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**Semantic tension in contemporary English and Ukrainian advertising
discourse: a cognitive perspective**

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INTRODUCTION

In the middle of the twentieth century, in various scientific studies, special interest was paid to a person, his consciousness and subconsciousness. (see Lacan,1957/1958; Neisser, 1967). A person especially attracts attention not only as an identity, but as a linguistic individual, a native speaker. The most important part of human life, and therefore part of culture, is communication. In modern interpretation, communication is viewed as a social process of transmitting and perceiving information in the conditions of interpersonal and mass communication through different channels using various communicative means (Подгорецки, 2015, с. 161).

Nowdays, communication is largely associated with mass media and advertising in particular. In this research, special attention is paid to one of the most significant types of communication – advertising communication.

The **relevance** of the research stems from the fact that modern advertising is an extremely complex phenomenon that develops and changes under the influence of economic, political, socio-cultural, and technological conditions. Advertising communication can be defined as one of the types of social communication, since the existence of advertising is impossible outside the framework of human society.

Advertising creators use various linguistic techniques to create a successful advertising text. Among other things, these tecniques are capable of creating a semantic tension which accompanies a stylistically effective advertising text.

However, tension as a linguistic phenomenon has not been fully explored in present day media linguistics. This is primarily due to the complex nature of this concept which requires an interdisciplinary approach that combines the achievements of psychology, narratology, cognitive poetics, cognitive linguistics, psycholinguistics, and literary studies.

In addition, the concept of tension in the text requires further consideration its terminological apparatus is not fully formed, and the comparative aspect of tension in advertising texts has not been well studied.

Thus, the problem of tension generation and its impact on the perception of Ukrainian and English advertising slogans has not found sufficient coverage in modern linguistic studies.

The **aim** of the research is to reveal linguistic and cognitive aspect of semantic tension creation in modern English and Ukrainian advertising discourse.

The **object** of the diploma paper is contemporary English and Ukrainian advertising discourse.

The **subject** of the research are lingual means that generate semantic tension in contemporary English and Ukrainian advertising discourse viewed from a cognitive perspective.

The objectives of the study involve:

— to specify the concept of tension from a linguistic perspective;

— to characterize tension as a psychological phenomenon;

— to provide a cognitive view on tension;

— to survey relevant features of modern advertising discourse;

— distinguish genre variations of contemporary advertisements;

— to define advertising slogan as a type of contemporary advertisements;

— to identify major types of contemporary advertising slogans;

— to examine lingual manifestation of tension creation in English and Ukrainian slogans; to compare the ways of creating tension in Ukrainian and English slogans;

— to model Ukrainian and English advertising slogan in terms of cognitive image schemes.

The research methods include: description, classification and generalization, which serve to study theoretical issues of advertising discourse, the concept of tension, transformations of image schemes, etc. The semantic and stylistic analysis is applied to identify the specifics of semantics and functioning of various lingual means that contribute to creating tension in English and Ukrainian advertising slogans. The method of contextual interpretive analysis is used to study the tension

in English and Ukrainian advertising slogans in various contexts. The method of cognitive analysis in termas of image schemas (Потапенко, 2013, Johnson,1987, Lakoff, 1987) is intended to model the tension stages in advertising texts.

The novelty of the paper lies in the introduction of a cognitive perspective on the concept of semantic tension in English and Ukrainian slogans. Additionally, this paper pioneers a typology of slogans, worked out with regard to the method of creating semantic tension in Ukrainian and English slogans.

The practical value of the paper lies in the application of the research results in teaching courses in Stylistics of English and Ukrainian, Cognitive Linguistics, modern English and Ukrainian advertising discourse, etc. The results can also be applied to writing students` papers, diploma papers, and post-graduates` researches.

Materials for the study served 96 Ukrainian and English advertising slogans of various subjects (cosmetic products, car advertising, medical and food products, clothing advertisement).

Compositionally, the paper consists of the introduction, three chapters, conclusions to each chapter, general conclusions, the list of references and appendix.

The Introduction is devoted to the description of the aim, object, subject, relevance of the work, research methods and practical application.

Chapter one addresses the consideration of the concept of tension from a linguistic point of view, the characterization of tension as a psychological phenomenon, as well as the review of the concept of tension as a cognitive entity.

Chapter two deals with the main features of the advertising text, considers genre variations of advertising, identifies the main types of advertising slogans, and also defines an advertising slogan as a type of modern advertising.

Chapter three is devoted to the consideration of stylistic means that serve to create tension, comparing the means by which tension is carried out in Ukrainian and English advertising slogans, and determining how the concept of tension is investigated from the point of view of image schemes.

General conclusions outline the results of the study and determine the prospects for further research in this direction.

CHAPTER ONE
THE CONCEPT OF TENSION: AN INTERDISCIPLINARY APPROACH

This chapter aims at considering the concept of tension from a linguistic point of view, characterizing tension as a psychological phenomenon, as well as reviewing the concept of tension as a cognitive entity.

1.1 Tension as a linguistic phenomenon

Scientists paid special attention to the formation of theoretical approaches to the analysis of the concept of suspense and tension, the study of the mechanism of its creation, the search for universal means of creating tension in a literary text (see Воробьева, 2000; Юдина, 1990; Baroni, 2007; Vorderer, 1996 etc.).

The concept of tension was borrowed from physics, where it is considered as a characteristic of the electromagnetic field. Into the field of linguistics this concept (Spannung) was first introduced by the German scientist Erich Drach (Drach, 1963, pp. 41-44).

Further, it was researched in the works of the German scientist Boost, who regarded the tension that arises between the speaker and the listener as the force that builds and binds the sentence (satzgestaltende Kraft) (Boost, 1964, pp. 11-12). Boost, unlike Drach, associates the concept of "tension" not with a physical phenomenon, but with a special mental state of a person. The fact is that the tension of the utterance appears as a result of a new, still unknown state of perception. The tension arises at the very beginning of the utterance and continues until the very end, where it subsides (op.cit., p. 17).

Admoni (1969) developed a similar idea. In addition, he emphasizes that syntagmatic tension is not the only type of tension that exists in speech. (c. 117).

Kulikov (1985) conducted his research on the material of the Russian language and discriminates between two visions of tension: 1) "tension "as a characteristic of the recipient's state and 2) "tension " as a characteristic of the text itself, its semantic culture (Куликов, 1985, c. 95-96). He revealed that the recipient

begins to experience a state of tension with the beginning of perception of the speech message (which acts for him as the subject of activity) and removes this state as a result of the development of a diachronic schema of the situation described in the message (op.cit., p. 13). Kulikov (1985) found a certain relationship between the completeness of the perception of the text and the degree of its tension: if the components of the text do not contribute to maintaining a state of tension, then the recipient will consider it as non-integral (op.cit., p. 152).

In modern linguo-cognitive studies , tension is understood in different ways and various approaches to its understanding are detailed.

Generally, semantic tension is defined as the dynamic density of the textual meaning, the ability to keep the reader in emotional and intellectual tension from the beginning of the text to its very end (Адмони, 1969, с. 130). Izotova argues (2018) that semantic tension arises due to various semantic deviations, thus giving an impetus to semantic emergence (p. 114). Prysyazhnyuk (2010) considers semantic tension as a stylistic effect created as a result of the use of stylistic devices and expressive means of all language levels: phonetic, morphological, lexical, syntactic and at the level of semasiology (p. 326).

However, it is important to note that the concept of semantic tension was mainly explored in literary texts. In literary text, two types of tension can be observed – **semantic** (expressed mainly verbally) and **suspense** (see Ізотова, 2019, с. 60-61; Лещенко, 2017, с. 83). Semantic tension arises where there is a conflict or friction between complementaries, conversations, opposites appears (The Routledge Dictionary , 2006, p. 236), and is embodied with the help of a number of different language units that collectively reflect a certain conflict, contradiction or contrast. Suspense, according to Vorobyova (2000), appears as an emotive component of a literary agenda, which is the result of such plot construction or individual plot moves, thanks to which the development of events becomes conflict or alternative in nature, making salient the possibility of various event denouements, but leaving this possibility unrealized until a certain time (p. 123-125).

Leshchenko (2017), in her article, determines that the tension within the text

arises due to the fact that certain text fragments act as semantic triggers that trigger the reader's cognitive-affective reactions to the structural-semantic layer of the narrative (p. 211).

Also, the concept of tension in a simple sentence was considered (see Ельцова, 2006) and it is noted that the tension of a sentence is the state of a sentence generated by its structure. In a simple sentence, the tension is constant and is directed from the beginning of the sentence to its end (Ельцова, 2006, с. 27).

The category of tension was carefully studied by Yudina (1990), who proved that in literary text tension is the consequence of a particular conflict depicted in it (see Юдина, 1990). The participants of the fictional conflict are fictional characters. Their relationship and psychological state during the development of the conflict is characterized by tension. Yudina (1990) notes that in literary text the category of tension is manifested by a set of lingual and extralingual means determined by the author's intention, which creates maximum concentration of attention and expectation of conflict resolution (pp. 15-17). Tension is created by various linguistic means: lexical, morphological, syntactic and stylistic. Yudina (1990) comes to the conclusion that the category of tension is dynamic: in the text it goes through three stages of development: creation, **tension** and resolution (ibid.).

1.2 Psychological interpretation of tension

As a textual category, tension can be compared to the psychological category of stress (the feeling that each individual experiences). So, the study of the psychological interpretation of tension is also an important aspect of its study.

According to the APA Dictionary of Psycology, stress is a feeling of physical and psychological strain accompanied by discomfort, uneasiness, and pressure to seek relief through talk or action (VandenBos, 2015, p. 1036). From the psychological perspective, **tension** is a complex polyparametric concept that covers

various aspects of human activity. Strong emotional experiences called "tension" are present in a variety of contexts of everyday life and the individual may experience tension with the anticipation of resolving an important situation (Lehne, Koelsch, 2015). Thus, the phenomenon of tension itself is both an important component of human emotions and a fundamental aspect of human cognitive-emotive activity, which is based on psychological and neurophysical processes and mechanisms (ibid.).

Modern psychologists associate the concept of tension with the concept of "affective state" (see Корнилов, 1928, с. 42; Lehne, Koelsch, 2015) which is characterized by a person's acute desire to resolve the situation and is associated with the concept of conflict, instability. Most often, tension concerns events that have potential emotional significance for the individual, and also includes the processes of expectation and anticipation (Lehne, Koelsch, 2015).

Generally speaking, *affect* is any experience of feeling or emotion, ranging from suffering to elation, from the simplest to the most complex sensations of feeling, and from the most normal to the most pathological emotional reactions (VandenBos, 2015, p. 26).

In modern cognitive psychology, tension is interpreted as an affective state, which is based on predictive processes (Lehne, Koelsch, 2015). These processes play a role as the basic principle of human cognition (see Dennett, 1996; Gregory, 1980) and brain functioning (see Bar, 2007, pp. 280–289; Clark, 2013, pp. 181–204; Friston, 2010, pp. 127–138;), and can also act as an essential point in emotions.

Thus, we can conclude that if tension phenomena are associated with both the processes of prediction and affect (emotions) processes, it can become a "missing link" that can help bridge the gap between "cold" cognitive processes of prediction, on the one hand, and "hot" processes of emotions, on the other.

So, according to Lehne and Koelsch, the concept of tension consists of the following main components:1) Conflict, Dissonance, and Instability; 2) Uncertainty; 3) Expectation, Prediction, Anticipation; 4) Emotional Significance (Lehne and Koelsch, 2015).

An individual experiencing tension, which usually arises from *conflict, instability or dissonance,* always strives for a more consonant and stable state (ibid). For example, in narrative plots, tension is created due to the conflict that the main character of the film faces and he needs to overcome it. Thus, the tension in the audience is created and maintained until the conflict is resolved and replaced by a more stable state (ibid).

A series of experiments confirming this phenomenon was conducted by American psychologists Leon Festinger and James Merrill Carlsmith in 1956 and described in detail in the article "Cognitive consequences of forced compliance". Leon Festinger (1959) argues that man by nature strives for the consistency of his internal attitudes and public actions (p. 203). When there is a contradiction between the attitudes and actions of an individual, he tries to rationalize his behavior. Moreover, in the case of cognitive dissonance, the individual will try to avoid situations that lead to its increase by all means (Festinger, 1959, pp. 203-211).

A similar experiment was conducted by psychologist Arthur Cohen (1958), who suggested writing an essay to students at Yale University immediately after the student riot, which was brutally suppressed by the New Haven police (see Brehm,Cohen,Fleming, pp. 276–278).

However, it is not necessary to assume that in the context of tension, the search for and pursuit of stability means that the experiences of tension are associated with negative emotions. The fact is that the events associated with tension can be positive, since the individual experiences strong emotional shocks that he can not experience in a state of constant balance.

Another important component that, when interacting with other components, forms a corresponding affective state is *uncertainty* (Lehne, Koelsch, 2015). An example of such uncertainty can be both situations in life when a person expects significant uncertain results, and situations in narrative plots that cause tension.

Scientists note that the situation of uncertainty generates fear, anxiety, discomfort (see Buhr, 2002, pp. 931–945; Greco, 2001, pp. 519–534; Grenier, 2005, pp. 593–600), which generate motivation to get out of uncertainty. The decision-

making process is often used to remove uncertainty (Солнцева, 2008, с. 55). Basically, any choice is the elimination of uncertainty. Thus, we can conclude that the achievement of a state of certainty and removal of uncertainty is accompanied by positive emotions, but the loss of clarity is accompanied by negative ones.

Events that are constantly updated and evaluated against the background of predictions also form the basis of feelings of tension. And the main component in creating tension and suspense experiences are *future-directed processes of expectation, prediction, and anticipation* (Lehne, Koelsch, 2015). According to the researchers, emotionally significant events that we expect can cause feelings of tension or expectation (ibid.). The tensions that arise as a result of experiences are closely related to the emotion of fear or hope. Thus, anticipated emotions with a potentially positive assessment cause an emotion of hope, while probably negative events cause feelings of fear/anxiety. In the experience of tension, emotions of fear and hope can arise simultaneously, because both positive and negative results are possible (ibid).

And the last component of the concept of tension *is emotional significance* (ibid). It is important to note that expected events can only cause tension if they directly affect the individual. A person experiencing tension and anxiety still wants some event to happen or not to happen. The amount of tension experienced varies depending on the significance of the expected event or result for the individual, but if the event is not related to the individual personally, then there is no tension (ibid.).

The German scientist Reisenzein also highlighted similar positions in his belief-desire theory of emotion, emphasizing that emotions depend on the preferences and desires of a person (Reisenzein, 2009, pp. 214–222).

Thus, we can conclude that as a cognitive-affective phenomenon tension consists of four main components (conflict, uncertainty, expectation, and emotional significance) which in turn interact and form positive or negative emotions with varying degrees of intensity.

1.3 Cognitive view on tention

Kibrik (2019) notes that in the 1970s and 80s, as a reaction to autonomous linguistics, many branches arose based on the thesis that language is closely related to consciousness, thinking, memory, categorization, and other cognitive functions of a person (pp. 225-229). Therefore, if language is part of the cognitive system,then it can be assumed that language phenomena can find their explanation in cognitive functions (ibid., pp. 159-160).

Before studying the concept of tension from the viewpoint of cognitive linguistics, it is worth mentioning in general what cognitive linguistics is.

Cognitive linguistics, according to Kubryakova, Demyankov (1996), is a "linguistic field, the focus of which is language as a general cognitive mechanism, as a cognitive tool – a system of signs that play a role in the representation (encoding) and transormalization of information"(pp. 53-55).

Robinson and Ellis (2008) believe that cognitive linguistics is an interdisciplinary branch of linguistics that combines knowledge and research in the fields of cognitive science, cognitive psychology, neuropsychology and linguistics (pp. 3-8). Popova and Sternin (2007) consider that cognitive linguistics studies the mental processes that occur during perception, comprehension and, as a result, cognition of reality by consciousness, as well as the types and forms of their mental representations (p. 9).

Cognitive linguistics studies language as a cognitive mechanism that is essential in the encoding and transformation of language (Демьянков, Кубрякова, 1996, c. 53). Language is the most important tool, because without using language, it is impossible to understand the essence of such cognitive abilities of a person as perception, assimilation and processing of language information, planning, problem solving, as well as the acquisition, presentation and use of knowledge (see Маслова c. 23-24).

According to Maslova (2004), such operational units of memory as *frames, concepts, gestalts,* etc. become operating tools in cognitive linguistics.

Consequently, cognitive linguistics is aimed at modeling the picture of the world, at modeling the structure of linguistic consciousness (p. 10).

A *frame* is a means, a tool for representing a cognitive structure, a cognitive model that conveys knowledge and opinions about a certain, often recurring situation (Болдырев, 2004, с. 13-14). From the point of view of cognitive linguistics, the *concept* is localized in consciousness: concepts are complex units of consciousness, with the help of which the process of human thinking is carried out. Concepts act as storage units of human knowledge (Попова, Стернин, 2007, с. 14-15). *Gestalt*, in turn, is a complex, integral, functional, mental structure that organizes the diversity of individual phenomena in consciousness (op.cit., с. 84).

One of the phenomena of cognitive linguistics is the image schema. This term appears in 1987 simultaneously in Mark Johnson's book "The Body in the Mind" (see Johnson, 1987, p. 101) and the book by George Lakoff "Women, Fire, and Dangerous Things" (see Lakoff, 1987, p. 267) and is interpreted as a stable repeating structure in cognitive processes that describes the patterns of our understanding and reasoning. Through the image schema, many concepts and different expressions that we use every day can be represented.

It is worth noting that cognitive research shows that in the process of everyday reflection on the facts and phenomena of objective reality, any native speaker regularly uses a variety of different image schemes and their semantic transformations (Gibbs, 2006, p. 239).

For the linguistic scientific community, images schemes have become, first of all, the key to understanding the essence of metaphor as the basis of human thinking (Федорова, 2019, с. 639).

For example, one of the leading image schemes highlighted by Johnson (1987) and Lakoff (1987) is CONTAINMENT/CONTAINER (p. 126; p. 267). There are a number of expressions and metaphors based on the container image schemes. The expression "to be in love" can be represented as follows: love is a container inside which a person is located.

Another image schema is the PART-WHOLE Schema. The constituent

elements of such an image schema are the parts, the whole and their configurations (Lacoff, 1990, pp. 273-274). An example of such an image schema is faculties, which are part of an entire educational institution.

The structure of the SOURCE-PATH-GOAL image schema can be depicted as follows:
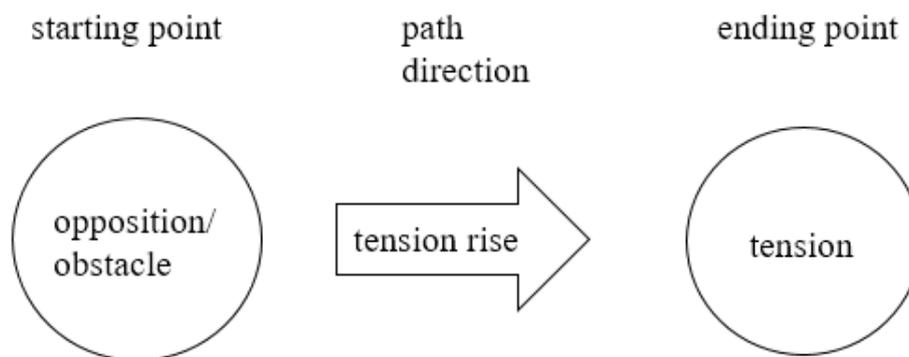
Figure. 1.1 Image schema for creating tension in the text

In this paper, we will consider the concept of tension from the point of view of the cognitive aspect with the help of image schema - THE SOURCE–PATH–GOAL, elaborated by Johnson (1987, p. 113-114) and Lacoff (1987, p. 275). The main components of this image schema are the starting (a source) and ending (a destination) points, a path and a direction (Lacoff,1990, p. 275; Johnson, 1987, pp. 113-114). Thus, since tension arises at the heart of the conflict, the starting point is opposition/ obstacle. The direction/path are the stages at which tension "increases" and the end point, that is, the goal, is tension.

Conclusions to Chapter One

1.   The concept of tension gained the status of transdisciplinary phenomenon and can be studied from psychological, cognitive, linguistic, etc. perspectives.

2.   In literary text, tension appered in two guises – as semantic tension and

suspence. Semantic tension is expressed mainly verbally and occurs where there is the semantic opposition and / or obstacle, while suspence manifests itself as an emotive component of the literary agenda.

3.   From the psychological point of view, tension is considered as stress, as well as an affective state and correlates with a strong emotional experience in human activity.

4.   In general, the concept of tension consists of the components that form both positive and negative emotions. Such components are conflict, dissonance, and instability, uncertainty, expectation, prediction, anticipation, and emotional significance.

5.   The toolkit of cognitive linguistics is the main method of studying the concept of tension from a cognitive point of view. Cognitive linguistics operates with such tools as frames, concepts, gestalts, etc., however, the most appropriate method for us is to consider tension through image schemes.

6.   In this work the concept of tension was considered in terms of the image schema of "SOURCE-PATH-GOAL", where the starting point is the opposition/ obstacle, the path/direction are the stages of increasing tension and the end point is tension.

CHAPTER TWO
CONTEMPORARY ADVERTISING DISCOURSE: ASPECTS OF STUDY

This chapter focuses on the modern advertising discourse, its characteristics and on advertising slogans as one of the subtypes of discourse.

The purpose of the chapter is to consider the main features of the advertising text, to review the genre variations of advertising, to identify the main types of advertising slogans, as well as to define an advertising slogan as a type of modern advertising.

2.1 Contemporary advertising discourse: essential characteristics and main functions

Advertising is a marketing communication that employs an openly sponsored, non-personal message to promote or sell a product, service or idea (Stanton, 1984, p. 465).

The authors of "Advertising: Principles and Practice" Wells, Burnett, Moriarty believe that advertising is paid, non-personalized communication that is carried out by an identified sponsor and uses the media to persuade the audience or influence it (Бернет, Мориарти, Уэллс, 1999, с. 32).

Researchers do not single out a one classification of discourse, since the term itself is multi-valued and multidimensional. However, there is the most widely known classification of discourse, which is recognized by most linguists and is the basic one for many researchers. This is the division of discourse into personal and institutional (Карасик, 2000, с. 4). The difference between personal and institutional discourse is as follows: if in personal discourse the speaker is a person, then in institutional discourse he is a representative of a certain social institution (ibid).

Advertising discourse is a means of communication influence (Кочетова, 2011, с. 112-113). The intention of the customer, the purpose of the performer is

fundamental in the impact, they also determine the choice of expressive means. In the text, any neutral means of language, depending on the intentions of the creator of the ad, can be transformed and become emotionally or figuratively affecting, i.e. expressive (ibid).

Advertising discourse is a special kind of discourse which aims to encourage activity (even informing and reminding as the goals of an advertising appeal are ultimately aimed at encouraging action) (Банщикова, 2016).

A similar theory of marketing communications is described by Bryan & Jeffrey Eisenberg and they determine a "call to action" or CTA as a kind of instruction for the audience, which is designed to provoke an immediate reaction. Often, when creating such calls, they use an imperative verb such as "call now" or "buy today"(Eisenberg, 2006, p. 137).

 Astasheva (2011) defines advertising discourse as a message completed in semantic and compositional terms with a strictly oriented pragmatic attitude, combining the features of oral and written communication with a complex of linguistic and extralinguistic means (pp. 90-91).

For the language of advertising, it is important to distinguish between oral and written discourses, the construction of which has its own differences. *Oral discourse* allows for lexical and grammatical variation, and it is also important to add that prosody plays a significant role in this discourse. In the mass media, *written discourse* has its own peculiarities of formation. One of the features is punctuation, and the use of punctuation in written discourse determines both the rhythm of speech and the further perception of the discourse by the audience (Храмченко, 2016, с. 475).

The texts of the mass media are precisely a discourse, they are always dynamic and are perceived by the participants of communication in the context of current events (Володина, 2008, с. 217). An important aspect in the study of advertising discourse is the *functions*, as well as the *goals* of advertising.

It is known that the main *purpose* of advertising is to provoke a person to buy a product / service (Чабанюк, 2013, с. 10). By attracting attention to the product,

the advertiser increases the demand for it. But this choice depends only on the free choice of the buyer. Thus, the "postulate of meaning for requests" by Lakoff (1988) represents the cognitive-pragmatic part of advertising as follows: the manufacturer appeals to the buyer with a request to purchase the offered product, he expects a response — the purchase of the product (p. 50). The manufacturer is sure that if there is no request from him, then there will not be the desired effect. Thus, in advertising, there are pragmatic properties of the speech act of the request.

There are four main goals of advertising discourse, first of all– *influential* (it is aimed at creating certain behavioral patterns, restructuring or fixing value orientations in the consciousness of the individual), then – *social* (it is designed not only to promote communication links in society, but also to form public consciousness, to improve the quality of life) (Олянич, 2015, с. 173-174). The next goal is *informational* (the essence of this goal is to spread information about a product or service to an audience, to highlight the product of a particular company) and the last goal is *economic* (the main task is to stimulate the distribution of goods and services) (ibid).

According to Astasheva (2011), the main *purpose* of advertising is to attract the attention of a potential buyer and encourage her to purchase the advertised product. Advertising discourse has a strong impact potential, since advertising affects consumers by all possible means (pp. 90-91).

Structurally, advertising discourse is made up of verbal and nonverbal components (ibid., p. 90). *The verbal element can be represented at several levels*: 1) the lexico-semantic level as a set of words united by internal connections based on interrelated elements of meaning (for example, lexemes with positive or negative coloring, phraseological units, abbreviations, and other means) (ibid); 2) the stylistic level, represented by a set of expressive means that convey a stable advertising image for the consumer (for example, metaphor, metonymy, epithet, comparison, parallel constructions, elliptical sentences, and other means); 3) the syntactic level, manifested by numerous syntactic techniques that create a special structure of the utterance (for example, simple and complex sentences) (ibid).

Despite the fact that the verbal component is extremely important in advertising discourse, it should be noted that an advertising message will not be considered as effective if it does not have a non-verbal component, which is presented at the prosodic level. Under the prosodic level, we understand the totality of such rhythmic-intonational aspects of speech, such as the pitch of the voice, volume, tempo, rhythm and timbre (Асташева, 2011, с.90-91).

In fact, there are general language functions (text) and specific (discursive) advertising functions. General language functions include: *representational, communicative, appellative, expressive, or emotive, phatic, cumulative, and informative functions* that are implemented both at the level of text and discourse(Кочетова, 2010, с. 78).

The following **functions** are typical of the advertising text: 1) *informative* function that transmits a message about the product, the name of the brand\company; 2) the *representative* function related to the description and predication of the characteristics and qualities of the product; 3) the *expressive* function that conveys an evaluative message that attributes positive value to a product; 4) the *appealing* function aimed at persuasion and containing calls to buy (Кочетова, 2010, с. 78).

Since the language itself is the main means of transmitting information, the *informative* function is one of the basic ones. Text indicators of the informative function are manifested at the lexical-semantic and syntactic levels (for example, verbs in the indicative mood, performatives, nominative constructions) (ibid., c.78).

The *representative* function is related to a product/service category, since it reflects certain events of reality with the help of language elements (Кочетова, 2010, с. 78) In advertising discourse, this function is associated with an informative function, since it is a way of transmitting information about the availability of a product/service to a potential consumer, and also provides information about the main characteristics, composition, sales conditions, etc. (ibid., pp. 78-79). This function, according to Popova (2005), is associated and correlated with manipulation, arguing that advertisers are not objective when displaying reality, since they are primarily guided by their own interests (p. 17).

It is worth noting that, one of the most important features of advertising discourse is that its declared values and goals often do not correspond to the true ones, since the true values of the discourse of any commercial advertising can be attributed to money or profit (Колокольцева, 2011,с. 5).Such advertising is designed to influence the target audience in such a way as to expand knowledge about the advertised object, as well as to create a predisposition to purchase goods, which leads to the achievement of the final goal – economic. Thus, the advertising discourse can be called *manipulative*, one that directs the client along a pre-planned and set by advertiser's path (ibid).

When advertisers address the emotions of the addressee / potential buyers, they implement *emotive or expressive functions* in the advertising discourse (Кочетова, 2010, с. 79). At different stages of advertising functioning, different types of persuasion (rationality or emotionality) can dominate, which determine the specifics of advertising discourse. At the level of discourse, the distinction between rational and emotional advertising can be reduced to the following tactical aspects: the use of direct / indirect methods of influence; tactics of hard/soft selling (ibid).

The last function is the *appealing* function – aimed at convincing a potential buyer (Кочетова, 2010, с. 79). The criteria for distinguishing the methods of *persuasion* are: the appeal to arguments and logic vs. the appeal to emotions, imagination, desires; emphasis on practicality, utility of the product/service vs. emphasis on the symbolic value of the product/service; characteristics of the product / service vs. lifestyle characteristics defined by the product/service; objective description of the product vs. product personalization, objectification of personal gain; emphasis on product use vs. emphasis on the effect of the use of the product; low degree of involvement of the addressee/high degree of involvement of the addressee in the decoding of the advertising message(ibid).

Makedontseva (2009) distinguishes the following functions of advertisements: attractive, phatic, informative, persuasive, suggestive and aesthetic (p. 187). The performance of an attractive, phatic, informative, persuasive, suggestive and aesthetic function by the advertising text is necessary to attract

attention, and even more so to awaken interest, desire and stimulate the recipient of the advertising message to make a purchase (ibid).

The creation of advertising texts is based on *two trends*: conciseness, brevity of expression and expressiveness, information capacity (Храмченко, 2016, с. 475). Basically, advertisement informs the addressee, creates a bright advertising image through a system of visual means and expressive language. The use of various expressive means at all language levels in advertisements enables interaction with the audience. (ibid).

Advertising discourse is also studied from the point of view of marketing communication. Sknarev (2015) says that in this type of discourse, a set of verbal language means is used to achieve a convincing effect or a perlocutionary effect, as well as to achieve pragmatic, strategic objectives, marketing and tactical goals (pp. 22-23).

Moreover, the advertising discourse correlates with a convincing effect (Hermerén, 1999, p. 41). In other words, to achieve persuasiveness (or a pervasive effect), the recipient must first understand the message, after which a positive attitude to the product / service that is advertised will be formed. The scientist (1999) believes that this is the main purpose and appellative function of advertising discourse (p. 41). A similar opinion is shared by Astasheva (2011), who argues that extralingual factors are extremely important for advertising discourse, since they contribute to a complete understanding of the message completed in semantic and visual terms (p. 90).

2.2 Genre variations of contemporary advertisements

Before a detailed consideration of genre classifications of advertising texts, we will define such a concept as the genre of an advertising text.

Bernadskaya (2008) in her work "Text in advertising" defines genre as "an organic unity of content and form, where the priority is given to the content, the idea. The genre reflects the existing phenomena of reality in a peculiar way, thus representing the author's attitude to them " (p. 106).

It is also known that one of the most widespread genres is the genre of advertisement, which assumes the pragmatic nature of the text, the main function of which is to influence the addressee and direct or indirect incitement to certain actions (Жеребило, 2010, c. 104-105).

Imshinetskaya (2002), an expert in the field of advertising, defines genre as one of the ways to introduce creativity into the verbal series of advertising (c. 37).

But there is no single definition of the genre, as well as specific classification of advertising genres. However, many researchers were interested in the classification of advertising texts by genre (see Appendix A).

Bernadskaya (2008) distinguishes three types of genres: *informative genres* (note, interview, report, reportage), *analytical genres* (correspondence, article, review, comment), *journalistic genres* (all genres of newspaper journalism) (pp. 106-108).

1. Informative genres answer the questions: what? where? when? who are the participants? Such genres include a note, an interview, a report.

2. Analytical genres answer the questions: what? where? when? who are the participants? why? These include correspondence, article, review, comment.

3. Journalistic genres answer the questions: what? where? when? who are the participants? how? in what way?

Almost all genres of newspaper journalism are used for advertising purposes (op.cit., c. 106).

The researcher discusses the content of each genre and gives definitions of the main concepts. So, Bernadskaya (2008) defines a *promotional note* as a form of advertising goods and services, which allows you to highlight the main qualities of the product, consider the advertised product in detail, create a favorable image of the product (p. 106).

The researcher (2008) determines an *advertising interview* as a conversation in the form of a dialogue between the advertiser and the interviewee, and also distinguishes its types — interview-dialogue, interview-monologue, interview message, interview sketch, interview opinion, collective interview (ibid.).

Bernadskaya (2008) considers the *advertising report* to be a detailed representation of a specific event, its course (p. 107).

Correspondence, according to the author (2008), is an analysis of facts, the study of the local situation related to the advertised product, service, idea (ibid). *The article* is a comprehensive study of an advertising object, characterized by a deep analysis and breadth of generalization (ibid). A genre that serves the purposes of analyzing an advertising object with a detailed analysis of its advantages is *an advertising review* (op.cit., p. 108). The definition of *an advertising comment* is given briefly – the comment implies the expression of an attitude to the advertised product (service) (ibid).

Bernadskaya (2008) defines *an advertising overview* as a genre that combines the description of several advertising events or several topics within a single event (pp. 106-109). *An advertising sketch* is a genre of advertising in which the emphasis is on the advantages of the product that are shown in action (ibid).

Also, Bernadskaya (2008) describes *an advertising essay* as a genre in which it is supposed to create fiction and journalistic image of the advertised object (p. 108). They are characterized by the use of not only rational, but also emotional arguments in favor of the advertised product (service).

It is important to note that each researcher identifies certain genres, in accordance with different goals. For example, Shmeleva (1997), in agreement with the communicative goal, singles out the following four types of speech genres:

1) informative — the purpose of which is various operations with information: its presentation or request, confirmation or refutation;

2)   imperative — the purpose of which is to cause the implementation/ non implementation of events that are necessary, desirable, dangerous for someone from the participants of communication;

3)   etiquette — the purpose of which is the implementation of a special event, an act in the social sphere provided for by the etiquette of this society: apologies, thanks, congratulations, condolences, etc.

4)   evaluative — the purpose of which is to change the well-being of

communication participants, correlating their actions, qualities and all other manifestations with the scale of values accepted in this society (pp. 57-61).

Imshinetskaya (2002) identifies more than sixty types of advertising genres such as a love story, friendly advice, an invitation letter, riddles, a story of sentimentality, exposing rumors, etc. (pp. 13-128). However, this work is focused primarily on the creators of advertising messages, offering possible forms of implementation of advertising texts, and therefore it is not suitable for considering communicative advertising strategies.

In addition to traditional types of advertising, the online Dictionary of marketing Terms distinguishes such modern types as product placement, sponsorship, joint advertising of several brands, social, political, private ads and interactive advertising with the participation of the user. These types of advertising can be classified according to the nature of the goals solved by advertising, and also, based on Bernadskaya's classification of genres (2008), they can be attributed to the components of the informational and journalistic genres (pp. 106-109).

Accordingly, we will consider these types in more detail, since it is the modern types/genres of advertising that are our priority in the study. The first type is — *product placement.* This is a hidden advertisement that demonstrates the advertised product itself, its logo, or mentions its purpose, quality, and method of use (online dictionary of marketing terms). An example of such advertising is the use of the slogan of the De Beers corporation — *'Diamonds are forever',* as the title of a film from the James Bond series (The Drum, 2016; Sideways Thoughts, 2012).

Then, *sponsorship.* Sponsorship is one of the most important tools for both promoting goods and services of companies and improving the efficiency of the activities of sponsored organizations (Акулич, Глубокий, 2015, с. 31). As an example, we can cite the Volkswagen company and sponsorship in many projects, for example, the Volkswagen Junior Masters (an international youth football tournament that Volkswagen has been sponsoring for 10 years). Thus, Volkswagen demonstrates that the company sees a special value in the targeted support of young people, develops brand awareness and supports sports projects. (Volkswagen, 2019).

With regard to the *joint advertising of several brands* (in our understanding — co-branding), we can say that this is a marketing strategy that involves strategic alliance of multiple brand names jointly used on a single product or service (Erevelles; Fukawa; Srinivasan; Stevenson, 2008, p. 940). An example of such advertising is the partnership of the car manufacturer BMW and Louis Vuitton (LVMH, 2014). As part of the partnership, BMW has created a sports car model called the BMW i8, while Louis Vuitton has developed an exclusive collection of suitcases and bags. This collaboration embodies the common values of creativity of both brands, technological innovations and style.

The next important genre of advertising is *social advertisement.* Nikolaishvili (2008) defines social advertising as a type of communication aimed at drawing attention to the most pressing problems of society and to its moral values. (p. 9). The Origens clothing store campaign, which says that *'Nature can't adapt to everything.'* (Ads of the World, 2018) is a clear example of social advertising. The posters of this advertisement depict animals whose body parts have been replaced with garbage. Clothing stores donate part of their income to organizations that fight against ocean pollution and influence people with this advertising, reminding them of how vulnerable nature is.

Another significant genre is *political advertisement.* Most often, the most influential and successful political advertising is video advertising. The campaign video of Bernie Sanders (the candidate of the Democratic Party in 2016) is an example of a good political advertisement that is aimed at strengthening the position in society (The official Youtube channel of U.S Senator Bernie Sanders, 2016). His campaign was entirely aimed at the working class. Sanders himself actively opposes racism and xenophobia, which can be seen in his campaign video. The ad is called "TOGETHER", and the video focuses on the fact that only together, not dividing, but connecting people, we can achieve success and build a happy future.

Private ads are also an element of modern advertising. Private ads are the product of advertising activities of individuals, usually not related to entrepreneurial activity (Паршукова, Воробьёва, 2011, с. 33). Any private ad, from advertising an

event to reselling your books or things, can serve as an example of private advertising.

The last genre is interactive *advertisement with participation of the buyer.* The authors of the book "Advertising: a palette of genres" (2004), write that "genres constantly interact with each other. This gives rise to new, not yet established and not yet generally recognized options" (Гринберг, Конаныхин, Ученова, 2004, с. 11). Thus, a clear example of interactive, but at the same time social advertising is advertising from BBC World (BBC, 2007). Advertising asks certain questions, which citizens answer through text messages. Statistics were displayed in real time and a person could express his opinion about the situation depicted in the photo. Thanks to this campaign, the BBC not only advertises its own news, but also gets an idea of the public opinion of New Yorkers.

So, we are most inclined to the Bernadskaya classification and divide advertising texts into informative, analytical and journalistic, since this classification, in our opinion, covers all types of advertising. In addition, this classification can serve as a basis for further research and various classifications.

2.3 Advertising slogan as a type of advertising text

It is also necessary to focus on the main verbal components of advertising discourse, since this is the basis of discourse.

The main verbal components of advertising discourse, according to Bernadskaya (2008), include the slogan, headline, main advertising text and advertising details (such as address, phone number, email address) (p. 4).

In more detail, it is worth considering such a component of advertising discourse as a *slogan*. In this research paper, we understand the slogan as a short advertising motto, usually preceding an advertising message, one of the main means of attracting the attention and interest of the audience. This term is based on the expression of Chabanyuk (2013) that a slogan is one of the main means of attracting the attention of the target audience, as well as the expression of Blum and Molotkova (2006), that a slogan is a short advertising motto, slogan, appeal, title, aphorism,

usually preceding an advertising appeal (p. 34; p. 47).

Focusing on the slogan, it should be noted that it is the basic constant of the advertising campaign, just like the brand name or logo, and is included in every advertising message (Бернадская, 2008, с. 6). The slogan can be located at the end of the advertising message (summarizing everything said about the product) near the brand name, and can also exist in isolation and be recognized in combination with the logo and the brand name (ibid.).

For example, the legendary Nike slogan *'Just do it'* (Marketing Week, 2013) is located at the end of the advertising text and it is not just a random phrase, it is the whole ideology of the brand, its mission.

A large number of slogans are located exactly next to the brand name and do not exist in isolation. Such as *'Maybelline. Make It Happen'* (Streeters, 2016) or *'Apple. Think different'* (Forbes, 2011).

Also, there are slogans that can exist in isolation, such as the slogan *'Betcha Can't Eat Just One'* (Contently, 2014) becomes recognizable in combination with the brand name — Lay's and the corresponding logo.

The slogan plays a central role in advertising, as it, on the one hand, somehow repeats the main advertising argument and, on the other hand, it makes the advertising text complete (Филиппова, 2016, с. 1033). As a rule, the final slogan includes the name of the advertised trademark or product along with its effective manifestation (ibid).

Based on the study of a variety of advertising slogans, it is possible to identify the main directions of slogan construction, which are determined by the goals and objectives of the advertising campaign: *to declare the product, highlight the product, influence the customer, and consequently encourage the purchase* (Эгамбердиева, Эгамбердиева, 2021, с. 107).

For example, the slogan of the international payment system MasterCard sounds like *'There are some things money can't buy. For everything else, there's MasterCard'* (MarketingWeek, 2019). In this advertising discourse, manufacturers declare the product (MasterCard), focusing on the uniqueness and irreplaceability of

the product using a stylistic device — the opposition (things that can not be bought — MasterCard, with the help of the system you can buy everything else).

An example of distinguishing a product from a number of others is, for example, an advertisement for the American animated TV channel Cartoon Network — *'The Best Place for Cartoons'* (Damian Aliberti). The product stands out due to the use of the superlative of the adjective (The Best Place). An example of the impact on the client is the Snickers advertising campaign — *'Get some nuts!'* (SMstudy, 2016), here the verb "get " is used in the imperative mood.

According to Svekla (2015), the mechanism of the slogan includes three main stages: Perception, Memorization and Attraction (p. 90-94). These stages can correlate with the advertising process as a whole, since the phenomena of information processing — sensations, perception, attention, memory, etc. are also involved in this process (Маркова, 2010, с. 4).

So, let's look at these components in more detail.

1. ***Perception*** – the fact of paying attention to the slogan. However, as noted by Svekla (2015), the perception of the target audience, to which the message is addressed, is important, and not the perception by everyone. First of all, it is necessary to draw the consumer's attention to the slogan, and also, more importantly, it is necessary to link the slogan in the person's mind with the brand or product that is being advertised (p. 90). Customer perception is relevant to all aspects of marketing communications. This affects product design, packaging, merchandising, advertising, as well as many other aspects.

2. ***Memorization***, which assumes that the slogan will not just once form a certain image in the consumer's mind, but also fix it in memory (Свекла, 2015, с. 91). In most cases, it is not enough to say about the product once, so that the instant interest of the recipient of the advertisement turns into a long-term one (Маркова, 2010, с. 42). The most effective solution to the problem of memorization is repetition, i.e. the consumer should see and hear the slogan as often as possible: *Felix — ' Cats Like Felix, Like Felix'* (YouTube channel — OldUKAds).

Back in the early XX century, the German psychologist Theodor Koenig

wrote in the book "The Psychology of advertising, its current state and practical significance" (1925) about the results that the repetition of advertising leads to. The first time people don't notice the ad, the second time they notice it, but they don't read it, the third time they read it, but mechanically, the fourth time they read and think about what they read, the fifth time they tell friends about the ad/product, the sixth time they think about the possibility of buying, the seventh time they buy the product (pp. 99-102).

3. ***Attraction*** is a difficult stage, because, unlike the previous two, it requires more appeal to the subconscious (Свекла, 2015, с. 91). At the stage of attraction, it is necessary to evoke positive emotions, as well as to form a motive depending on the goals of the advertising campaign. Attracting the attention and fixing the consumer's memory on a specific product (service) — two of the main functions of advertising.

Attraction through a slogan means that the consumer realizes that the slogan is addressed to him and begins to identify himself with the target audience, even if he did not previously belong to it (Свекла, 2015, с. 91). The use of the pronoun "we", the direct appeal of "you" contribute to this attraction: *'We Help the World Grow the Food It Needs'* (The Mosaic Company).

For a clearer description, it is also necessary to highlight the functions of the advertising slogan.

According to Krivonosov (2001), the basic functions of an advertising slogan are:

1. The first function is the ***influencing*** function and it is defined as the integration of an emotive, aesthetic and persuasive function.

2. The next function of the advertising slogan is ***informative***. The essence is to inform the target audience about the most important and profitable characteristics of the advertised product or service.

3. The final function is considered to be an ***attractive*** one and it serves to attract the attention of potential consumers to the company, to its mission, activities, products in order to cause a certain emotional response (p. 273).

Kolokoltseva (2016), taking into account this classification, adds to it such functions

as presentational, text-forming, connective and mnemonic (pp. 147-173).

1. First of all, a **presentational** function is added, that is, an image function, the purpose of which is to create a pleasant impression about a brand, company or product. In other words, it is the creation of a positive attitude towards the company and the advertised product.

2. The **text-forming** function is considered as the next function. An advertising slogan is always a key component of an advertising message that summarizes the main advertising idea.

3. The slogan serves as a link between individual advertising messages of different formats within the same advertising campaign and the **connective** function is responsible for this connectivity.

4. The **mnemonic** function is aimed at fixing the advertising message, the name of the offered product in the consumer's mind.

Also, the functions of advertising slogans are classified into *mnemonic, differentiation, segmentation, branded and generalizing* functions (Пирогова, 2010, c. 76-87).

The *mnemonic* function is characterized by the introduction of the brand name into the consciousness of representatives of the target audience (p. 76). In order for this process to be successful, it is necessary to follow to the fulfillment of several conditions, namely: 1) include the brand name in the advertising slogan, and 2) use word constructions resembling the brand name in the main advertising text. For example, *'Shave Time. Shave Money Dollar Shave Club'* (*The* L.A. Times, 2014).

The *differentiation* function is needed as a way to broadcast the positioning of the trademark (ibid). For example, *Apple – 'Think Different'* (Forbes, 2011).

The *segmentation* function focuses on identifying a specific target audience (Пирогова, 2010, p. 77). The audience can be distinguished through direct indication of the target audience: *Gillette — 'The Best a Man Can Get'* (BBC News, 2019). Also, the audience is distinguished using the language of the target audience: Schweppes — *'Schhh! You know who? '* (The Guardian, 2006).

The *brand* function deals with broadcasting of brand associations, for

example, broadcasting of the mission, the value of the trademark (ibid.).

The last function is the *generalizing* one. In the case when there are several proposals, each message is allocated in a separate series, and then a summarizing advertising slogan is created (ibid).

For example, the recent advertising campaign of the largest US operator AT&T offers its customers 5G, and with it fast speed, reliability, and better response. Thus, with AT&T, the user gets "the whole world" and unlimited communication opportunities, which is what the summarizing slogan says: *'Your world. Delivered'* (AdsoftheWorld, 2020).

In this paper, we are interested in the classification of Kolokoltseva, as more appropriate when describing the influence, the impact of the slogan. First of all, this classification is closely related to the main cognitive processes of human consciousness. So, at the initial stage, a person perceives only the information that is presented to him (perception stage), then with the help of a generalized slogan, a person understands the main idea of an advertising campaign and remembers it (memorization stage). Also, with the help of this classification, it is possible to form a scheme for building a successful advertising slogan.

So, we can conclude that the slogan should not only reflect advertising communication, but also perform at least one marketing function (presentational, text-forming, connective and mnemonic). In addition, despite the fact that the types of slogans are diverse, they are all connected by one goal, since the main task of the slogan is to change the attitude of the target audience to the advertised product, create a positive image, as well as encourage the purchase of goods.

2.4 Types of contemporary advertising slogans

It is important to note that despite the fact that advertisements and slogans in particular have long been the interest of researchers (Колышкина, Шустина, Маркова, 2020; Морозова, 2001), there is still no single classification of slogans and in the literature on advertising there are a large number of ways to classify slogans that are used based on the specific tasks of researchers. So, let's consider, in

our opinion, the most universal and reasonable classifications of advertising slogans.

Morozova, in her work "Composing slogans" (2001), identifies seven types of slogans (pp. 97-104).

1. *Product slogans*, aimed at encouraging the consumer to buy the advertised product (op.cit., p. 98).

For example, *'Need a moment? Chew it over with Twix. '* (BrandonGaille, 2013). In this advertisement, the advertiser focuses on the fact that after buying a Twix bar, you can take a break and enjoy.

2. *Corporate slogans***,** used in image advertising.

In other words, these slogans promote the firm itself, creating a certain image of the company. The purpose of advertisement is to create a positive attitude towards the object of advertising (ibid.).   For example, the slogan of the world's largest fast food restaurant chain McDonald's sounds like *'I'm lovin' it'* (Branding Strategy Insider, 2020), which creates a good image and forms an attitude to this restaurant chain. The food there is so delicious that almost everyone likes it.

Kolyshkina, Shustina, Markova (2020) distinguish a similar classification, dividing slogans into product slogans and branded ones (p. 49). Also, they note that not only the product slogans change, but the brand slogans can also change, although not so often. For example, the slogan of the Coca-Cola company was coined in 1886 and sounded like *'Drink Coca-Cola and enjoy it. '* (Marketing Mind, 2020), then the slogan was changed more than 50 times and as a result, in 2020, the slogan *'Together Tastes Better'* (Reel 360, 2020) was introduced.

Another principle of slogan classification is *the range of use of the slogan.* Morozova (2001) identifies slogans of wide and narrow application (pp. 101-102). Slogans of wide application are designed for long-term advertising campaigns that include many different forms of advertising impact (television, radio, outdoor and print advertising (ibid.).

Slogans belonging to the type of slogans of narrow application should affect and look equally effective in any format (op.cit., p. 102). Slogans of narrow application, unlike the previous type, are used by small companies. They have a

short validity period and are designed for a smaller number of forms of advertising exposure, for example, only television or only print advertising.

Sirotkina (2005) also divides slogans with regard to *the duration of use* into strategic and tactical ones (p. 86).

Strategic advertisement most often contains the company's philosophy and have been used for a long time. For example, the slogan of the largest sportswear manufacturer Adidas — *'Impossible is Nothing'* (Adidas, 2004) reflects the company's philosophy that any goals are achievable. It was the largest advertising campaign, which is now associated not only with the brand, but also correlates the brand with sports. ***Tactical advertisement*** is not so long in terms of use and are valid for one advertising campaign (Сироткина, 2005, c. 86). An example is the slogan of the Coca-Cola Corporation advertising campaign *'Grab a Fanta, taste the Fun!'* (Behance). An advertising campaign was released in support of the new Fanta product.

Morozova (2001) also differentiates slogans according to the type of the advertised product, as well as by the leading incentive underlying the unique sales offer, into *rational* and *emotional* ones (p. 102).

Rational slogans are slogans that specify arguments, facts, figures, and characteristics (Морозова, 2001, c. 102-103). For example, the slogan of M&M's company reads *'It melts in your mouth, not in your hands'* (Marketing91, 2020), emphasizing the characteristics of the product. The slogan of the Maxwell House company — *'Good to the Last Drop'* (Mental Floss, 2011) also gives a characteristic of the product (coffee) and makes it clear that the drink is so good that it is always finished to the end and the taste is impeccable to the very last drop.

Emotional slogans are used to impress the audience, surprise, cause certain feelings and sensations (ibid.). For example, in order to impress the audience and evoke emotion, the American company Mars created a slogan — *'Bounty — The Taste of Paradise'* (The Sun, 2017). The brand's slogan promises heavenly pleasure to everyone who has ever tasted a delicacy.

Another example of an emotional slogan is the slogan of the international

restaurant chain — KFC. The slogan *'It's finger lickin 'good'* (InsideHook, 2020) is a signal to a potential buyer that the food in this restaurant is extremely delicious.

Morozova (2001) identifies surrogate slogans as another type of slogans. (p. 104). Slogans of this type do not contain a large number of significant advertising units. In fact, these are pure emotions, as well as elements of an onomatopoeic character (ibid). So, the slogan of the Swiss brand of soft drinks repeats the sound (hiss) of an opening bottle or the sound of a carbonated drink if you shake the bottle. The slogan of the Schweppes advertising campaign reads *'Schhh! You know who? '* (The Guardian, 2006).

Also, slogans can be classified according to *the kind of the information transmitted* (Кочетков, 1999, с. 124).

1.   *Stating slogans.* These slogans simply contain information about the product. According to the slogan *'All the News That's Fit to Print'* (BBC News, 2012), the reader can understand the origin of such a text. Obviously, this is the slogan of a printed publication, for example, a newspaper or magazine. And so it is, this is the slogan of the American daily newspaper The New York Times, which literally conveys the meaning of all the activities of the newspaper, and also emphasizes that they print worthwhile news.

2.   *Presenting slogans***.** When creating such slogans, advertisers try to create a certain emotional image in the minds of the audience, as well as convey information about the advertised product (Кочетков, 1999, с. 124). To create an image, not only code words are used (these are words that affect the consciousness of the audience, encourage them to perform certain actions), but also certain fragments that are highlighted sections of the slogan, and the main task is to attract attention to the advertising itself. For example, in the composition *'BEST BUY. Try it before buying it on Amazon'* (Digital Synopsis), the code words are *'*BEST, BUY, try*'*, and the highlighted fragments of the slogan are *'*try, BEST, before buying*'*.

3.   *Game slogans.* These slogans are based on playing with the precedent text. An example of a ludic slogan can be the slogan of the SUN-RYPE company — *'Drink as much as you want. It grows on trees'* (adsoftheworld, 2008). This

idiom (doesn't grow on trees) plays with the slogan and is used in this advertisement as a positive form to give the consumer the impression that he can drink as much Sun-Ripe juice as he wants, since it is abundant.

Another classification of slogans that Morozova (2003) highlights is the classification according *to the way the brand name is included* (p. 17).

There are two different positions of the brand name — a strong and a weak position. If the brand name is harmoniously included in the advertising slogan and is a full member of it, then this indicates its ***strong (salient) position*** (Морозова, 2003, c. 17). An example is the slogan of the Dunkin 'Donuts coffee chain — *'America Runs on Dunkin'* (Daily Mail, 2017). Or the slogan of the Red Bull company *'Red Bull gives you wings'* (BBC News, 2014).

If the brand name is in a ***strong (salient)*** position, it is easier for the target audience to remember the name of the advertised product (ibid). The brand name is fixed in the mind along with the slogan you like.

If the brand name is at the beginning or at the end of the slogan and is separated from it by punctuation marks, then this indicates a ***weak position***. For example, Maybelline's slogan — *'Maybe she's born with it. Maybe it's Maybelline'* (Marketing Week, 2013) or Verizon's slogan *'Verizon. Can You Hear Me Now? Good'* (Vox, 2016).

Blinkina-Melnik (2007) also classifies slogans according to the way the brand name is included. (p. 75) So, slogans are divided into ***connected***, ***related*** and ***free***.

Connected slogans are those that are not separated from the brand name of the product. At the same time, the name itself is one of the basic components of this slogan: *'It's not just mint, it's a tic tac'* (Tic Tac Middle East official You Tube Channel, 2015). In this slogan, the brand name (tic tac) is an integral component.

Related slogans are slogans that relate to the product name using rhyme and meaning (Блинкина-Мельник, 2007, c. 75). For example, the slogan of the British snack Quavers says *'The flavour of a Quaver is never known to waver'* (SloganList). In this slogan, the rhythm is created by the words "flavor, Quaver, waver", the brand name is mentioned, so the slogan is memorable and a connection between the slogan

and the brand is created. Theoretically, such slogans can be used without the brand name, but in such a case it will not be clear what is being discussed.

Free slogans are independent slogans that are not connected to anything. So the slogan of the French mineral water brand Evian says *'Live young'* (The Drum, 2017) and is absolutely free, just like the slogan of Nissan (Japanese automaker) — *'Life is a Journey. Enjoy the Ride'* (sloganList).

Also, Blinkina-Melnik (2004) divides slogans into literal, concrete and abstract (p. 57).

1. ***Literal slogans*** are slogans that play with names with the help of sound or meaning.

For example, the slogan *'My Goodness. My Guinness'* (Irish America magazine, 2009) uses the name of the most successful beer brand — Guinness, in addition, rhyme gives the slogan a rhythm. These slogans have no direct relation to the properties and competitive advantages of the product, since they are built on a sound or semantic game. Most often, these are related or connected slogans.

2. The next type is ***concrete slogans*** that are associated with the properties, purpose, and advantages of the product.

An example of such a slogan is the slogan *'Tastes so Good, Cats Ask for it By Name'* (CBC, 2020) This slogan was presented by the company J. M. Smucker and advertised cat food Meow Mix. Advertisers describe the advantages of the product (cat food), talk about its properties, which attracts the buyer and gives him specific, accurate information.

3. And the last type is ***abstract*** slogans.

These are phrases that are only remotely related to the product, but are bright, catchy and memorable. The slogan *'You're Not You When You're Hungry'* (The Drum, 2016) is one of the most recognizable slogans of our time, as well as the most successful campaign of the Snickers brand. If you read this phrase without context, you can conclude that it is just a phrase, but even so, most likely a person will pay attention to it. But when, for example, an advertising video appears, the phrase becomes memorable and the potential buyer creates a connection between the brand, slogan

and product.

We classify slogans according to the way semantic tension is created in advertising slogans.

1. ***Slogans in which tension is based on the cognitive mechanism of contrast.***

The tension created by contrast in such slogans serves as a means of highlighting significant information. Expressiveness, catchiness of slogans creates compositional accents, and also focus on emotions. For example, we can consider the slogan of the Coppertone company — *'Tan, don't burn'* (Happi Magazine, 2012). Here, the tension is created due to the contrast of concepts (tan — don't burn), as well as the contrast in perception. In general, the method of "creating contrast" is a common method of advertising. The main task of this method is to demonstrate an advertising product as something different from other products, having exceptional properties and effectiveness (Шарков, 2016, с. 102).

2. ***Slogans based on the cognitive mechanism of opposition.***

The opposition in an advertising slogan can draw the consumer's attention to the differences between products or certain concepts of an advertising campaign. For example, semantic tension in the advertisement of the world's largest coffeehouse chain Starbucks rises due to lexical repetition (isn't perfect**,** still not perfect) and opposition (*'If your coffee **isn't perfect**, we'll make it over. If it's still not **perfect**, make sure you're in a **Starbucks**. It's not just **coffee**. It's Starbucks'*) (The New York Times, 2009). In this slogan, there is a contrast between coffee and Starbucks, as well as the opposition of imperfection and the Starbucks coffee chain.

3. ***Slogans in which tension is created through conflict.***

The tension in such slogans is formed on the collision of two opposite concepts, opinions. For example, in the Samsung advertising campaign, the slogan of the Apple company was changed. So, in a comic form, Samsung changes *'Think Different'* to *'Think Bigger'* (TechPlanet, 2020), which demonstrates the opposite of views. In this situation, not only concepts collide (think different, think bigger), but also the brands themselves. Thus, the tension in these categories of slogans is based

on different cognitive mechanisms, such as conflict, opposition and contrast. Mainly, they serve to attract the attention of the buyer, focusing on the characteristics of the product, and also with the help of cognitive mechanisms, the meaning and expressiveness of slogans is transmitted.

Conclusions to Chapter Two

1. The general concept of advertising, as well as the concept of advertising discourse, is ambiguous and multidimensional. Advertising discourse is defined as a means of communicative influence, the main purpose of which is to encourage the addresse's activity, that is, to motivate him / her to buy a product / service.

2. The primary goals of advertising discourse are social, influential, informational and economic. The most important goal of advertising discourse is the influential one, since it is aimed at creating the addresse's behavioral patterns.

3. Advertising functions are no less essential aspects both for creating an advertising text and for understanding the text by the consumer. Thus, the informative (as one of the basic), representative, expressive and appealing functions are distinguished.

4. The identification of the genre of advertising discourse is a debatable issue, but there are a number of classifications. So, genres are generally divided into informative, analytical, journalistic. Also, genres of advertising discourse can be divided according to the communicative goal into informative, imperative, etiquette and evaluative.

5. An advertising slogan is a means of attracting attention to an advertising product, as well as one of the verbal components of advertising discourse. The cognitive mechanisms of the slogan perception include three stages, which are also associated with human cognitive attitudes – Perception, Memorization and Attraction. The directions of the slogan construction are determined by the goals and objects of the advertising campaign (firstly, the advertising slogan gives information about the product, secondly, it tells about its advantages, thirdly, it affects the buyer, and also pushes to buy).

7. According to the cognitive mechanism that undelines tension creation in

advertising text semantic tension can be differentiated into tension which is based on the cognitive mechanism of contrast, opposition and conflict.

CHAPTER THREE
LINGUISTIC AND COGNITIVE MODELING OF TENSION IN ENGLISH AND UKRAINIAN ADVERTISING SLOGANS

The purpose of this chapter is to consider the stylistic means that serve to create tension, compare the means by which tension is carried out in the Ukrainian and English advertising slogan and determine how the concept of tension is viewed in terms of the image schemas.

3.1 Verbal manifestation of tension in English and Ukrainian advertising slogans

The concept of tension in the text serves as a property for conveying meaning with increased intensity and creates emotional and logical reinforcement, which can be expressive or expressionless. Arnold (1981) calls this ability of the text "expressiveness" (p. 58).

It is worth noting that to denote such expressiveness, as well as to create the phenomenon of tension in speech, expressive means and stylistic techniques are used. However, the tension arises not just because of the use of stylistic devices or expressive means, it is more important how these devices are applied.

For example, in the advertising campaign of Diesel perfume there is a slogan (*'Fuel for life'*) (Haut Fashion, 2017), in which, thanks to the use of a metaphor, a potential buyer can understand the hidden meaning and message. However, the use of a metaphor itself does not create tension in the advertising slogan, the advertiser only emphasizes the importance of his product, drawing a parallel between fuel for a car and perfume for a person.

While, when comparing the Diesel slogan with the slogan of the Estee Lauder advertising campaign (*'More defined. More conditioned. More beautiful lashes')*

(Kalmane, 2012, p. 81), it can be determined that despite the fact that it also uses stylistic figures, there is tension and expressiveness in the Estee Lauder slogan. The tension in this slogan is created due to syntactic parallelism, as well as lexical repetition. In addition, there is a certain rhythm in the slogan, which also contributes to the increase of tension and even greater expressiveness of the slogan.

Thus, stylistic devices promote to the creation of tension in the text, but their usage in advertising text does not always ensure the creation of tension, sometimes they can only express a hidden meaning or a message from the advertiser.

3.1.1 Phonetic and graphic expressive means and stylistic devices for tension creation

These stylistic means are a way to convey additional information to an individual and create semantic tension in order to attract attention of a potential target audience. The most frequently used means in Ukrainian and English advertising texts are:

1. Onomatopoeia

'Plop, plop. Fizz, fizz. Oh, what a relief it is! ' (CBC News, 2021).

This is the slogan of the analgesic drug Alka-Seltzer, which helps to attract a new, younger audience, as well as a significant increase in product sales. The tension in the slogan is created with the help of onomatopoeia and rhyme, which also contributes to the rapid memorization of the text and brand. The phonosemantic lexemes "plop" (a soft sound like that of something solid dropping lightly into a liquid) (Cambridge online dictionary) and "fizz" (if a liquid fizzes, it produces a lot of bubbles and makes a continuous s sound) are used.

Thus, the advertiser demonstrates the process of taking and the method of action of the drug. The use of the above mentioned lexemes allows you to focus the recipient's attention on the fact that the process of taking the drug itself is pleasant and leads to the desired result.

'Активія– мій секрет легкості! Ммм, Danone.' (YouTube channel Данон Україна, 2013).

In the slogan of the Danone dairy company, tension is expressed by onomatopoeia (*Ммм, Danone*). The use of this stylistic means gives the product a characteristic, describing it as delicious. Also, the use of exclamation construction and metaphorical interpretation of the concept of lightness contribute to the expressiveness of the advertising text.

2. Rhyme

Rhyme is often found in advertising, and like any other techniques, it is functional (rhymed words include significant advertising units: brand name, product category indicators or a description of the main advantage).

'What Happens in Vegas, Stays in Vegas ' (Culture Trip, 2017).

This slogan, unlike most advertising slogans, does not advertise a product or service, since it is the slogan of Las Vegas. Tension is transmitted through rhyme and parallel construction. This slogan conveys the meaning that Las Vegas positions itself as a place where you can relax, be yourself, as this will not bring any consequences for ordinary, everyday life.

'Сосиска вариться — матуся не париться' (YouTube channel TM Глобино, *2020*).

This is the motto of one of the leading manufacturers of sausage products Globino. Semantic tension, as in the previous slogan, is achieved through rhyme and parallel construction, which in turn contributes to the development of a marketing strategy (solving the buyer's problem). So, the advertiser is not focused on selling things or services, but on solving the problem, that is, in this case it is enough to buy sausages from Globino for the calm state of the mother.

3. Graphic means

Among the ways of expressiveness in advertising texts, graphic means play

a significant role. This is mainly because print advertising is perceived by the eyes, so the graphic design of the text is very important. These stylistic means are used to create a rhythmic impression in the visual perception of the text.

So, the slogan of the Internet company Yahoo! is *'Do you...Yahoo!?'* (campaignlive.com, 2016).

Tension is created due to the incompleteness of the phrase, as well as due to the fact that the sentence is an exclamation. This focuses the recipient's attention, highlights the brand name, makes a person think about the question and creates a memorable slogan.

'І одразу картку в телефоні моно? Моно. І без комісій поповнити моно? Моно! А переводити без комісій моно? Моно. Хоч носом. Monobank. Банк в телефоні.' (YouTube channel Monobank, 2020).

In the slogan of the Monobank Internet banking application, the tension is expressed by punctuation, which highlights a significant part of the information and underline the advantages of the service. In addition, the "mono" lexeme repeats the brand name, which helps to memorize the application and correlates with the Ukrainian word "можна". So the advertiser makes the slogan easy to understand, and also indicates that this service has everything you need, without restrictions.

4. Graphon

When composing a text from standard graphic signs, the authors of an advertising text often use additional techniques to visually highlight some of its components, from letters and words to the text as a whole. Among these techniques is changing fonts, or ways of writing letters, i.e. the direct use of graphon.
'They're GR-R-R-reat ' (Barron's, 2006).

This is the slogan of the American company Kellogg, which specializes in the production of breakfast cereals. The tension is created because of the graphon "GR-R-R-reat " and this conveys the emotional state of the speaker, who is impressed by the taste of the cereal. Also, according to the idea of the advertising creator, this

phrase is uttered by a lion who encourages children to eat cereal for breakfast. In addition to the graphon, there is a sound symbolism in this slogan, since the lexeme " GR-R-R-reat " is similar to the roar of a lion.

'ОГО! Два за ціною однОГО! ' (Novus, 2021).

The advertising slogan is released as part of an advertising campaign in honor of the anniversary of the birth of the Novus supermarket chain. The tension is generated by the graphon, which focuses attention on the emotions of customers (surprise, joy) and highlights the significant parts of the phrase. The slogan is created in such a way that both at the beginning and at the end of the phrase the emphasis is placed on the profitability of the purchase. The presence of rhyme contributes to the memorization and melody of the sentence, and also creates a rhythm.

5. Rhythm

Rhythm often appears in advertising along with rhyme and contributes to the rapid memorization of slogans. For example,

'A small family business for big family fun!' (Splendorboats).

This is not only the slogan, but also the concept, philosophy of Splendor Boats (family boat company). The tension in the advertising text is transmitted with both rhythm and parallel construction. The recipient remains in suspense due to the lack of context, since nothing in the slogan indicates the specialization of the company or its name. The repetition of the lexemes "family" gives a pleasant, positive attitude to the brand, and also once again reminds of the history of the brand itself and its values.

'Знає тато, знає син, проти кашлю Мукалтин!' (YouTube channel PRO Рекламу Україна, 2021).

The rhythm of the slogan, as well as in the English example, contributes to the creation of tension, but in this slogan, a potential buyer finds out the brand name and its uniqueness. In addition, the rhythm is reinforced by graphic means, through which the sentence becomes more expressive.

English-speaking advertisers resort to creating tension with the help of alliteration, while for Ukrainian it is more typical to use assonance for the same purpose.

6. Alliteration

'*Beanz Meanz Heinz*' (Dezeen, 2017).

This slogan belongs to the H.J. Heinz company and it is used to advertise Heinz Baked Beans. The tension is expressed not only with the help of a conscious mistake, which is phonetically conformable with the correct option, but also with the help of rhythm, rhyme.

7. Assonance

As an example of a Ukrainian slogan, we can present the slogan of the dairy products brand - "Selyanske".

'*Питна каша Селянська. Смачна. Зручна. Сучасна. '* (YouTube channel ukreklama, 2021).

Semantic tension is expressed with the help of assonance (*Смачна. Зручна. Сучасна*), parcellation and rhythm. With the help of parcelling, the manufacturer emphasizes the advantages of the new product. The presence of rhyme in the slogan contributes to consonance, gives rhythm, which in turn generates an associative series with the brand and promotes memorization.

3.1.2 Lexico-syntactical stylistic devices for tension generation

To create semantic tension in advertising texts at the lexical and syntactic levels, the following stylistic means are used:

1. Repetition

The use of a repetition figure is one of the most important principles not only for the construction of advertising texts, but also for advertising in general. It finds

its expression both in the repeated demonstration of goods, and when creating an advertising text directly (Матвеева, 2013, с. 144).

In the slogan ' *More defined. More conditioned. More beautiful lashes. More than Mascara with more black impact.* '(playworkgroup.com) of the American company Estée Lauder Companies Inc, semantic tension is created due to the parcellation, each subsequent statement is more significant than the previous one. Anaphora also contributes to the growth of tension in the text, as well as the creation of an associative connection of a new product (mascara), its characteristics and brand.

As an example of a Ukrainian slogan, we can present the slogan of social advertising ' *Є мова. Є Україна. Є Держава. Є Майбутнє.*' (styler.rbc.ua,2015). This slogan was created by Kiev activists as part of a social campaign to popularize the Ukrainian language. Tension is created with the help of anaphora and parcellation, which enhances the effect of emotionality of the slogan and the importance of the topic raised.

2. Parallel construction

The British company Burberry releases the slogan *'A new collection, a new aesthetic, a new era. '* (Burberry,2019) to advertise the new collection. In addition to the parallel construction, which emphasizes the novelty, collection, and creates tension, an anaphoric repetition (*A new **collection**, a new **aesthetic**, a new **era***) is also used in the slogan, which ultimately creates both tension and gradation.

'Життя яскраве! Дивись! Будь у формі! Розважайся! Вражай! Танцюй! Зустрічайся! Дивуй! Будь вільним! Насолоджуйся! Живи яскраво! Чай Грейс!'(Ukrainian Advertising Video YouTube channel ,2016)

This is the slogan of the Grace tea advertising campaign, the main philosophy of which is "creating moments" for the buyer. Thus, the tension is expressed by a parallel construction and graphic means that encourage a person to take decisive action("*Будь у формі! Розважайся!...*"). The advertiser emphasizes that Grace tea

can give all these important moments, ending the slogan with a reminder of the name of the brand and product.

3. Usage of exclamatory sentences

The use of exclamatory sentences in advertising texts is always associated with the influencing function, so an exclamation mark signals an increased value of information (Калинина, 2015, с. 42).

For example,

'*You got peanut butter in my chocolate! You got chocolate in my peanut butter! (Voiceover) Two great tastes that taste great together.*' (Broadband Communities magazine, 2018).

It is the famous slogan of the American confectionery company —The Hershey. Semantic tension is expressed by a parallel construction and lexical repetitions (*You got peanut butter in my chocolate! You got chocolate in my peanut butter!*). The exclamation at the end of each phrase describes the emotions of the speakers regarding the taste of the product.

An example of a Ukrainian motto is the slogan of baby food manufacturer Gerber.

'*Мама для малюка! Тато для малюка! Органічні ферми для малюка! Gerber. Все для малюка!* '(YouTube channel ukreklama, 2021).

The creators of advertising accent the values of the brand, repeating the well-known phrase that all the best belongs to children. So, the tension is expressed by exclamatory sentences, that attract the attention of a potential buyer. The deliberate repetition of the lexeme "baby" contributes to the creation of rhythm in the slogan and emphasizes the importance of the child's health for the brand.

4. Rhetorical questions

Rhetorical questions are often present in advertising texts, as this figure of speech can be used to put the buyer in an awkward position or provoke him to any actions.

An example of a slogan that makes an individual think about a product that is

hidden under this question or about the answer to the question is the slogan of Energizer, which mainly specializes in the production of batteries and chargers. ' *Do you have the bunny inside?* ' (unrealitymag.com, 2010).

The tension is created with the help of a rhetorical question, and there is also a reference to the brand symbol (bunny), so a bunny that runs long and fast is compared to a long-running battery.

The manufacturer of potato chips Lay's in the slogan *'Для кожного моменту є свій Lays! А який Lay's твій сьогодні?'* (Youtube channel Lays Ukraine Official, 2018) calls on the consumer to try chips and appeals to everyone personally with an offer to choose their own taste of chips.

The tension is expressed by a rhetorical question, and the lack of context, because the slogan only has the name of the brand, but it does not indicate what kind of product it is. Moreover, the repetition of the lexeme (*Lays*) connects the slogan and the brand.

5. Parcellation

The way the text is expressed in the advertisement is much more important than what is being discussed in the advertisement itself. This fact is the reason why the method of parcellation is so widespread in the language of advertising of all kinds.

For example, in the slogan of the fast food chain Zoës Kitchen (*'Simple. Tasty. Fresh'* (The Vegetarian Resource Group,2015)), the product is characterized by a parcellation and each feature is highlighted separately, due to which there is an increase of tension.

Ukrainian advertising agents also use this stylistic device to create effective and emotional advertising texts.

'Crazy Kvas.Крейзі свіжість. Крейзі смак.' (Sostav.ua, 2018).

This slogan was created in support of a new product - "Kvass Taras" with a new taste. The motto also emphasizes the idea of novelty and uniqueness, talking about crazy freshness and taste. Anglicism ("*Крейзі*") is used to attract the attention

of a new, young audience, and is also consonant with the name of the product. The tension is created with the help of a parcellation, which also describes the characteristics of the drink.

6. Odnosloviya

A distinctive feature of Ukrainian advertising slogans is the use of odnosloviya. This genre is the art of a single word that contains a new idea (Эпштейн, 2000, с. 279-313). These words do not arise as part of a literary text or its context, but they arise for a specific purpose and are independent, as a kind of c

For example, in the slogan *'З Креско так мені кресково '*(avk.ua, 2021), the word "кресково" acts as an odnosloviya, which is compatible with the word "казково\чудово", that is, the author gives a description of the sensations, feelings of a person when he eats Kresko snacks, and the word is also a direct reference to the name of the brand of sweets (Креско).

The company Kresko has released another slogan - *'Все буде кресково! Кресково. Злаково. Казково'*(avk.ua, 2021) in which, in addition to references to the brand name(кресково) and descriptions of consumer feelings, the authors use parcellation and rhyme to express semantic tension in the text and emphasize the features of this product, such as the mention that the snack consists of cereals.

3.1.3 Imagery for tension creation

The use of imagery is one of the main techniques when creating a successful advertising slogan. The most common figurative means for creating tension in Ukrainian and English advertising texts are:

1. Metaphor

'You don't have to stay inside the lines. You don't have to have a label. You don't have to sit up straight. You don't have to feel alone. The Coke side of life. ' (Ad Age, 2007).

This slogan is presented by the world-famous Coca Cola company. Tension is mainly expressed by conceptual metaphor (LIFE IS A SIDE) and lexical

repetitions. Life obviously means an entity in which there are at least two sides (dark- bright). Since the advertising slogan was created for a positive message, Coca-Cola is the bright side of life that is offered to a potential buyer.

'Продавці – топчик, ціни – горобчик' (sostav.ua, 2020).

This slogan belongs to the largest marketplace Prom.ua. The metaphor is used as a characteristic of a product or service, but in this case the metaphor is used to show that the prices are so small that they are comparable to a sparrow. Tension is created not only due to the metaphor and expressiveness that it adds to the slogan, but also due to parallelism (*Продавці – ціни*). Rhythm, rhyme contribute to the memorization of the slogan, and as a result, the company.

2. Personification

Personalization is an abstract concept and is used in advertising to revitalize the image.

For example, *'Taste me! Taste me! Come on and taste me! '* (Gabay, 2005, p. 602).

The slogan of the American brand Doral cigarettes is expressive due to the presence of personification in the text. Tension is expressed by personification, exclamatory and imperative sentences. Repetitions help to remember the slogan and form a rhythm. The call "taste me", according to the idea, is a phrase of a pack of cigarettes that invites you to buy a product.

'Прокидайся! Знижки прокидаються! У Сільпо знижки до 50%' (rau.ua, 2018).

It is the slogan of the Silpo store chain during the spring promo campaign, in which the authors of the motto convey the idea that discounts are waking up like living beings, respectively, the discount season begins in stores. Tension is conveyed through personification (*Знижки прокидаються*), exclamatory sentences and repetitions (*Прокидайся прокидаються*).

3. Hyperbole

Hyperbole enhances the advertising image and advertisers turn to it in order to highlight the special properties of the product, its uniqueness.

For example,

'*The best part of waking up is Folgers in your cup.* ' (People.com, 2021).

The Folgers Coffee brand used hyperbole to advertise its product, which, in addition to expressiveness, also adds hidden tension to the slogan. The slogan describes the negative "waking up" from a warm bed from a positive point of view, since a warm cup of coffee makes the day better.

The Ukrainian retail chain Epicenter has released the slogan as part of an advertising campaign about the discount season:

'*Кіберпонеділок. Вбивця цін. Такого ще не було!!! Але все можливо!* ' (Epravda.com, 2020).

In this slogan, semantic tension is reflected by hyperbole, which is used in the context to indicate the peculiarity of the proposed service. Also, the advertiser used personification (*понеділок-вбивця*), which adds imagery and expressiveness.

4. Synecdoche

Synecdoche in advertising occupies one of the most important places and is considered the most common technique, characterized by brevity and brightness.

'*America Runs on Dunkin*' (FoxBusiness, 2018).

This is the famous slogan of the Dunkin Donuts company, which portrays the donut coffee chain as a nationwide movement that supports the American people in their stressful and tedious lives to keep up with American culture and follow their desires. The tension is conveyed by a synecdoche and by "America" is meant a large number of people.

To mark the discount season, the Ocean Plaza shopping and entertainment complex has created an advertising campaign with the slogan '*Літній розпродаж. Спіймай хвилю знижок в Ocean Plaza.* ' (Ocean Plaza Facebook page, 2021). The tension is transmitted by the synecdoche, where the "wave" is perceived as a large number of different promotions based on attracting customers to purchase a product

at a reduced cost. In addition, the general theme of the wave and the name of the complex (Ocean Plaza) makes the slogan even more expressive.

3.2 Cognitive representation of tension in English and Ukrainian advertising slogans

Image schemas emerge through our sensorimotor activity as we manipulate objects, orient ourselves spatially and temporally, and direct our perceptual focus for various purposes (Johnson, 1991, pp. 92-93).

Image schemas motivate important aspects of how we think, reason, and imagine (Potapenko, 2013, p. 33). The same image schema can be instantiated in many different kinds of concepts because the internal structure of a single schema can be metaphorically understood (ibid).

Samigullina argues (2008) that image schemas exist not as separate entities, but as basic mental structures that demonstrate a high degree of combined mobility (p. 102). In other words, various transformations of the image schema are widespread; moreover, these modifications are typical for constructs of this kind.

We consider only the main image schemas and their variations, which are the most significant from the point of view of the increase of semantic tension in the advertising text (slogans). As the main, basic image schema, the SOURCE-PATH-GOAL (see chapter 1) schema is presented, with the help of which the concept of tension is considered.

(1) OPPOSITION/ OBSTACLE- TENSION RISE- TENSION.

'If your coffee isn't perfect, we'll make it over. If it's still not perfect, make sure you're in a Starbucks. It's not just coffee. It's Starbucks' (The New York Times, 2009).

This motto is the slogan of the Starbucks coffee chain, which traces the philosophy of the brand. The source from which tension arises is an obstacle (isn't) and opposition (perfect- isn't perfect). Next, there is an increase in tension, which is expressed by parallel structures and the tension itself.

In order to demonstrate the image schema in the Ukrainian motto, the slogan

is presented in the context of the entire advertising campaign.

'Більше, ніж слова. Більше, ніж розваги. Більше, ніж друзі. Більше, ніж стиль. Більше, ніж емоції. Більше, ніж мета. Більше, ніж можливість…Veon. Більше, ніж месенджер' (Retail Association of Ukraine, 2017)

The slogan was created as part of the Veon messenger advertising campaign. Tension originates from the opposition (*Більше, ніж*), increasing tension is expressed by lexical repetitions and parallel constructions. Moreover, parcellation highlights each statement separately and creates a rhythm.

The image schema can be represented as follows:

opposition/ obstacle	≫	tension rise	≫	tension

Figure. 3. 1. Components of the basic image schema

All subsequent image schemas are transformations of the basic schema.

(2) OPPOSITION / OBSTACLE - TENSION.

This image schema is characterized by the presence of opposition or obstacle, as well as tension, while there are no stages of increasing tension or they may be hidden.

'The best or nothing' (emercedesbenz, 2010).

The semantic tension in the slogan of the Mercedes car manufacturer arises due to the opposition (*best-nothing*). The advertiser focuses on the exceptional quality of Mercedes cars, as they either do and offer the best to customers or do not offer anything.

'Зимове на літнє. Зимове на літнє. Зимове на літнє. Зимове на літнє. Infoshina саме час перевзутись' (*Retail* Association of Ukraine, 2020).

This is the slogan of the Infoshina company, which deals with automobile tires and wheels. Semantic tension, as in the previous slogan, arises from the opposition (зима-літо). Thanks to repetitions, the authors of the slogan urge the recipient to use

the services of Infoshina and change tires. In addition, the presence of personification (the car is changing shoes) adds even more expressiveness to the slogan.

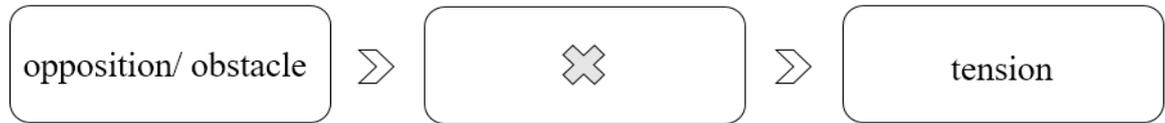The image schema can be depicted as follows:

Figure. 3. 2. Components of image schemas in which tension rise is missed

(3) TENSION RISE

In this image schema, there is a hidden opposition/ obstacle, as well as tension, but it is possible to distinguish the stages of increasing tension in the slogan.

' It keeps going and going and going. ' (Baer Performance Marketing, 2011)

This slogan belongs to Energizer and focuses on the durability of the product. As already noted, there is only an increase of tension in the schema, which is expressed here by repetition, as well as graphical means that indicate duration and incompleteness. The emergence of tension also occurs due to the lack of context; the recipient does not know what kind of product is being discussed in the advertising text.

A similar variation can be found in Ukrainian advertising slogans.

'Даруйте! Дивуйте! Дурійте!' (Retail Association of Ukraine, 2020)

The slogan is the property of the Будинок Іграшок company, which is a chain of toy stores. The development of tension occurs due to *parcellation*, alliteration (*Даруйте! Дивуйте! Дурійте*), assonance and graphic design. The use of the imperative mood is perceived as a call to action and as opportunities provided by the toy store.
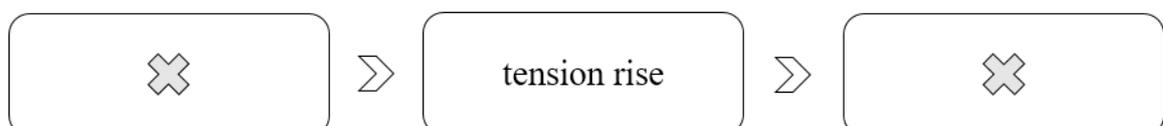
The image schema can be represented as follows:

Figure. 3. 3. Components of image schemas in which there is no tension and source

(4) TENSION

In such image schemas, only tension arises, but opposition/ obstacle, as well as the stages of increasing tension, remain hidden or absent.

' Do you...Yahoo!?' (campaignlive.com, 2016).

This is the slogan of the Yahoo company, which has already been mentioned before in the work. The tension arises mainly because of the uncertainty expressed by the rhetorical question. It is important to note that such an inversion attracts attention and is very quickly remembered by the target audience.

'А ти овочі їв? ' (Sostav.ua, 2012).

As for this slogan, it is part of the long-term strategy of the Bonduelle company. Such a rhetorical question creates a semantic tension in the text, since the recipient does not know either the brand or the advertising product.
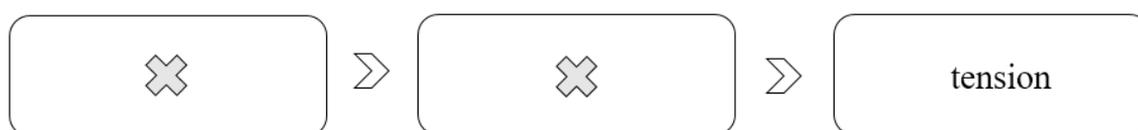
The image schema can be represented as follows:

Figure. 3. 4. Components of image schemas in which there is no tension rise and no source

(5) TENSION RISE –TENSION

The image schema is characterized by the absence of opposition, but the stages of increasing tension and tension are present.

'Lipsmacking, thirst quenching, ace tasting, motivating, good buzzing, cool talking, high walking, fast living, ever giving, cool fizzing...Pepsi! ' (Chard and Ilminster News, 2018).

This is the slogan of the Pepsi company, which specializes in the production of carbonated drinks. The development of tension is expressed by gradation, which

increases with each new description of the characteristics of the drink, and subsequently leads to tension.

The slogan of the same company (Pepsi) was chosen as a demonstration of the image schema on the example of the Ukrainian slogan.

' Вибір—це момент. Смакуй його… Життя— це момент. Живи.' (YouTube Канал Видеореклама, 2018)

The increase of tension is expressed by a parallel construction, as well as lexical repetitions that lead to tension, that is, to the final goal, urging the recipient to enjoy the moments of life with Pepsi.
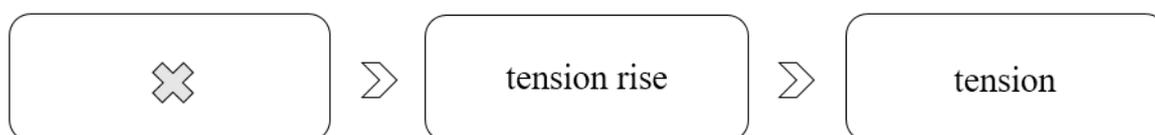
The image schema can be shown as follows:

Figure. 3. 5. Components of image schemas in which there is no tension source

Thus, the tension in the advertising text can be represented using the means of cognitive linguistics, namely through an image schema. It is worth adding that variations of the basic image schemas are mainly used (for example, opposition-tension), while a full-fledged image schema (opposition - stages of increasing tension-tension) is rare in both Ukrainian and English advertising texts.

Conclusions to Chapter Three

1. The concept of tension in the text serves as a quality for conveying meanings with increased expressiveness. Expressiveness as well as semantic tension is displayed in the text using a variety of stylistic means. However, it is worth distinguishing these concepts as they are not interchangeable.

2. In Ukrainian and English advertising texts, semantic tension is expressed through graphic and phonetic means, lexical and syntactic means and imagery. After analyzing the advertising slogans, it was revealed that the tension is expressed by the same stylistic means at different levels of the language. Thus, the most common graphic and phonetic means for creating tension in advertising texts are

onomatopoeia, rhyme, graphon, rhythm, alliteration and assonance. At the lexico-syntactical level, repetitions, parallel constructions, and parcellation are used to create tension. As a special distinguishing feature for creating tension in the text, the use of odnosloviya is observed in Ukrainian slogans. With regard to creating tension through imagery, the most commonly used means are metaphors, personifications, synecdoche and hyperbole.

3.   Also, semantic tension can be viewed through cognitive image schemes. So, there is one basic scheme that can be represented as "OPPOSITION/ OBSTACLE- TENSION RISE- TENSION ", where the opposition / obstacle is the starting point, the tension rise is the stages of tension development, and the end point/ goal is tension. Tension, in turn, is used to perform various functions, most often it is a manipulative function, a call to action. In addition, there are variations of the image schema, in which one or two of the three main components are missing. Thus, in the first variation there are no stages of tension development, and in the second there is no opposition/obstacle and tension. In the third variation there is only tension, that is, all other components are absent, and in the last there is no opposition/obstacle.

GENERAL CONCLUSIONS

Semantic tension in advertising texts, from a linguistic perspective, is defined as the dynamic density of the textual meaning, the ability to keep a person in emotional and intellectual tension from the beginning of the advertising text to its very end.

The concept of semantic tension has acquired the status of transdisciplinary phenomenon, since there are many approaches to the consideration of tension. So, from the psychological perspective, tension is defined as a stressful situation that an individual experiences. Tension correlates with the concept of "affective state" and refers to events that have potential emotional significance for an individual.

From a cognitive perspective, semantic tension can be considered with the use of image schemes. Image schema is interpreted as a stable repeating structure in cognitive processes that describes the patterns of our understanding and reasoning (see Lakoff, 1987, p. 267). So, semantic tension can be modelled through THE SOURCE-PATH-GOAL image schema. The main components are the starting (a source) and ending (a destination) points and the path/direction. In this schema, the starting point is the opposition / obstacle, the path / direction is the stage where the tension increases and the ultimate goal is tension.

The concept of tension is important as an inseparable characteristic of advertising discourse, and the term "tension in advertising discourse" refers to a special strategy for building an advertising text.

The main goals of modern advertising discourse are influential (aimed at creating certain behavioral patterns), and social (serves to form public consciousness, promote communication links in society). Another goal is

informative, which is used to disseminate information about a product or service to an audience. The last goal of modern advertising discourse is economic, the main essence of which is to stimulate the distribution of goods and services. The main functions of the advertising text are informative, expressive and attractive.

In connection with the development of advertising discourse, an advertising slogan occupies a special place as a special type of advertising text. A slogan is a short advertising motto, usually preceding an advertising message, one of the main means of attracting the attention and interest of the audience. There is still no single typology of advertising slogans, but many researchers differentiate slogans depending on the goals, functions, aspects of the slogan, etc.

Taking into account the already existing classifications of advertising slogans, we proposed the classification of advertising slogans with regard to the cognitive mechanism of creating tension in the text.

The first mechanism is the cognitive mechanism of contrast, in which tension serves as a way to emphasize information in the advertising text. The cognitive mechanism of opposition is another type that affects attracting the buyer's attention to the characteristics of the product and service. The last mechanism is a mechanism in which tension is created through conflict and formed on the collision of two opposing concepts.

The analysis of Ukrainian and English advertising slogans showed a significant increase in the use of various stylistic means in advertising texts. A common characteristic feature of the Ukrainian and English slogans is that they use similar methods to demonstrate expressiveness, emphasize meaningful information and create semantic tension.

Tension is expressed by graphic and phonetic means (onomatopoeia, rhyme, graphon, rhythm), lexico-syntactical means (repetitions, parallel constructions, parcellation) and imagery (metaphor, hyperbole, personification, synecdoche).

The use of the SOURCE-PATH-GOAL model makes it possible to consider

tension in stages. The first component of the schema is the OPPOSITION/OBSTACLE and this is the starting point in the OPPOSITION/ OBSTACLE- TENSION RISE-TENSION image schema. The next component is TENSION RISE and at this stage the tension begins to increase. And the final one is TENSION, as the main purpose of the image schema.

Taking into account the fact that the advertising text is multifunctional and used in different fields, thematically diverse, there are also variations of the basic image schema. The first variable schema is the OPPOSITION/ OBSTACLE - TENSION schema, in which there are no stages of tension development. In the second image schema, all components are missing or hidden, except for TENSION RISE stages. The next image schema is the one in which tension occurs immediately and thus there is only TENSION in the schema, and the other components are missing. In the last variation, there are stages of TENSION RISE and TENSION, but the starting point is hidden.

This topic is promising, since the methodology can be applied to study various, not only advertising types of text. In addition, within the framework of the topic, it is possible to study by what means and how advertising texts affect a person and change his mindset.

RESUME

Робота присвячена розкриттю лінгвокогнітивного аспекту створення семантичного напруження в сучасному англомовному та українськомовному рекламному дискурсі. Матеріалом дослідження слугували 96 українських та англійських рекламних слоганів різної тематики (косметична продукція, реклама автомобілів, медичних та харчових продуктів, реклама одягу).

Напруження розглянуто як невід'ємний компонент рекламного тексту, що підкреслює найбільш важливу інформацію, додає експресивності тексту.

В рекламних слоганах українською та англійською мовою напруження досягається шляхом конвергентного вживання різноманітних лінгвальних засобів, зокрема графону, рими, ономатопеї, алітерації, асонансу, парцеляції, повторів, паралельних конструкцій тощо.

Лінгвокогнітивний аспект дослідження семантичного напруження в рекламних текстах передбачав визначення лінгвальних засобів створення напруження, а також моделювання напруження в термінах образ схем.

Магістерська робота складається зі вступу, трьох розділів з висновками до кожного з них, загальних висновків, резюме українською мовою, списку використаної літератури та додатка.

У першому розділі роботи узагальнено основні терміни та поняття, які використовуються для лінгвокгнітивного аналізу рекламних слоганів українською та англійською мовою, встановлено особливості поняття семантичне напруження.

У другому розділі розглянуто специфіку сучасного рекламного дискурсу, жанрові різновиди сучасної реклами, рекламний слоган як вид сучасної реклами.

У третьому розділі з'ясовано лінгвостилістичне підґрунтя створення напруження в англомовному та українськомовному рекламному дискурсі,

змодельвано рекламні слогани через когнітивну образ-схему ПРОТИСТАВЛЕННЯ / ПЕРЕШКОДА – ЗРОСТАННЯ НАПРУЖЕННЯ – НАПРУЖЕННЯ та її варіації.

Ключові слова: Рекламний дискурс, образ-схема, семантичне напруження, рекламний слоган.

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APPENDIX A

1. Classification of advertising genres according to Bernadskaya
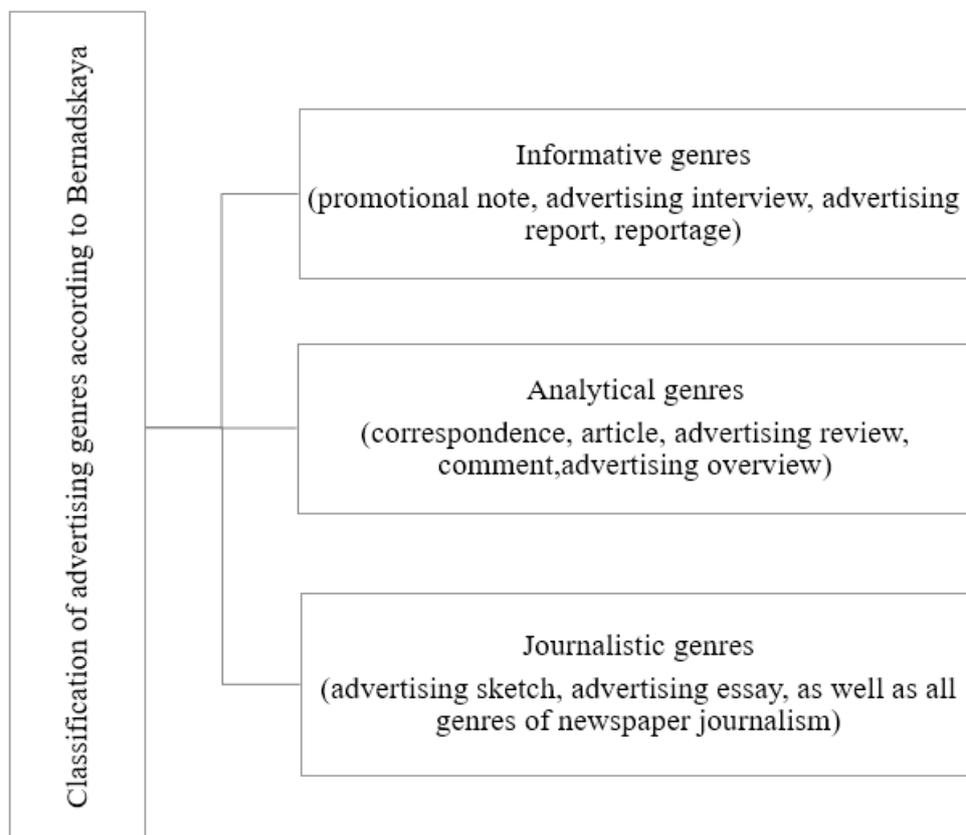
2. Classification of advertising genres according to Shmeleva
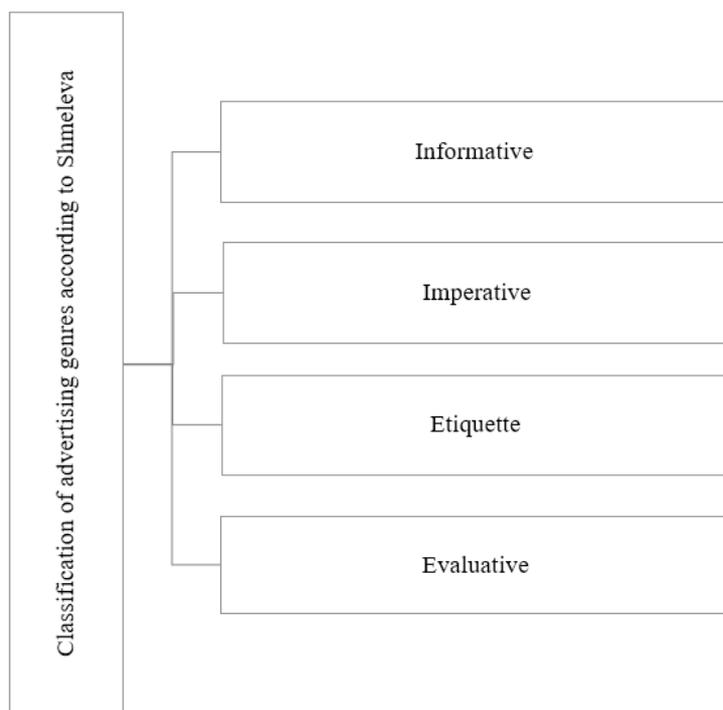
3. Classification of advertising genres according to the online dictionary of marketing terms