar: in the radio and TV commercials one can frequently hear such phrases as *this product is faster, better, longer, stronger*. Moreover, sometimes in such cases the comparative and superlative degrees can be used even with nouns although according to grammar rules there cannot be any comparative degree in nouns: *coffee-er coffee, it’s the peanuttiest butter, it’s the macaronniest taste*.

Very often in ads language the superlative degree and other defining stereotypes are used. In commercials a production is firmly advertized as “the best one”. This is the set of stereotyped praising epithet: *the best* – *наилучший*, *America’s the best* – *лучший товар во всей Америке*, *America’s only* – *только в Америке* and others.

Novelty can be found not only in the usage of ads' naming words; sometimes speech clichés themselves are deliberately broken. *Buy the now car!* – *Покупайте современный автомобиль!* *You’ve got the now look!* – *Вы выглядите модно!* *She’s got the now hair-do!* – *У нее самая модная прическа!* Here the adverb *now* is used in an unusual way instead of the necessary adjective *modern*. Or another example, *Us Toreyton smokers would rather fight than switch.* – *Мы, кто курит сигареты Торитон, скорее будем драться, чем перейдем на другую марку.* Here the word *us* is used instead of *we*. In many cases such breaking of norms results in the appearance of rather original constructions. Undoubtly the quantity of ads lexis would increase even with a higher temps if it was always understandable enough.

With the purpose of enhancing the communicative task of ads lexis in the language of advertisements famous sayings, proverbs and phraseologies are used: *an apple of one’s eye* – *как зеница ока*, *after his own heart* – *по душе*, *bag and baggage* – *со всеми пожитками*.

The question on how much the ad clichés are effective from the point of their impact on men is still open. We should admit that along with doubts on the evaluation of their influenciveness there are some positive assessments on it. Thus E.L. Lagerwall writes on this fact: “In the struggle with cliché neurosis in many cases we find such medicine which is even worse than illness. The replacements that we are looking for to change such phrases as *холодный как лед* – *as cold as ice* are not used freely in the language because of simple reason – in other phrases that we use there is no figurative influenciveness which would be the same” [2].

M. Borisova in her article called “Word Problems” claims that clichés keep their expression. She pays attention particularly on the fact that in the nationwide language clichés are those expressions which at first were examples of fortunate finding, i.e.

original lexical constructions. Thereby, we should consider the thesis “as the set phrases exclude their perception by their frequency” to be not persuasive enough [3].

The usage of expression clichés in language of ads proves the statement of M. Borisova. Moreover, compilers of mass ads texts, slogans, titles, iterations, puns just want the trade name of a production to serve as a conditioned reflex and to automatically cause the corresponding image in the mind of reader.

Such cliché-phrases in the modern commercials of the US are literally of enormous number. The following examples given by V.N. Crupnov are only some of them.

Table 1

Translation of ads cliché-phrases from English into Russian [4, p. 86]

<i>Ads cliché-phrase in English (US)</i>	<i>The sphere and the object being advertized</i>	<i>Exemplary translation into Russian</i>
<i>Good to the Last Drop.</i>	<i>Maxwell House firm Coffee</i>	<i>Вкусный до последней капли.</i>
<i>Ask the Man Who Owns One.</i>	<i>Packard make car</i>	<i>Спроси (об этой автомашине) человека, у которого она уже имеется (подразумевается положительная оценка качества такой автомашины).</i>
<i>Fresh-up with Seven-up.</i>	<i>Seven-up drink</i>	<i>Освежитесь (напитком) «Севен-ап».</i>
<i>Coke is the real thing.</i>	<i>Coca-cola drink</i>	<i>«Кока-кола» - стоящий напиток.</i>
<i>Put a tiger in your tank!</i>	<i>Petrol (of different firms)</i>	<i>Заправьте ваш бензобак лучшим бензином.</i>
<i>Come alive! You're in the switched-on generation!</i>	<i>Address to “the passer”</i>	<i>Веселее! Вы же принадлежите новому поколению!</i>

The language of suchlike slogans is rather wit and ingenious but, unfortunately, this ingenuity not always inures to it. This was an example of how much a word can devaluate under the influence of advertisings.

However, there are some perfect slogans which should be translated in the same way. But what are they and how they are formed? Of course, first of all they are those ones which are connected with the most advertized products. The researchers Edward Werz and Sally Germain published an original work titled *Phrases That Sell*.

This is a kind of phrase indicator which is used very often in the trade practice of the US. The authors recommend seven steps to write slogans which will be effective, or how they call them – winning slogans: “define the goal (first step), draw

up the list of key words and phrases (second step), use creative associations (third step), bring out the words and phrases connected by the sense with each other (fourth step), focus on your choice (fifth step), try it in the real situation (sixth step) and take the legal consequences into consideration (seventh step)” [5].

Further on having gone through all these levels the specialist on ads deals with the slogan itself. Slogan fixes our attention on the main: what is good in the ad and why we should be connected with it or at least should know about this or that goods or service.

But how to keep original’s effectiveness in translation? Let us imagine that a translator is about working with such slogan as:

We Make Money the Old-Fashioned Way: E.F. Hutton

If the translator does not see the subtext, then he/she translates it as: “*Мы делаем деньги старым способом*”.

It seems like everything is right but actually it is a literal translation in which the main – intention of author’s slogan – is not transferred. What is meant by this slogan? It means that we (firm/bank) rely on our big experience in what we deal with. And as far as the firm/bank has a big experience of dealing with money then this experience exactly is meant. Further, if the task of a slogan is to attract buyers (of goods, services) to his/her sphere of business, it is clear that the slogan should be attractive for those who it is applying to. And for this the lexis and form should be some special, for example, elevating the prestige of the buyer.

Having taken all of it, the formulation of the slogan can be the following – *Мы приумножим ваш капитал без риска*.

Indeed, what means *the old-fashioned way*? This is just that case when the interest rank in bank is moderate; when money is invested in reliable, for example, state (federal) funds etc. Why is *капитал* not *деньги*? Because the word *деньги* is colloquial and *капитал* is a higher status word. In short, the translation is accomplished on account of translator’s penetration into the meaning of slogan. This is not a simple task.

From the last remark, to tell the truth, it is concluded that one slogan can have several translations and besides one of them can be better than others, simpler and closer to text.

The phrase *Passion for the Road: Mazda* surely must not be translated literally as: *Страсть к дороге: Mazda*. Again it is necessary to analyze the meaning of the expression, to have a look on Mazda autos, to evaluate the quality of automobile and so on. The following translation gives the meaning closest to the original: *Любите путешествовать? Mazda – вот ваш выбор!*

As we see the Russian language is rather tolerant to ads. Although the last examples of ads with slogans translation are more meaningful and less devaluating for language in comparison with those connected with new words, words and phrases with grammatical deviations and clichés translation, yet our perception is not ready for such kind of manipulating language.

Conclusion. Thereby, if to turn back to the topic of the present work we can make a conclusion that while making ads translation it is important to pay attention to

the target language culture in order to understand how much translation should be adapted to it. As it has already been told Russian and English cultures are more similar with each other while the culture of Kazakh people is more distinct by its traditions, mentality, which is reflected on the language, and in the end by its world of view which comes from different religion. So, it has become clear that ads being translated from English into Kazakh language need more changes and adaptations than translation from English into Russian.

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TECHNIQUES OF RENDERING AVIATION TERMS AND TERMINOLOGICAL UNITS FROM ENGLISH INTO UKRAINIAN (BASED ON THE NOVEL «AIRPORT» BY ARTHUR HAILEY)

Introduction. The article deals with translation means of aviation lexical units. Selected from the novel «Airport» by Arthur Hailey, the English aviation terminological units and their Ukrainian equivalents are analyzed. The novel was translated from English into Ukrainian by Volodymyr Kuch in 2018. This version is included to the sources of corpus under study.

Review of recent publications. The theme under consideration is topical because of lack of findings in rendering the aviation lexical units into Ukrainian.