

References

1. Bandura, A. (1997). Self-efficacy: The exercise of control. W. H. Freeman.
2. Deci, E. L., & Ryan, R. M. (1985). Intrinsic motivation and self-determination in human behavior. Plenum.
3. Deci, E. L., & Ryan, R. M. (2000). The 'what' and 'why' of goal pursuits: Human needs and the self-determination of behavior. *Psychological Inquiry*, 11(4), 227–268.
4. Dörnyei, Z. (2001). Teaching and researching motivation. Longman.
5. Giroux, H. A. (1983). Theory and resistance in education: A pedagogy for the opposition. Bergin & Garvey.
6. Horwitz, E. K., Horwitz, M. B., & Cope, J. (1986). Foreign language classroom anxiety. *The Modern Language Journal*, 70(2), 125–132.
7. Hutchinson, T., & Waters, A. (1987). English for specific purposes: A learning-centred approach. Cambridge University Press.
8. Norton, B., & Toohey, K. (2001). Changing perspectives on good language learners. *TESOL Quarterly*, 35(2), 307–322.
9. Pianta, R. C. (1999). Enhancing relationships between children and teachers. American Psychological Association.
10. Reeve, J. (2009). Why teachers adopt a controlling motivating style toward students and how they can become more autonomy supportive. *Educational Psychologist*, 44(3), 159–175.
11. Seligman, M. E. P. (1975). Helplessness: On depression, development, and death. W. H. Freeman.
12. Tatum, B. D. (2000). The complexity of identity: 'Who am I?' In M. Adams, W. J. Blumenfeld, R. Castañeda, H. W. Hackman, M. L. Peters, & X. Zúñiga (Eds.), *Readings for diversity and social justice* (pp. 9–14). Routledge.
13. Weiner, B. (1985). An attributional theory of achievement motivation and emotion. *Psychological Review*, 92(4), 548–573.

CULTURAL ADAPTATION OF IMAGERY IN ENGLISH- LANGUAGE ADVERTISING: A TRANSLATION PERSPECTIVE

Bolshak Daria Kostiantynivna

Student

Boiko Yana Viktorivna

Doctor of Science in Philology, Professor

Head of the Department of Philology and Translation

Kyiv National University of Technologies and Design, Ukraine

In the modern world, advertising has become one of the most pervasive forms of communication, shaping not only consumer behaviour but also cultural perceptions and linguistic norms. Every day, millions of people encounter marketing messages crafted

to attract attention, evoke emotion, and prompt action often within a fraction of a second. At the heart of this communicative machinery lies the marketing headline: a compact, carefully constructed verbal unit that must simultaneously inform, persuade, and resonate. The effectiveness of such headlines depends to a significant degree on their figurative dimension their capacity to harness imagery, cultural associations, and rhetorical devices in the service of a brand's message. Yet when these headlines cross linguistic and cultural borders, the imagery that makes them powerful in one language does not automatically survive the journey into another. The question of how translators navigate this challenge what strategies they employ, what transformations they apply, and what principles guide their decisions sits at the intersection of translation studies, linguistics, and cultural theory, and forms the central concern of this paper.

Figurative language, particularly metaphor, has long been recognized as a defining feature of advertising discourse. Research in psycholinguistics consistently demonstrates that metaphors enhance comprehension by generating multiple semantic associations, increase the communicator's perceived credibility, reduce counter-argumentation, and create a sense of social closeness between the brand and its audience [3]. These properties explain why leading international brands construct their headlines around figurative, culturally resonant imagery rather than straightforward product descriptions. A headline such as «Born with Two Hearts» (Lamborghini) [1] does not merely describe an automobile; it activates a metaphorical frame in which engineering precision and human passion converge, producing an emotional response that a literal description could never achieve. «The roar you hear is a heartbeat» [10], from the same brand, renders engine sound as a living pulse — an image that speaks directly to the driver's desire for an almost biological connection with the machine. These headlines are not decorative: they are the primary vehicle through which the brand communicates its identity and values.

The rhetorical sophistication of marketing headlines has been systematically described in the academic literature. McQuarrie and Mick propose a two-level taxonomy of rhetorical figures in advertising language, distinguishing between schemes based on regular patterning and tropes based on irregular, meaning-shifting deviation and further identifying four rhetorical operations: repetition, reversal, substitution, and destabilization [7]. This framework captures the structural diversity of advertising headlines, from phonetic parallelism to radical semantic substitution. Goddard further emphasizes that the verbal text of an advertisement is not merely an information carrier but an autonomous expressive element, where even the choice of register and capitalization carries connotative weight [4]. The headline «DRIVE ME CRAZY» (Renault) [2], preserved in its original English form in the Ukrainian market, illustrates this principle: the all-caps formatting and the cultural allusion to a well-known song are integral to the headline's effect, and any translation would dissolve both.

The challenge for the translator begins precisely where the imagery is most culturally embedded. As research on advertising translation demonstrates, the most effective approach to producing a functionally successful target text is the adaptation

of the product's identity, values, and core message in accordance with the perceptual and cultural context of the target audience [6]. Newmark establishes the theoretical grounding for this approach by distinguishing between semantic and communicative translation, arguing that for persuasive texts the communicative approach is primary, since the translator's first obligation is to reproduce on the target reader an effect as close as possible to that produced on the source reader [8]. Literal translation, in contrast, frequently results in the loss of the very imagery that gives the original its persuasive force.

This dynamic is clearly visible in the translation of marketing headlines from English into Ukrainian. The material drawn from official campaigns of international brands — Nike, Apple, Lamborghini, Dove, Renault, Adidas and others, demonstrates that translation decisions are shaped primarily by the degree to which the source imagery is culturally transferable.

Some headlines carry imagery that travels well across languages. «The roar you hear is a heartbeat» (Lamborghini) «Ревіння, яке ти чуєш — це серцебиття» is a case where the metaphor of engine sound as a living heartbeat functions equally powerfully in Ukrainian, because the cultural associations of the heart as a seat of passion and vitality are broadly shared. The translator's task here is essentially one of faithful rendering: preserving the sensory vividness of roar as ревіння and the intimacy of direct address through ти, so that the Ukrainian reader feels the same visceral connection the original intends. The image arrives intact because it is built on universal human experience rather than language-specific convention.

Other headlines reveal that imagery is far more fragile. «Own the floor» (Nike) [9], directed at a dance audience, presents a case where neither the verb nor the noun carries its intended meaning in isolation. Own in this context is not about possession but about total, effortless mastery — a confidence so complete it feels like ownership of the space itself. Rendered as «Заволодай танцполом», the translation simultaneously performs two operations: modulation transforms the static ownership metaphor into a dynamic act of conquest, while concretization narrows the generic floor to танцпол, anchoring the image in the specific world of the campaign. The result is a headline that captures not just the meaning but the attitude of the original the sense that the dance floor is a territory to be seized, not merely occupied.

A different kind of cultural negotiation is visible in «Great Ideas Start here» (Apple) [5], rendered as «Великі ідеї народжуються тут». The original verb start is functionally neutral ideas begin at this location. The Ukrainian народжуються, however, introduces a biological metaphor of birth that was absent in the English. This modulation is not arbitrary: it aligns with Apple's longstanding brand identity as a space of creativity and origination, and it produces a headline that resonates more deeply in Ukrainian precisely because the image of birth carries stronger emotional and cultural connotations of genuine creation than a simple point of departure. The translator has not just adapted the headline, they have enriched its imagery for the target audience.

Finally, «DRIVE ME CRAZY» (Renault) represents the most radical translation decision of all: zero translation. The headline was left entirely in English for the Ukrainian market, and this choice is itself a statement about imagery and culture. The

phrase functions simultaneously as the name of the campaign and as an allusion to a globally recognized song, and both layers of meaning depend entirely on the English original. Any Ukrainian equivalent would be a different headline it might convey the same semantic content, but it would carry none of the cultural resonance. Here the translator's decision is not to translate but to trust the target audience's cultural literacy, treating the English text as part of the brand's image rather than a barrier to communication.

The examples discussed above illustrate a broader principle that runs through all these translation decisions: the translator of a marketing headline is not primarily engaged in linguistic transfer but in cultural mediation. The goal is not to replicate the form of the original but to reconstruct its effect, its emotional register, its cultural resonance, its capacity to persuade a specific audience in a specific context. Where the source-language image is culturally transparent, faithful rendering is both possible and desirable. Where the image is embedded in codes that do not cross borders intact, the translator must adapt, shift, and sometimes recreate entirely. What remains constant across all strategies is the underlying obligation: to ensure that the target-language reader experiences the same emotional and cognitive response as the source-language reader, without sensing the presence of the translator's mediation.

The translation of advertising imagery is, in this sense, a discipline that demands both analytical rigour and creative flexibility. It requires the translator to hold two cultural worlds simultaneously in view to understand what an image means in its source context and to find, in the target language, not just an equivalent word but an equivalent resonance. The most successful translations of marketing headlines are those in which this dual awareness operates so seamlessly that the translated headline feels not like a version of the original but like the original itself, reimagined for a new audience. Achieving that effect is the highest standard of the craft, and one that the study of real-world brand communication across languages continues to illuminate.

References

1. Born with Two Hearts. Lamborghini. Ads of the World. Режим доступу: <https://www.adsoftheworld.com/campaigns/born-with-two-hearts>
2. Drive Me Crazy by Renault. Ads of the World. Режим доступу: <https://www.adsoftheworld.com/campaigns/drive-me-crazy-by-renault>
3. Filonik O., Winters S. Metaphors in Brand Names and Advertising: Pragmatic Effect. Наукові записки Національного університету «Острозька академія»: серія «Філологія». 2019. Вип. 8(76). С. 18–20. Режим доступу: [https://doi.org/10.25264/2519-2558-2019-8\(76\)-18-20](https://doi.org/10.25264/2519-2558-2019-8(76)-18-20)
4. Goddard A. The Language of Advertising: Written Texts. London ; New York : Routledge, 1998. 145 p. Режим доступу: <http://ndl.ethernet.edu.et/bitstream/123456789/47928/1/150.pdf>
5. Great Ideas Start Here. Apple. Ads of the World. Режим доступу: <https://www.adsoftheworld.com/campaigns/great-ideas-start-here>
6. Korol A., Kravets O. Cultural and Linguistic Aspects of Translation of Metaphors in Advertising. Germanic Philology Journal of Yuriy Fedkovych Chernivtsi National

- University. 2025. No. 855–856. P. 94–105. Режим доступу: <https://doi.org/10.31861/gph2025.855-856.94-105>
7. McQuarrie E. F., Mick D. G. Figures of Rhetoric in Advertising Language. Journal of Consumer Research. 1996. Vol. 22, No. 4. P. 424–438. Режим доступу: <https://doi.org/10.1086/209459>
8. Newmark P. A Textbook of Translation. New York ; London : Prentice Hall, 1988. 292 p. Режим доступу: <https://archive.org/details/ATextbookOfTranslationByPeterNewmark>
9. Own the Floor. Nike. Milagros. Режим доступу: <https://www.milagros.co/project/nike-own-the-floor/>
10. The Roar You Hear Is a Heartbeat. Lamborghini. Ads of the World. Режим доступу: <https://www.adsoftheworld.com/campaigns/the-roar-you-hear-is-a-heartbeat>

КАЗКОТЕРАПІЯ У РОБОТІ З ДІТЬМИ ДОШКІЛЬНОГО ВІКУ З ПОРУШЕННЯМИ МОВЛЕННЯ

Юрчук Тетяна Володимирівна

здобувачка вищої освіти магістерського рівня
за спеціальністю «Спеціальна освіта»

Бутузова Лариса Петрівна

кандидатка психологічних наук, доцентка,
доцентка кафедри психології, логопедії та інклюзивної освіти
Житомирський державний університет імені Івана Франка
м. Житомир, Україна

Проблеми мовленнєвого розвитку у дітей дошкільного віку є однією з найпоширеніших причин звернення батьків до фахівців – вчителів-логопедів, корекційних педагогів, дефектологів. Сучасна корекційно-педагогічна практика активно шукає інноваційні методи, які б поєднували ефективність, доступність і природність для дитини з мовленнєвими порушеннями. Одним із таких перевірених методів є казкотерапія, яка передбачає використання казкових сюжетів, образів, метафор та творчих завдань для гармонійного розвитку особистості та подолання мовленнєвих труднощів. Це обумовлено тим, що казка є не лише літературним жанром, а й природним середовищем розвитку дошкільника, яке є емоційно насиченим, фантазійним, безпечним і психологічно комфортним. З огляду на це, казкотерапія стає ефективним способом впливу на мовлення, поведінку та емоційний стан дитини.

Аналіз сучасних наукових досліджень свідчить про зростання інтересу до використання казки в логопедичній практиці. Так, М. І. Замелюк (2017) досліджувала казкотерапію як інноваційну здоров'язбережувальну технологію в сучасному дошкільному закладі та довела її позитивний вплив на емоційний стан, комунікативну активність і гармонійний розвиток дітей [3]. О. В. Вольська