

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ УНІВЕРСИТЕТ
Кафедра англійської філології, перекладу і філософії мови
імені професора О.М. Мороховського

КВАЛІФІКАЦІЙНА РОБОТА МАГІСТРА
МУЛЬТИМОДАЛЬНА АЛЮЗИВНІСТЬ АНГЛОМОВНОЇ ТА УКРАЇНСЬКОМОВНОЇ
РЕКЛАМИ: ЗІСТАВНИЙ АСПЕКТ

студентки групи МЛа 56-20
факультету германської філології
заочної форми навчання
Спеціальність 035 Філологія
Здітовецької Анни Олегівни

Науковий керівник
доктор філологічних наук,
доцент **Маріна О.С.**

Допущена до захисту
«_____» _____ року
Завідувач кафедри
_____ проф. Маріна О. С.
(підпис) (ПІБ)

Національна шкала _____
Кількість балів: _____
Оцінка ЄКТС _____

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
KYIV NATIONAL LINGUISTIC UNIVERSITY
Professor O.M. Morokhovsky Department of English Philology, Translation,
and Philosophy of Language

Master's Thesis

MULTIMODAL ALLUSIONS IN ENGLISH AND UKRAINIAN
ADVERTISEMENTS: A COMPARATIVE ASPECT

ANNA ZDITOVETSKA

Group MLa 56-20

Department of Germanic Philology

Research Adviser

DrSc. (Philology)

Associate Professor

O.S. Marina

Kyiv –2021

CONTENTS

INTRODUCTION	5
CHAPTER ONE. THEORETICAL FOUNDATIONS FOR THE STUDY OF ADVERTISING TEXTS FROM THE MULTIMODALITY PERSPECTIVE	8
1.1 The notion of advertising: Communicative and cultural aspects	8
1.1.1 Advertising in the context of communication	9
1.1.2 Cultural facets of advertising	11
1.2 Advertising text, its functions and features	12
1.2.1 Classification of advertising texts	13
1.2.2 Structure and functions of advertising texts	17
1.3 Multimodality: General characteristics	19
1.3.1 Psychological dimension of multimodality	20
1.3.2 Modes of multimodality	20
1.3.3 Multimodality in advertising	23
Conclusions to Chapter One	24
CHAPTER TWO. METHODOLOGY OF THE STUDY OF ALLUSIONS IN ADVERTISING TEXTS	25
2.1 Allusion as a stylistic phenomenon: Typology and functions	25
2.1.1 Verbal allusions vs. visual allusions	26
2.1.2 Functions of allusions in advertising texts	30
2.2 Allusions in English and Ukrainian advertising texts: Methods and stages of analysis	35
2.2.1 Methods of analysis	35
2.2.2 Stages of analysis	36
Conclusions to Chapter Two	39
CHAPTER THREE. VERBAL AND VISUAL ALLUSIONS IN ENGLISH AND UKRAINIAN ADVERTISEMENTS	40
3.1 Historical and literary verbal and visual allusions	40
3.1.1 Historical allusions in English and Ukrainian advertisements	41
3.1.2 Literary allusions in English and Ukrainian advertisements	54

3.2 Biblical and mythological verbal and visual allusions	70
3.2.1 Biblical allusions in English and Ukrainian advertisements	70
3.2.2 Mythological allusions in English and Ukrainian advertisements	75
3.3 Social and culturally specific verbal and visual allusions	85
Conclusions to Chapter Three	95
GENERAL CONCLUSIONS	96
РЕЗЮМЕ	98
LIST OF REFERENCES	101
LIST OF ILLUSTRATION MATERIALS	111

INTRODUCTION

This thesis addresses a comparative study of allusions in English and Ukrainian advertisements. Both allusions and advertisements within their definitive and functional boundaries have already been an object of intensive research in Ukraine (Воробйова 2011; Лавриненко 2011; Тютенко 2000; Кудиба 2008; Копильна 2007) and beyond (Москвин 2014; Потылицына 2005; Hollis 2017; Z. Ben-Porat 1976; Lange 2011; Magedanz 2006; Lennon 2004; Linton 2012; Stefan 2011; Suggett 2016; Xiaosong 2017), etc. With diverse approaches of research – intertextual (Москвин 2014), linguistic and cultural (Мамонтов 2005; Сазонова 2014; Сапенько 2008), stylistic (Мягких 2015; Скребнев 2003; Соколова 2013), cognitive (Лушникова 2010), semiotic (Коваленко 2007), communicative-pragmatic (Романюк 2009), translational (Федорець 2005; Циренова 2010), nature and properties of these phenomena, limits of their intertextual attribution and modes of presentation changed depending on the milieu (journalistic or mass media texts), but remain debatable. Despite a significant number of studies focusing on allusions, their semantic correlation with the precedent text and metatext, interface of allusions and advertising have not been considered, particularly in terms of their verbal and visual and, even more, multimodal varieties.

The topicality of the study is primarily due to the need for a more detailed comparative analysis of English and Ukrainian advertisements, particularly in terms of allusions. The relevance of the thesis is also determined by the necessity for in-depth consideration of allusion as a verbal and visual stylistic, i.e. multimodal means of exercising pragmatic influence on the audience relying upon historical, folklore, or literary traditions.

The object of this research is English and Ukrainian advertisements containing verbal and visual allusions.

The subject-matter of the study embraces the interaction of verbal and visual allusions predetermining their multimodality in English and Ukrainian advertisements taken in their comparison.

This research **aims** to reveal specificity of verbal and visual allusions in their multimodal integration in English and Ukrainian advertisements through their comparative analysis.

In accordance with this aim, the following **tasks** are set:

- to generalise properties of advertisements, their communicative and cultural aspects;
- to specify main features and functions of advertisements;
- to outline general characteristics of multimodality and its role in advertisements;
- to systemise properties of allusion as a stylistic means from the perspective of its typology and functions;
- to identify stages and procedures of allusions analysis in English and Ukrainian advertisements;
- to reveal the main types of verbal allusions in English and Ukrainian advertisements;
- to characterise visual allusions in English and Ukrainian advertisements;
- to compare multimodal interaction of verbal and visual allusions in English and Ukrainian advertisements.

The material studied includes 100 advertisements (50 in English and 50 in Ukrainian) taken from various Internet sources.

The theoretical value of the thesis proceeds from the detailed study of advertising texts in both English and Ukrainian and their comparison in terms of multimodal interaction of verbal and visual allusions. Generalizations made contribute to the fields of stylistics, including multimodal one, text linguistics, and pragmatics expanding into cultural and country studies.

The novelty of the paper lies in establishing specificity of multimodal interaction between visual and verbal allusions in English and Ukrainian advertisements as such and in their comparative perspective.

The methodological basis of the research is determined by the general-purpose and specific objectives of the paper. The study uses a comprehensive

methodology that involves comparative and descriptive methods as the leading ones as well as the methods of inventorization and systematization, structural, (multimodal) stylistic, and comparative analysis.

The practical value of the thesis lies in the possibility of using its materials and results in the courses of English and Ukrainian stylistics, comparative stylistics, text linguistics, as well as country and translation studies. Furthermore, the results of this research may be used while writing term papers, master's theses, and PhD dissertations.

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

The **Introduction** presents the object and the subject-matter of the research, highlights the topicality of the issue under study, outlines the novelty of the results, sets the main aim and tasks by which it is achieved, considers the methods of research used in the paper, and discusses the content of each chapter separately.

Chapter One expands on the theoretical foundations of advertisement studies, outlines different approaches to interpreting goals and functions of advertising texts, as well as the phenomenon of multimodality.

Chapter Two describes typology and functions of verbal and visual allusions as such and within the framework of advertising as well as specifies the methods and stages of their analysis.

Chapter Three makes a survey of the typology of verbal and visual allusions in Ukrainian and English advertisements and gives a detailed analysis of its main types in multimodal interaction and comparison.

The paper **concludes** with the generalisation of its results and suggestions as for further perspectives of research in the area.

CHAPTER ONE

THEORETICAL FOUNDATIONS FOR THE STUDY OF ADVERTISING TEXTS FROM THE MULTIMODALITY PERSPECTIVE

This chapter theoretically substantiates the basic principles of the research in the area of advertisement studies, focusing upon communicative and cultural aspects of advertising discourse, the main features and functions of advertisement texts.

1.1 The notion of advertising: Communicative and cultural aspects

Advertising as a universal genre of communication traditionally used in economics and marketing has lately become the object of intensive research in humanities, namely in linguistics (Соколова 2013), psychology (Сермягина 2007), sociology (Телетов 2006), journalism (Сазонова 2014), pragmatics (Романюк 2009), etc. Numerous definitions of advertising generalized below (Ромат 2003) focus primarily on communication between the brand and the buyer with the emphasis upon:

(i) *gaining popularity*: “advertising – notification in different ways to create widespread popularity, attract consumers, viewers” (ibid., c. 6);

(ii) *giving information*: “advertising – paid information to individual target audiences and society as a whole about goods and services, their producers and sellers; the same information about figures and activities of political and social and cultural nature” (ibid., c. 14);

(iii) *creating demand*: “Advertising can be defined as alerting people in various ways to create widespread popularity of something or someone, information about the consumer properties of goods and the benefits of multiple services to implement them and create active demand for them, about significant events of economic, cultural, political life to participate in them people actively” (ibid., c. 5);

(iv) *serving the consumer*: “advertising can be considered as a form of communication that tries to translate the quality of goods and services, as well as ideas into the language of consumer needs and requests” (ibid., c. 44);

(v) *disseminating information*: “advertising – a kind of mass communication, which creates and disseminates informative, expressive and suggestive texts of one-way and impersonal nature, paid by the advertiser and addressed to groups of people to encourage them to be necessary for the advertiser choice and action” (ibid., c. 6 – 7).

Given the above, advertising can be defined as a form of communication used to inform the consumers about the advertised product (service) in order to capture their attention while creating its positive image with the aim of buying this product (service).

1.1.1 Advertising in the context of communication. In a narrower sense, advertising means a particular form of communication between the advertiser and the consumer, which involves disseminating information about goods and services using various channels, including traditional media and specialized advertising channels (Сапенько 2005, с. 13). However, since research in advertising, as mentioned above, is carried out by scholars of different profiles, there are many angles from which the concept of “advertising” can be approached both as a kind of communication and as an advertising message serving to establish contact between the producer and the consumer, which manifests itself through “verbal and non-verbal information” (Соколова 2013, с. 72).

Almost all scholars agree primarily on one thing: advertising is a specific form of mass communication (Hollis 2011; Fairclough 2003; Linton 2012; Millward 2011; Stefan 2011). The scholars also agree on the nature of advertising appeal and its impact on the mass or individual consciousness, rendered by advertising texts (Suggett 2016; Чернюх 2011; Соколова 2013).

Summarizing the approaches to the definition of advertising, we will rely upon the following understanding of this phenomenon: advertising is a form of mass communication in which informative-figurative, expressive-suggestive texts of a unidirectional and non-personal nature about goods and services are created and distributed, thus providing psychological influence on the mass and individual

consciousness of consumers to induce them to the choice and action necessary for the advertiser (Романюк 2009, с. 155).

So, advertising is a unique form of communication, which varies depending on the number of its participants. According to this criterion, advertising can be primarily attributed to mass communication since it is aimed at broad target groups of consumers of goods and services, while using the mass media for this purpose (Потылицына 2005, с. 111).

An essential characteristic of advertising communication is the pragmatism of its messages, which are impersonal by nature. Thus, advertising communication is subordinated to a specific goal, which, as a rule, comes down to changing the attitude or behaviour of consumers.

Advertising information as a system of meanings (Лушникова 2010) can be considered in several dimensions: as mass information, as an economic tool, as a form of psychological influence, as mass culture, or even art.

One of the above elements of the advertising communication scheme is the communicator (the author of the idea, or of the text), who, “being ready to generate a message and having, on the one hand, a thesaurus, i.e., a body of knowledge about the external world and typical situations arising in it, and on the other – linguistic competence, i.e. knowledge of the language system and the norms that limit it, realizes the function of generating information” (Мягих 2015, с. 257).

The communicator of the advertising message always has an idea of how s/he would like the message to be interpreted by the recipient. However, the resultant interpretation, that is, the understanding of the message, as indicated above, is determined by some factors and, above all, by the presentation coding mode. “Codes are symbols, or signs, that translate an idea into a language understandable to the recipient” (Дронова 2006, с. 118). Coding involves choosing a specific speech structure of various advertising genres or textures (Єфімов 2004, с. 15). Capabilities of the advertising channel related to modes (for example, using only oral speech or a combination of printed addresses and images in a newspaper or magazine) and the media selected as the transmission channel give rise to the following genres of

advertising: outdoor (billboards), newspaper, magazine, radio and television advertising as well as Internet.

An integral part of the communicative advertising model is the recipient, or addressee, of the message. Therefore, coding will be different depending on who the message is sent to, i.e. the target audience or the audience of mass media.

Among types of text related to mass communication, advertising deserves close consideration as unique in its intensity, functional and, therefore, targeted use of language, both verbal and non-verbal. Thus, the analysis of advertising texts implies a mandatory attitude to the text as a central unit of communication.

1.1.2 Cultural facets of advertising. Advertising today is a source of information and a factor that contributes to the formation of specific consumption standards, consumer preferences, stereotypes, and images. It is safe to say that advertising influences culture and language, becoming a part of linguistic and cultural environment.

As an active participant in social and cultural life by broadcasting values, establishing certain norms, and forming a kind of society's ideals advertising needs some adaptation tools (Кияниця 2014, с. 188) for the internationalization of present-day advertising campaigns. Therefore, the question arises whether the same advertisement can be the same everywhere, whether there is a need to create advertising taking into account national cultural realia of a country, endowing it with idioethnic features that are understandable within a specific linguistic and cultural environment (ibid., с. 190).

For present-day society, idioethnic features of advertising communication, as opposed to global communication, are becoming more and more important. While importing products to other countries, there should be a correction of positioning goods in advertising, taking into account national and cultural specificity: human behavioural signals; artistic techniques that reflect the intended emotional mood; images that have a specific symbolic meaning in a concrete culture (metaphors, symbols, signs); social and national symbols involved in representing the message (Желтухина 2003, с. 114). That is why it is essential to use both verbal and non-

verbal means of conveying information in the context of cross-cultural advertising communication, taking into account national mentality, worldview, typical ways of perception and interpretation.

The similarity or difference between ethnical-oriented language and non-linguistic standards can lead to many problems of advertising communication in a cross-cultural environment (Дмитриев 2000, с. 51). Therefore, it is of particular relevance to study non-verbal means as stereotypes of behaviour and idioethnic elements of the non-verbal cultural code to avoid communication failures and misunderstandings. Non-verbal, namely the visual and sign-symbolic cultures, are distinguished by their specificity and originality.

With globalization of television and internet cultures, advertising becomes a significant factor in the changes taking place in sensory perception modes as a way of realizing social relations. That is why the most critical aspects of scholarly discourse on advertising concentrate around its cultural dimension (Батра 2004, с. 189–202). Many researchers still inadvertently classify advertising as a field of art (Suggett 2016; Linton 2012; Fairclough 2003).

In turn, the so-called “theory of aesthetic experience” (Хавкіна 2010, с. 36) states that advertising calls into question one of the essential qualities of aesthetic experience – its recipient’s activity. According to the Ukrainian philosopher А. Kanarsky (Канарский 1985), the mechanisms of cultural transformations of advertising prove the impossibility of current understanding of culture outside aesthetics, which reflects the phenomenon of “aestheticization” of popular culture (ibid., с. 37). Advertising, which is likened to art, requires a rethinking in terms of aesthetic theory, especially since many scholars include it into the category of artworks.

1.2 Advertising text, its functions and features

Advertising plays an important role in the life of society, since it does not only contain the information about goods and services but also conveys vital traits and properties of people, for example, a sense of pride in one's country. To achieve this

goal, advertising texts must be formatted appropriately while being short, voluminous, colorful, bright, and striking.

As a text performing a communicative function an advertisement does not only convey information but also has an emotional impact on the addressee/s, which ultimately leads to making a particular decision and/or taking action.

1.2.1 Classification of advertising texts. There are many classifications of advertising texts, depending on the underlying criterion. Among such criteria there are: (i) the advertised object, the target audience, the stage of the product's life cycle, the media-advertising medium (Черных 2011, с. 113); (ii) target audience (adults, children); the territory (international, local); advertising mode; function and purpose (business, commercial and non-commercial); directness or indirectness (ibid., с. 115). The latter envisage a specific method of influence, direct or indirect (explicit or implicit, open or hidden). In contrast to direct advertising, indirect (subliminal) advertising texts represent the product's consumer properties as veiled (ibid., с. 116). Obviously, one of the criteria for the classification, which is distinguished by almost all researchers, is the advertising distribution channel. Accordingly, advertisements are placed in newspapers, magazines, on radio and television, on the Internet, outdoors, etc. Another most common approach to their classification is advertising geography. In this regard, international, national, and local advertising is distinguished.

Each ad text consists of linguistic and non-linguistic units, therefore it can be divided into main and auxiliary means that reveal the content of advertising.

Verbal text is the main advertising medium. Aids to verbal text advertising are drawings, photographs, fonts, paint, trademark, design, etc. In advertising texts, the meaning should be expressed accurately, consistently meeting the requirements of linguistic norms. Advertising texts should consist of capacious, logical words and phrases. Each ad must have a specific purpose. For example, in trade advertisements – a call to purchase, propaganda, highlighting the positive and preferential features of a product (type of service). Publicity advertisements are aimed at creating feelings of patriotism, and national pride.

The classification of advertising texts by the object of advertising allows us to differentiate between product advertising, corporate advertising, social advertising, and political advertising (Хавкіна 2010, с. 97). The classification of advertising texts, depending on the focus on a specific audience, includes the following groups: advertising of consumer goods – for personal needs; business advertising – advertising of equipment, services in production; trade advertising to wholesalers; advertising to professional groups; advertising to electoral groups (Соколова 2013, с. 72).

The targeting of advertising to a specific segment of the mass audience affects the language and style of the advertising text. The classification of advertising texts depending on the product's life cycle makes it possible to distinguish between informative, exhortative, and mnemonic advertising texts, which determines the functional load of advertising texts at each stage of the product life cycle (Удріс 2003, с. 12). Advertising texts by advertising medium allow to evaluate the quantitative coverage of the audience, the ability of a publication or program to reach the target audience, the cost of advertising and its distribution in mass media (Мягких 2015, с. 260).

According to the *territory of distribution*, advertising can be: international, when advertising texts are distributed on the territory of more than one country; nationwide, i.e. throughout the country; and regional, when they apply to a separate region within a country (Романюк 2009, с. 154).

The most detailed classification was suggested by E.N. Serdobintseva (Сердобинцева 2010), according to which advertising falls into five main sections with further subsections:

1. *Advertising aimed at the consumer*, which includes two types: advertising of consumer goods and services (intended for a specific part of the population) and advertising of specialized goods and services or business advertising, which is divided into four subtypes: for industry, for trade, for experts and for agriculture (ibid., с. 56–57).

2. *Advertising based on the method of its implementation*, which includes direct parcel (directional-response), print, television, radio, internet advertising, transit (in transport), outdoor (ibid., c. 58).

3. *Advertising according to the type of advertised product*, i.e. commercial (aimed at the sale of goods and services) and non-commercial (intended to promote ideas, goals or philosophy of the company) (ibid., c. 59).

4. *Advertising according to the method of financing*, including commercial (providing information about goods, services, ideas which producers can profit by) and non-commercial (public, social, financed by charitable institutions, public, religious or political organizations) (ibid., c. 61).

5. *Advertising according to the degree of distribution*, which embraces foreign (offering goods from foreign manufacturers), national (intended for different regions of the country), regional (containing information about goods that are sold in one part of the country), and local (designed for consumers of one settlement, one shopping area), or retail advertising, in which you can highlight the targeted advertising that people need to find out how and where to buy any product or get the service they need (ibid., c. 63).

Two more criteria suggested by E.N. Serdobintseva (Сердобинцева 2010) envisage the degree of advertising impact and the way of presentation (ibid., c. 32). According to the degree of influence, one can distinguish rational and emotional advertising (Телетов 2006, c. 71). According to the way of presentation, advertisements fall into “hard” and “soft”. The former is designed for short-term goals and therefore for an external effect: brightness, imagery. The other one creates a favourable emotional atmosphere, informing the buyer about the merits of the product (Федорець 2005, c. 24).

Among other criteria for classifying advertising texts one can find the *object of advertising*, according to which, advertising is differentiated into product and image ones (Гаспарян 2016, c. 73). The purpose of *product advertising* is to sell a product or service for individual use, where enterprises, both state and public associations can also act as consumers. *Image advertising* is aimed to create a

favourable opinion of a particular enterprise, firm, or brand. Image advertising has the following varieties:

- *corporate*, when the advertising message is designed to form an idea of the company, shape a favourable attitude towards it and its activities;
- *advertising a trademark*, when the advertisement acts as a tool of forming awareness of and attitude towards the brand while maintaining its positive image;
- *in-house advertising* aims to develop an internal organizational culture, optimizing the functioning of the internal communication system between an enterprise or firm employees (Желтухина 2003, с. 245).

Still another criterion for differentiation is *the tasks* the advertisement is designed to perform, which results in discriminating between *commercial* and *non-commercial* advertisings, otherwise advertising for large grocery store chains or spreading a positive image of an entrepreneur or enterprise, a group of enterprises or even an entire industry, respectively. The former further fall into:

- *social (state social) advertisements*, its subject being a social product (ideas, values, relationships), its goal – influencing people's consciousness and their behaviour, society as a whole, associated with systems that ensure human life (environmental protection, protection of animals and children, etc.). Therefore, such texts are formed with the focus on a mass audience;

- *political advertisements*, contributing to the realization of the citizens' rights and freedoms – advertising of political parties, public associations and associations that can form the structure of civil society (Кияниця 2014, с. 189);

- *confessional (religious) advertisements*, designed to arouse interest in a particular religious organization, spiritual teaching, or intangible values. Such texts of advertisements are usually distinguished by their tolerance.

Last but not least for the classification of the advertisements is an advertising distribution channel: print, video, audio, TV, the Internet (social networks, Telegram channels, etc.). Print ads can be simple (standard) or complex. Complex print ads use a set of mandatory components – a headline, a central text module, which often includes a slogan, etc. Other types of advertising involve either a static form of

presentation – a photographic image or drawing, or a dynamic one – a video clip or computer modification (Мягких 2015, с. 260).

This research focuses on local advertisements of different products and social events and follow O.T. Gasparian's classification (Гаспарян 2016), also relying on the criterion of target audience.

1.2.2 Structure and functions of advertising texts. Creating an advertisement starts with a decision as to the structure of the advertising message with its central thesis (advertising argument) that informs about the product's most essential properties and distinctive features (Войченко 2011, с. 120).

The advertisement structure and form envisage four main features:

1. the ability to attract attention and affect exactly those categories of potential consumers for whom it is designed;
2. the power of influence on the consumers' emotions;
3. the force of influence on the buyer; and
4. informativeness (Каменева 2014, с. 81).

The above properties foster the realisation of three primary advertising purposes (commercial, social, and political):

- informing consumers about the manufacturer (trademark or brand, promoted company or firm), its history, the quality and features of its products, promotions, store addresses to increase sales of advertised goods and services by arousing the potential buyers's interest to products or those who produce them (Рогожин 2010, с. 43–45);

- persuading the buyers to choose the offered goods, to make a purchase immediately, that is to awaken in consumers positive emotions concerning the goods (ibid., с. 46);

- reminding of and supporting the consumers in their positive attitude to the respective company, its products, certain politicians to promote the implementation of a political decision or action, the activities of a public organization, civil activist, religious leader, etc. or maintaining a positive image of the object of advertising efforts (ibid., с. 25–26);

Explaining the essence of advertising, a group of authoritative American advertising specialists, including William Wells, John Burnett, Sandra Moriarty (1999). offered a description of the role of advertising as coming down to:

1. *Marketing role*, approaching marketing as a strategic process used in business to meet the needs and desires of the buyer through goods and services, which includes a promotion mechanism for conveying information to the buyer in the course of marketing communication (ibid., c. 112).

2. *Communication role*, i.e. informing the potential buyers about the product and transforming it into an image that becomes integral to the basic information about the quality of the advertised product (ibid., c. 114).

3. *Economic role* through persuasion used by market experts either to distract customers from the price of products or to increase the sensitivity of buyers to price, which stimulates competition (ibid., c. 119).

4. *Social role*, which is realised through informing the society about the new and improved products, thus teaching how to use these innovations while comparing products and their features. It mirrors trends in fashion and design and contributes to our aesthetic ideas (ibid., c. 24).

Thus, advertising: creates awareness of products and brands; forms the brand image; informs about the product and brand; convinces people; creates incentives to take action; provides reminders; and supports the past shopping experience (ibid., c. 234).

To sum it up, advertising can fulfil a number of functions, among them: persuasive, suggestive, informative, reminiscent/mnemonic, attractional, popularizing, differentiating, evaluative, argumentative, regulatory, conceptual, modelling, reminiscent, educational, motivating, etc. (Сапенко 2005, с. 14). According to K. Serazhim (Серажим 2010), the most important of these functions are: informative; persuasive; suggestive; and stimulating.

Any advertising text is characterized by a complex performance of all the listed functions. Thus, the effectiveness of any advertising is directly dependent on how successful the combination of all its components is, with the verbal one being of primary significance. Alongside, while most people perceive information by sight

and hearing, the advertising text includes the verbal component and the totality of all significant nonverbal elements: images, sounds, colours, graphics, etc. in their appropriate combination. All this brings us closer to the phenomenon of multimodality.

1.3 Multimodality: General characteristics

Communication participants tend to use several semiotic systems simultaneously, the priority of which, in most cases, is natural language. However, gestures, postures, distance between communicants, tone and timbre of voice, views, and other nonverbal aspects of people's behaviour convey information about the type of communication no less than speech. The interface of text and communication through various “semiotic meanings” or modes combined into a single whole is called multimodality (Лушникова 2010, с. 14). According to А.А. Кибрик (Кибрик 2010), a mode is a channel for transmitting information (ibid., с. 141) while “modality” should be understood as an external stimulus perceived by one of the senses (ibid., с. 143).

In a broader sense, multimodality is an interdisciplinary phenomenon in which communication and information transfer include more than just natural language. The multimodal approach makes use of concepts, methods, structure and analysis of visual, acoustic, and spatial aspects of interaction and connections between them (Мамонтов 2005, с. 112).

In the narrow sense, multimodality describes general laws and specific rules of interaction in the communicative act using verbal and nonverbal signs (Федорова, Кибрик, 2014, с. 28). The conveyance and perception of information are mainly realized through various channels and systems that generate meanings and interact in parallel (Соколова 2013, с. 74).

Communication is a specific form of symbiotic interaction (Романюк 2009, с. 154). According to Gunther Kress (2000), multimodality combines different codes for presenting information (ibid., p. 134) as elements of the basic communication model that conveys meaning (ibid., p. 135). Such codes can be verbal, paralinguistic, and extralinguistic, or nonverbal. The paralinguistic code includes all vocal means of transmitting data through the verbal code – timbre, intonation, tone, tempo,

images, video, audio, transcript, etc. And nonverbal codes – gestures, physical appearance, music, haptics, space, kinesics, artifacts, vocalics and chronemics (Удріс 2003, с. 14).

1.3.1 Psychological dimension of multimodality. In present-day humanities, the study of multimodality in various types of discourse (Чернюх 2011, с. 143) considers the interaction of verbal and nonverbal language as viewed by linguistics (Кудиба 2008; Кюосе 2002), logic (Коваленко 2007; Кияниця 2014), musicology (Дубяга 2004), programming (Кара-Мурза 2009), philosophy (Желтухина 2003), psychology (Лакан 1995), semiotics (Лотман 2000), physiology (Канарский 1985), logistics (Кукіна 2012) and other.

While in linguistics modality is a grammatical category, which concerns the relationship of the content of speech to reality, which is expressed through verb forms, intonation, incalcatations, etc. (Лотман 2000, с. 173), in psychology, modality as such includes the modality of personal experiences and sensory modality. The former is close to the interpretation of modality in logic as a characteristic of judgment depending on its probability, i.e. on what is stated in it – the possibility, reality or necessity of something (Хавкіна 2010, с. 113).

In general psychology, modality is associated with characteristics of human sensations, according to which they might be visual, auditory, olfactory, gustatory, organic, pain-related, temperature dependent, motor, and static (Скребнев 2003, с. 76). These sensations are classified according to the types of reflexes.

1.3.2 Modes of multimodality. Multimodal linguistics and stylistics, aimed at the study of verbal, nonverbal, and paraverbal (paralinguistic) resources, the set of which produces meaning, have taken modes of communication to a new level, demonstrating the importance of verbal units as well as nonverbal and paraverbal components as an integral part of communication (Мамонтов 2005, с. 114).

The phenomenon of multimodality is closely related to human senses, which act as intermediaries in exchanging information. Any information, whether oral (reproduced by voice), written on paper (handwritten), or printed by technical

devices (printed text), enters a person's body and mind due to the irritation of receptors for which they are responsible. These sensory analyzers allow the individual to learn and feel negative and positive moments of life, form an idea of the Universe, and adapt to the conditions of existence (Мягких 2015, с. 260).

It is common to distinguish three main modalities, or channels of perception: visual, auditory (audio), and motor (kinesthetic, tactile) (Потылицына 2005, с. 119). In some individuals, the visual channel is the most active and productive, in others – auditory or tactile. Some people prefer to see things for memorization and better perception. In contrast, others think it is better to feel them, still another group prefers the auditory channel (Сазонова 2014), responding to the tone, tempo, timbre, and rhythm of the voice, the modulations of which being crucial for them (ibid., с. 14).

A.A. Kibrik (Кибрик 2010) singles out three information channels (modes): verbal, prosodic, and visual. The prosodic channel includes such characteristics as accents, tones, pauses, tempo, and longitude, intonation, loudness, etc. (ibid., с. 138). While the visual channel incorporates gestures, postures, facial expressions, views, proxemics, and “body language” in general (ibid., с. 150).

By nature, human beings can perceive information through several channels simultaneously, the level of assimilation of which depends on subjective and objective factors. It has been experimentally proven and substantiated that the visual medium is the most important for most individuals. However, additional modalities are undoubtedly important as well (Удріс 2003, с. 18).

The concept of mode does not have an unambiguous interpretation. Researchers tend to think that the information mode (visual or semiotic resource), i.e. text, sound, video, etc., has as its characteristic and critical feature the ability to accommodate and convey meaning (Сермягина 2007, с. 28). If several modes are involved in a communicative act simultaneously, then its multimodality is formed. The weight of each mode in communication is different, and the level of its semantic potential depends directly on the specific communicative act. Some modes significantly increase the likelihood of better and faster perception of information; others can slow down this process or interfere with it (ibid., с. 29).

Different modes can produce different values. Combining several correctly selected modes as sources of simultaneous impact on the audience significantly accelerates and improves the achievement of the desired result. According to Charles Forceville (Forceville, Urios-Aparisi 2009) modal categories include pictorial and written signs, gestures, sounds, music, odours, tastes, and touches (*ibid.*, p. 320).

Thomas Stefan (2017) identifies modes with semiotic resources and notes that the mode is a system of choice used to convey value (*ibid.*, p. 23). Thus, the mode is an infinitely open set of tools that differs from system to system but is not limited to language, image, colour, print, music, voice, clothing, gestures, spatial resources, perfumes, and national cuisine (*ibid.*, p. 45).

Given this approach, there emerges a problem of nonverbal means inventory that accompanies oral and written speech. Theo van Leeuwen (2007) lays emphasis upon semiotic resources, by which he understands actions, objects (things), products of human activity, used for communicative purposes and produced physiologically (*ibid.*, p. 94). For example, our articulatory apparatus or muscles allow for appropriate facial expressions and gestures, similarly to technical communication resources which include pens, ink, or computer hardware and software (*ibid.*, p. 102).

Semiotic resources are heterogeneous. Naturally, their range is quite broad and not limited to one area of use. In general, all semiotic resources can be divided into three groups: (1) those that are used only in oral speech; (2) those that are employed only in writing; and (3) those used in both oral and written speech (Хавкіна 2010, с. 215). It is impossible to clearly differentiate the range of means inherent in written or oral speech, as the current communicative environment is dynamic and flexible. Naturally, it is impossible to use all available semiotic resources without exception, for example, in paper editions or during radio broadcasts, as some of them are incompatible. The broadest range of resources, including musical accompaniment, is used on television and the Internet in case the topic is specific (Романюк 2009, с. 154). The latter might visualise extraordinary graphic objects, changing shape, size, colour and moving on the screens of gadgets.

Thus, semiotic resources are informative and semantically significant heterogeneous communicative components (images, photos, icons, gestures, facial expressions, etc.) used in oral and written speech on condition of their modal compatibility (Шейко 2005, с. 321). The latter is a crucial concept that determines the degree of intersemiotic correlation of different modes: several nonverbal and verbal or only a few nonverbal and paraverbal at the same time. Modal compatibility means the possibility of semiotic resources being connected, without contradicting both in terms of expression and content (ibid., с. 245).

Within the framework of this thesis, three main information modes are analysed: verbal, nonverbal, and pictorial. Nonverbal, in turn, is subdivided into paralinguistic and extralinguistic. The paralinguistic code includes all vocal means of transmitting information through the verbal code – timbre, intonation, tone, tempo, etc. The extralinguistic code conveys means unrelated to language and speech: gestures, postures, looks, facial expressions, time, space, place. Finally, the pictorial mode is represented by images, drawings, diagrams, graphs, and other visual means, which are used to achieve a certain pragmatic goal.

1.3.3 Multimodality in advertising. Modern mass media space contains various components that can add emotions to the most monotonous texts. For example, a colour that affects the recipients evokes certain impressions in their mind, appeals to feelings and desires, and acts as a nonverbal element that reinforces the significance of what has been said. All this because language is endowed with specific expressive means, which include the alphabet, punctuation marks, paragraph marks, paragraphs, spaces, italics, underscores, and others (Черных 2011, с. 78). Some of them can be qualified as nonverbal, characteristic of both printed and handwritten texts.

Advertising is a multi-aspect and multi-component phenomenon, a semiotically complicated type of communication. Its main goal is to create demand for specific goods or services. For this, it uses a whole complex of semiotic codes of different modalities (actually linguistic, para- and extralinguistic). The multimodal nature of commercial advertising texts gives us reason to consider them ϕ an

integral part of media discourse (Kapa-Myp3a 2009) since discourse is text and context in interaction (ibid., c. 52).

In an advertisement, multimodality realizes the pragmatic potential of nationally-, gender-, and age-oriented texts created by a complex of verbal and nonverbal means.

Conclusions to Chapter One

1. According to various definitions, along with particular goals and functions, the main characteristic feature of advertising is its focus on increasing sales, i.e. the result of commercial purposes. Advertising helps achieve the goals of promoting the advertised object on the market, while exercising a communicative impact on consumers. It forms a positive image of the product, convinces of its benefits, and expands knowledge about it.

2. The most optimal structure of advertisement includes: the slogan, title, main advertising text, and ending along with nonverbal elements, which makes it a polycode text. The latter may contain images, font type and size, gestures, and facial expressions of participants, a situation context, intertext, social and cultural affiliation markers, the characters, design solutions, the method of articulation and the spatial arrangement of visual elements, the rubric in which it is placed. They also relate to its format, type of advertised object, quality, and scope, which determines the target audience and the publication's timeliness. Both verbal and nonverbal elements of the advertising text structure and the order of their placement may vary depending on the nature of the product, the audience for which the ad is intended.

3. Multimodality, characteristic of advertising texts, is an interdisciplinary phenomenon, which is based on different channels and types of perception, the simultaneous use and interaction of verbal, nonverbal, visual and other modes. Multimodality in advertising discourse is constituted by a combination of verbal and nonverbal means that foster the use of different types of human sensations: visual, auditory, motor and other.

CHAPTER TWO

METHODOLOGY OF THE STUDY OF ALLUSIONS IN ADVERTISING TEXTS

Chapter Two outlines the main stages and procedures of the study of allusions in present-day English and Ukrainian advertising discourse, suggesting the typology of allusions that fall into verbal and visual and identifying their main functions in advertisements. The chapter specifies the stages and procedures of analysing allusions in English and Ukrainian advertisements in their comparison.

2.1 Allusion as a stylistic phenomenon: Typology and functions

Many linguistic and literary studies address the phenomenon of allusion as a stylistic device (Белоножка 2006; Воробйова 2011; Гайдар 2011; Захарова 2004). The interest towards allusion significantly increased in the last decade, when it started to be approached as a cognitive and discursive phenomenon (Бурова 2004, с. 57; Кюосе 2002, с. 143). Such interest in allusion is caused, on the one hand, by the fact that it is productive in terms of use and diverse in the form of expression. But, on the other hand, along with the expressive function, allusion has a high cultural potential and functions not only in an immediate linguistic context, but also contains a reference to a broader cultural context that belongs to the background knowledge of the target audience.

The use of allusions in advertising discourse is of particular interest in the age of mass communication and information technologies, where it develops most dynamically, thus becoming ubiquitous.

The pragmatic potential of allusions in advertisements is beyond doubt since allusion meets the essential requirement of advertising discourse, i.e. to supply the information content as a short but extensive reference to a particular event or phenomenon. The stylistic potential of allusion grows when it appears as part of a stylistic cluster, in combination with other stylistic means (Авраменко 2007).

In the corpus of our empirical material, following the classifications suggested by Корулна (Копильна 2007, с. 115), we distinguish such thematic types of allusions:

1) *mythological*, i.e. allusions that refer to phenomena, objects, and characters of different national and cultural mythological cycles (ibid., с. 97);

2) *theological*, which include allusive units that refer to sacred literary texts, such as the Bible, the Koran, the Talmud, etc., or relate to religious objects, figures, phenomena, events (ibid., с. 102);

3) *literary*, containing allusions to literary works, episodes, plots, phrases, remarks, events or characters of these works (ibid., с. 104);

4) *historical and social* – links that relate to historical facts, realia, events, or persons, if they played a specific historical role and their mention refers not just to personal characteristics of an individual, but to the historical significance of his/her actions (ibid., с. 106);

5) *folklore*, those that hint at objects, phenomena, or other realia from the collective literary and musical activity of the people, based on stereotypes of their consciousness (ibid., с. 107);

6) *household*, those that include allusions to everyday phenomena, containing implicit associative characteristics outside the referential meaning of the respective lexical unit (ibid., с. 109);

7) *artistic*, allusions that are references to musical works or objects of artistic nature (ibid., с. 114);

8) *personal*, i.e. mentions of personalities whose activities are associated with a specific type of occupation. Most often, such allusions are used in similes (ibid., с. 125).

All of these thematic types can be traced within the scope of verbal and visual allusions in our empirical material.

2.1.1 Verbal allusions vs. visual allusions. The first decade of the 21st century is characterized by close attention to non-verbal means of communication. The understanding that “the global world, the world of postmodernity, is oriented

toward a visual way of presenting information” has led to the justification of the need to identify *the concept of visuality* within the framework of modern science” (Коваленко 2007, с. 40).

The legality of highlighting visual stylistic means in creolized texts of social Internet advertising was demonstrated by V.A. Kameneva and O.N. Gorbacheva (Каменева, Горбачева 2014), who believed that “a visual metaphor, objectified in the texts of social advertising, can be considered as a substitution of visual information that directly represents a social problem in a visual way, which conveys an assessment of the consequences of social inaction or ignoring an actualized social problem” (ibid., с. 42). The scholars defined visual comparison as “a visual complex that incorporates two images into one social advertisement’s text. One image visualizes a social problem, the other – the possible consequences of inaction or ignoring the actualized social problem. Both images are required in the text, clearly explaining to the recipient how this social problem should be perceived and evaluated by them” (Каменева, Горбачева 2015, с. 114).

Other linguists describe *visual allusion* as “an image from the sphere of politics, sports, economics and so on, integrated into a text or a fragment of discourse, widely known in the global world, presented in the form of photograph or picture” (Клюсе 2002, с. 145); *visual personification* as “a visual representation of the inanimate things by the living things to create the required associations in the recipient and implement the communicative goals of the creolized text” (Мягких 2015, с. 260); *visual reification* as such that “evokes the required associations in the recipient” (Романюк 2009, с. 152), being “visualized depersonification of a person's image and likening it to such objects” (ibid., с. 153).

Advertising catches up with the contemporary consumer everywhere: at work, at home, on vacation. With the ever-increasing competition, advertisers strive to prove that their product is the best by indirectly influencing the consumer using verbal manipulation as creating a specific image, which helps manage the consumers’ needs (Лобжанидзе 2011).

The advertiser acts as a manipulator, presenting their product to the consumer in the most favourable light while avoiding its direct imposition. Verbal

manipulation helps to let the consumer know that s/he himself/herself wants the product. As a rule, language manipulation involves such an impact on the consumer he/she is not aware of. Therefore, the information seems to be an accurate representation of reality (Кудиба 2008, с. 7).

Quite a lot of research has been devoted to the ratio of verbal and non-verbal components in advertising, but it seems that non-verbal patterns have not been thoroughly studied. At the same time, the main tactics of influencing the addressee are carried out, not least with the help of non-verbal means. These components are used to express and “impose” emotions in advertising, which is one of the key means of influencing the recipient. In connection with the ever-deeper integration of new technologies into everyday reality, the information flow through channels, such as the Internet and television, continues to grow. Accordingly, the volume of video ads broadcast through them is increasing (Мамаева 1976, с. 115). Moreover, the commercial is the most common type of TV commercial. Since both advertising and film are integral elements of social and cultural processes, research from psychology, history and theory of cinema is of undoubted value for this work.

The effect of the video sequence on the recipient is studied and described within the framework of a semiotic approach, considering various details that can attract attention during viewing. Semiotics of an advertising video sequence is based on structural linguistics, aesthetic and subliminal components, used as a consistent system for describing linguistic, visual and other elements involved.

Such semioticians as Yu.M. Lotman (Лотман 2000), Roland Barthes (1989) and Umberto Eco (1998) paid particular attention to advertising, using it as a material for theoretical generalizations. For example, Barthes (1989) studied the process of mythmaking and the participation of visual material in it. At the same time, Eco (1998), in his book “The Absent Structure”, examined the basic semiotic concepts of advertising and conducted its semiotic analysis (ibid., с. 24). In addition, Barthes (1989) analysed the iconic codes of advertising in his work “Rhetoric of the Image” (ibid., с. 68).

Today, we are witnessing a more and more close merging of verbal information with the video sequence, including static and dynamic images, which

textifies to a qualitative transformation of the central unit of communication – the text. The image no longer illustrates the verbal text but is included in its semantics. The simultaneity of video images makes it possible to increase the speed of conveying information as compared to a verbal message as such. Static and dynamic images, included into the fabric of the video-verbal text, turn it into a more powerful means of correlating semantics and deep structures of knowledge about the world (Hollis 2011).

J. Lacan (Лакан 1995) and C. Metz (Метц 1985) linked the language of cinema with the work of the unconscious, arguing that the meanings of its elements should be sought in the field of the symbolic. Metz, as a famous film theorist (1985), believed that two blocks of codes interact in the video image: 1) cultural and anthropological codes that are acquired from birth and further in the course of upbringing and education (code of perception, recognition code, iconic codes) and 2) technically complex special codes that control the compatibility of images (iconographic codes, rules for frame construction, editing, codes of narrative moves) (ibid., c. 14).

Accordingly, the main non-verbal element that grabs a potential buyer's attention is the image, which confirms the credibility of the verbal part of the advertisement. That is why video advertising is a memorable plot or a vivid visual image accompanied by minimal verbal text, which forms a complex image of the advertised object in audiovisual perception. The degree of the recipient's involvement determines the most remarkable completeness and adequacy of the created image. As mentioned above, video advertising is a particular type of creolized text, in the structure of which codes of various semiotic systems are involved. Furthermore, paralinguistic means used in video advertising (video, musical and noise design) enhance its semantic and psychological impact and contribute to a better memorization (Lennon, 2004, p. 208). Often, an image from an advertisement reflects some reality of a person's life. So, the most common themes in advertising are the themes of family, love, relations between a man and a woman (which is very typical, for example, for advertising in the food industry). In this case, one might talk of the attractional function of the commercial (Magedanz,

2006). Since advertising authors are interested in high sales of a particular product, the product in advertising is most often associated with pleasure; in this case, there is an appeal to the emotional sphere of a person.

When perceiving a video sequence, visual images are presented ready-made, reproducing the author's image of reality, which shortens the path of information to human consciousness. Understanding both the characters' speech and the video image lies in the adequate disclosure of their content. Therefore, it should be presented so as not to interfere with the holistic comprehension of the plot. The video sequence, if not wholly suppresses the recipient's ideas, then, in any case, reduces their flow as much as possible, since they, firstly, are replaced by vivid images of perception contained in the video sequence, and, secondly, the formation of representations is complicated by the high speed of video presentation (Циренова 2010, с. 157). A high-quality image creates the effect of the consumer's presence in a given setting (Химунина 1998, с. 97). In addition, potential buyers subconsciously trust more visual information that is broadcast from screens.

Thus, verbal and visual manipulation in advertising is a veiled sale. The buyer gets the impression that they chose the product him/herself based on his/her own decision due to certain qualities of the product.

2.1.2 Functions of allusions in advertising texts. As advertising nowadays has become a dynamically developing part of the consumer culture, partly forming this culture and therefore of interest for detailed and in-depth study (Романюк 2009, с. 154), using stylistic figures in such texts creates unlimited possibilities for experiments. Furthermore, advertising reflecting people's lifestyles, to a certain extent forms their habits and emotional responses through a wide range of methods and techniques based on an appeal to the audience. Even though a relatively large number of studies (Телетов 2006; Сердобинцева 2010; Сапенько 2008) have addressed the methods of providing the advertising influence on the consumer, the functioning of an allusion, particularly in the advertising slogan, is not yet sufficiently described.

The advertising slogan is an integral part of any advertisement. The slogan takes on the main burden: it becomes the face of a product or a company and must make a lasting impression. It is in the slogan that all the main characteristics of an advertising text are most clearly manifested: brevity, persuasiveness, and memorability. To make the slogan vivid and memorable, the compilers of advertising texts use various techniques, including stylistic ones. The latter, allusions in particular, give advertisements an expressive colouring, making them seem individualized (Тютенко 2000, с. 9).

Advertising is a relatively new art form and an emerging cultural phenomenon; the slogan is the quintessence of the advertising product, its initial and final chord. The pragmatic orientation of the advertising text determines the need to use expressive advertising means, with allusion becoming a common technique in creating an advertising product.

The role of allusion in increasing the pragmatic potential of the advertising text in the material under study is due to the cultural specificity of English and Ukrainian. The slogan is especially peculiar from the point of view of cultural orientation, which creates the preconditions for using the allusion technique. The slogan is the final component of the advertising text, a phrase that expresses the company's essence and its corporate policy in various areas (Федорець 2005, с. 44). The slogan can be approached as an advertising motto, which ensures consistency of an advertising campaign and makes it possible to outline the key idea briefly. Initially being an essential part of the advertising text, the advertising slogan, due to the specifics of its correlation with the main text, the ability for independent use and functional differences, has formed into its unique element (Химунина 1998, с. 31).

Brevity combined with a cultural message of advertising promotes memorization. Advertisements that are new and stand out are more likely to get attention and are remembered more often. Slogans that appeal to the audience's cultural stock induce the potential consumer to pay attention to the advertised product and remind of it later when a person analyses his/her perception of the semantic richness of the phrase (Циренова 2010, с. 158). Since a product may be sold far from the place where the advertisement was shown and viewed, and possibly

after a significant period, the use of allusion helps to remember both the manufacturer and the name of the product as well as the benefits that it has (Воробйова 2011, с. 8).

The term “allusion” denotes a kind of metaphor, a short reference to well-known literary works or historical events (Белоножко 2006, с. 11). At the same time, the technique of using allusion does not require an additional explanation of what the allusion means: the reader, listener or viewer perceive its meaning by analogy with what is mentioned in the context. Usually, the allusion is made as a reference to well-known literary and historical facts. I.R. Galperin (1977) notes that allusions are based on the writer’s/ speaker’s experience and knowledge and assumes that the reader has similar expertise and experience (ibid., p. 65).

When using allusions in advertising, the audience’s conscious perception is activated since the consumer is encouraged to perceive the advertisement actively – by remembering or guessing. The use of phraseology, including quotations, appeals to the addressee’s background knowledge, creating a “recognition effect”, and evokes positive associations (Бурова 2004, с. 58). A reference or a hint to well-known events or a filling technique, when, for example, only one part of a famous phrase is reproduced in a slogan, creates a powerful subconscious impulse to finish a replica mentally or recalls a chain of associations (Гайдар 2011, с. 39).

The slogan of the advertising text is most easily fixed in memory since it can also be inscribed or pronounced in the pictorial or video component separately, as a rule at the very end as the final phrase. The allusion in advertisements indicates the associations explicitly set to increase the effectiveness of the advertising product. A specific selection of allusions gives information that significantly contributes to the sense of authenticity, as well as other pragmatic tasks (Дмитриев 2000, с. 37).

According to M.A. Zacharova (Захарова 2004), it is the target areas of creating an advertising product that highlight the following characteristics of the allusion technique:

(i) *the ability to create the effect of recognition*, thereby contributing to the active perception of advertisements, and the emergence of confidence that the

information about the advertised product is true, thus creating the sense of validity (ibid., c. 56);

(ii) *the ability to establish associative links* that contribute to creating a compactly expressed, but spacious and attractive advertising image (ibid., c. 78).

The cultural aspect of advertising is manifested in the use of mythological, biblical, historical material, works of architecture, painting, literature, cinema, folklore, and numerous sayings reflecting folk wisdom – proverbs, sayings, folk signs, etc.

Allusion, like other stylistic phenomena, due to connotative associations and pragmatic conditioning, fulfils a range of functions that achieve the completeness of expression influencing the holistic personality of the addressee, not just his/her logical thinking (Кюсе 2002, с. 177). According to I.V. Arnold (Арнольд 1970), among the stylistic functions allusions fulfil there are: textual accumulation, creating implications and undercurrent, the ability to irradiate the tone of expression, etc. (ibid., p. 7).

Other linguists who study allusions distinguish a range of their functions, most of which intersect. Among them are aesthetic and cognitive (Дронова 2006), undercurrent creation (Лавриненко 2011; Лобжанидзе 2011), evaluative and characterological (Дронова 2006; Тютенко 2000; Гайдар 2011), as well as emotive and expressive (Гайдар 2011; Тютенко 2000).

Functional variability of allusions depends on the context they are used in and other stylistically marked elements through which they are expressed, namely, similes, metaphors, hyperboles, symbols, intensifiers, to create connotations, implications, and/or undercurrent (Гарифуллина 2011, с. 76). One of the most frequent manifestations of such a combination are metaphorical and symbolic allusions that give rise to implicit meanings characterized by different scales of the content depth. The undercurrent operates at the level of the plot and themes, and textual implications – at the level of utterance or episode (Черных 2011, с. 94).

According to A.A. Tyutenko (Тютенко 2000), allusions can be used to implement irony as well as other aesthetic and emotional effects. Furthermore, using

the associative capacities of allusion, the text can be informatively enriched by the vertical context (ibid., c. 15).

Of particular interest is the functional typology of allusions by Paul Lennon (2004), linked to five spheres: intertextual, inter(con)textual, metatextual, procedural, and interpersonal-affective (ibid., p. 53). These functions are distributed in the following way: (i) the *intertextual* sphere – to attract the addressees’ attention; (ii) the *inter(con)textual* sphere – achieving a stylistic effect in general, as well as the economy of expression, causing productive ambiguity of words and expressions, and “keeping in mind” more than saying; (iii) the *metatextual* sphere is responsible for evaluating new information contrary to existing cultural values and vice versa, achieving an ironic effect, or criticism, persuading the audience through reference to their cultural values; (iv) the *procedural* sphere forming such allusive functions as relieving the cognitive load, challenging the recipients and encouraging them to continue reading or viewing; and finally, (v) the *intersubjective* sphere that gives rise to such functions as establishing a common background with the audience, persuading the addressees through implicit analogy, providing aesthetic pleasure, and demonstrating the author's beliefs, values, knowledge, etc. (ibid., 55–56). These functions can be manifested both separately and in combination. However, they fully reflect the functional versatility of allusive reception through the prism of intertextual and intersubjective connections (Потылицына 2005, с. 118).

The functions of allusions are related to the degree of their explicitness/implicitness. *Superficial* allusions are generally responsible for figurative characterization, which correlates with evaluation. A *complex multicomponential* allusion implements a modelling function. The *heuristic* function is inherent in all types of allusions (Тютенко 2000, с. 9).

To create an image of an advertised product at the international scale, references to the world cultural heritage realia should be known to a broad target audience. To analyse allusion from the cultural perspective, elements of comparative, contextual, and componential analyses are to be used.

We considered the verbal component of advertising slogans related to about fifty companies, widely known not only for the offered goods and services but also

for their advertising products, such as drinks, food, clothes, equipment (see the list of illustration materials). It should be noted that nowadays, the reception of allusions in advertising slogans appeals mainly neither to the facts of history nor to the works of artistic culture, but rather to well-known English catch-phrases and popular idioms as well as quotes. This is justified because English is the leading advertising language of any company entering the international market, not to mention multinational corporations. English as a foreign language is studied by a vast number of people around the world. The most famous cliches and quotes are often found in authentic texts in English, so allusions of this kind can be correctly understood and actively perceived by the maximum number of people getting acquainted with a specific advertising product.

2.2 Allusions in English and Ukrainian advertising texts: Methods and stages of analysis.

2.2.1 Methods of analysis. The methodology of analysing allusions in advertising texts employs various research methods, among them:

1. *The deductive method* as a starting point is based on certain assumptions and general provisions related to individual facts. Thus, in our study, we hypothesize as to the symbolic meaning of allusions specific of various types of advertisements.

2. *The inductive method* is used to collect and document specific phenomena (facts) with their subsequent generalization and the transition from facts to their underlying tendencies. Gathering information about verbal and visual allusions in English and Ukrainian advertisements, we can come to certain conclusions concerning their main characteristics in comparison.

3. The *continuous sampling* method envisages the selection of examples for the analysis and illustration of theoretical positions. The usage of the selective method of observation includes the following stages: determination of the general set and units of observation, getting the primary information necessary for the solution of the problems analysed; creating the basis for sampling; distribution of sampled data (Ромашюк 2009, с. 152), in our case systematizing allusions

thematically according to their connection to history, the Bible, literature, mythology, social and cultural specifics.

4. *The componential analysis* as a linguistic method proper involves analysing the meanings of respective linguistic units through the selection of their main components of meaning, or semes, based on dictionary definitions (Соколова 2013, с. 74). According to this method, we analyzed each of the available allusions, identified what semantic components they consist of, analyzed the meaning of the selected units, and traced the relationship of allusions to the content and purpose of the respective advertisements.

6. *The method of linguistic observation and description, or the descriptive method*, which is used to identify specific linguistic phenomena and give their description in terms of structure and functioning (Федорець 2005, с. 156).

According to this method, we identified and described allusions as a linguistic phenomenon based on the collected data, analyzed their meaning, usage, and functioning in advertising texts while defining the type of allusion.

7. *The method of comparative analysis* is oriented towards the description of linguistic units through their systematic comparison with respective elements of another language to clarify their specificity. It aims primarily at identifying differences between two compared languages and texts, being therefore also called contrastive (Чернюх 2011, с. 156).

During our analysis, we compared verbal and visual allusions that has been identified in English and Ukrainian advertisements under study traced the means and mechanisms of their formation as well as similarities between parallel texts in terms of the interaction of visual and verbal allusions.

2.2.2 Stages of analysis. According to the above methodological foundation, we broke the analysis of allusions in English and Ukrainian advertising texts into the following *stages*:

The *first stage* involved the formation of the theoretical basis of research and compiling its terminological inventory including such terms as “allusion”, “advertisement”, “advertising discourse”, and “multimodality”, etc. to clarify their

relationship.

At the *second* stage, the data were collected and analysed according to the method of continuous sampling. We chose 50 English and 50 Ukrainian advertisements which contained both verbal and visual allusions borrowed from different sources: historical, biblical, literary, social, and cultural.

The *third* stage envisaged the analysis of the collected data in order to identify their constituent features as well as to compare the original meaning of the allusion and its new connotative meaning. Thus, we established functions of allusions in advertisements in both languages, their similar and distinctive features as compared to the source.

At the *fourth* stage allusions in English and Ukrainian advertising texts were compared in terms of their functional differences and different sources they were taken from. The data obtained served the basis for comparing verbal and visual allusion usage in English and Ukrainian texts under study. Accordingly, the creativity of the advertisement was assessed.

The *fifth* stage presupposed conducting a functional analysis of the data. We analysed different types of allusions in terms of their functions and assessed function and meaning changes of allusions in English and Ukrainian texts as compared to their original meaning.

At the *sixth* and final stage we summarized the results of the study, demonstrating what meaning allusions acquire as compared to the source's meaning and in the correlation of English and Ukrainian parallel texts.

Generalising and summarizing the data, we found that in their meaning allusions in advertisements only partially coincide with the source and identified their main functions in correlative advertising discourses. Visually the stages of research can be depicted as follows (Figure 2.1), where from we skipped over the quantitative analysis proper, leaving it for further research:

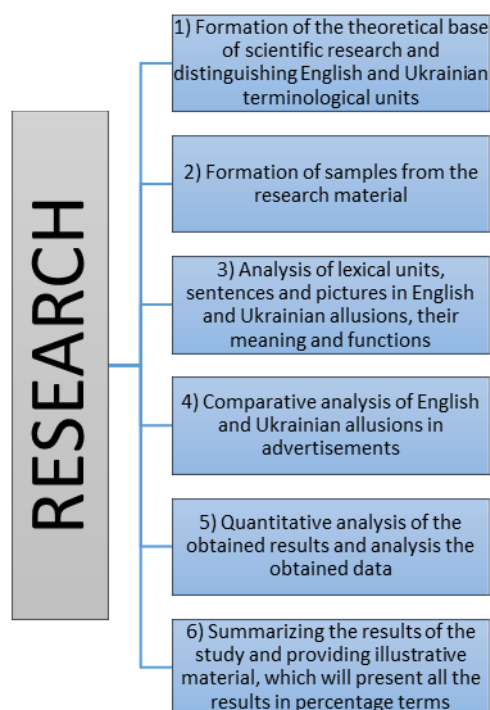


Figure 2.1 Stages of research

The diagram below represents the analysis of verbal and visual allusions in terms of their meanings, source of emergence and functional value (Figure 2.2).

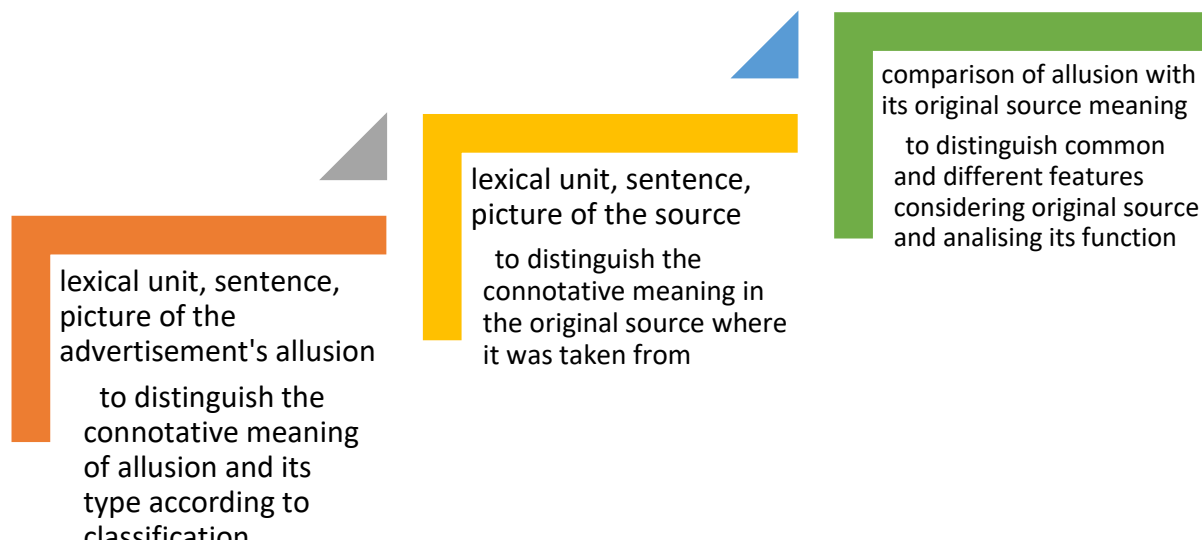


Figure 2.2 Scheme of analysis of allusive lexical units, utterances, and pictures in advertisements

Analysing allusions used in advertisements according to the above scheme, helps to trace the meaning of each lexical unit, utterance, or picture according to their semantic load and functions, as well as identify the differences and common

features of English and Ukrainian advertisements, containing universal and culturally specific allusions.

Conclusions to Chapter Two

1. Allusion is an act of reference to any previous textual referent, which presupposes background knowledge and evokes appropriate associations. Allusion is closely related to the vertical context of the text as a key element of the allusive process, i.e. the interaction between literary and artistic works. Allusion from the point of view of linguistics and cultural studies contains a particular cultural code (cultural marking), conveyed by verbal means the audience should decipher.

2. Allusion in stylistics is considered as a device of rhetorical reinforcement, which occupies an intermediate place between tropes and figures, often interacts with them, forming poetic formulas, being created on the basis of precedent literary and non-literary texts. The main functions of allusion come down to aesthetic-cognitive, the function of creating textual undercurrent, evaluative-characteristic, and emotional-expressive.

3. The typological criteria for the classification of allusions include the source of their origin as well as formal or semantic features. According to the theme, we distinguish mythological, literary, theological (biblical), historical, and social, household, folklore, personal, and artistic allusions. According to formal characteristics we discriminate between one-word, sentential, or textual allusions.

4. Methodologically, the procedure of studying allusions in advertising texts includes the following stages: giving a working definition of allusion; describing of allusive data according to qualitative techniques; analysing allusive units in terms of componential and contextual analyses; comparing allusive units, both verbal and visual, based on their frequency parameter in English and Ukrainian advertisements

CHAPTER THREE

VERBAL AND VISUAL ALLUSIONS IN ENGLISH AND UKRAINIAN ADVERTISEMENTS

Chapter Three focuses on the analysis of verbal and visual allusions in English and Ukrainian advertisements. Allusions, which actualize values observed in the ads under study, can be classified in several ways. First, it is possible to make a classification in accordance with which part of the ad the allusion is used. However, compiling such a classification appeared difficult since one ad can contain several allusions at once in its different parts (for example, in the heading and body text).

Second, the type of allusive fact (for example, allusions to famous people, recognizable quotes from literary works, films, songs, etc.) can be chosen as the underlying principle. Still, it also presents some difficulties in case when an advertising message contains two or more allusions with different kinds of allusive facts.

Third, it is possible to create a classification based on what value the allusion in the advertising message refers to. Though this method has the same disadvantages as those described above, within the framework of this study, it seems more appropriate.

Thus, this chapter will focus on those verbal and visual allusions in English and Ukrainian advertising texts, which refer to biblical, literary, historical, social and cultural, as well as mythological types.

3.1 Historical and literary verbal and visual allusions

One of the important components of modern advertising is visualization and verbalization – conveying information through images and words. Every company needs to create a logo, as well as shoot videos, quality photos of products, provide an interesting presentation of advertising slogans, etc. Sometimes the success of sales may depend on one successful advertising solution.

In advertising most commonly used allusions are historical and literary ones, associated with acts and details. Such allusions are the easiest to decode, since they

are specific and precise, but at the same time, this is the reason why they are less expressive and emotional. Historical and literary allusions convey to the reader mostly intellectual information. While historical allusions are grounded in historical events, literary allusions are based on famous books. Both types are similar in one aspect: they alluded to a certain story – a historical or literary one.

3.1.1 Historical allusions in English and Ukrainian advertisements. The use of allusions referring to universal cultural or historical concepts does not only provide intertextual connection between texts of different cultures, but also acts as an additional source of knowledge that expands its boundaries.

A. Advertisements in English

In American advertisements, we might frequently see references to former US presidents as in the ad of *Dodge Challenger*, a car company (see Fig. 3.1 GW), which highlights the image of George Washington, president representing the period of American history from 1789-1797, who came to celebrate the American victory over the British team in the FIFA World Cup in June 2010 and characterised the American flag, as the video ad says, claiming, “it’s got that red, white and Bluetooth...”.



Figure 3.1 George Washington

This allusion appeals predominantly to male customers as if saying that those who have such cars are quick, always winning “the battle” (see Fig. 3.2 DCA).



Figure 3.2 Dodge Challenger advertisement

The Geico company that specialises in providing insurance grounded their advertisement in the time of building the Great Wall of China (see Fig. 3.3 GCA):



Figure 3.3 Geico company advertisement

The intended audience might supposedly associate the allusion with protection that could be guaranteed by the company. Moreover, the ad shows how easily the invaders (i.e. problems) can cross the wall, implying that it is better to get protection than trouble (see Fig. 3.4 GCA):



Figure 3.4 Invaders in Geico company advertisement

The advertisement says “15 minutes could save you 15% or more on car insurance. Everybody knows that. Well, did you know the Great Wall of China wasn’t always so great... Geico 15 minutes could save you 15% or more on car

insurance". An army of Mongols drives up to the wall of China the size of a fence. After a few minutes of contemplation, they simply step over it and continue their way. It shows how easy it can be to use the company's car insurance.

A similar idea was exploited by *the Progressive insurance company*, which used several references to different historical periods (see Fig. 3.5 PA).



Figure 3.5 Progressive advertisement

The intended audience might associate the allusion with two different historical periods, that of the Huns and the later one, that of Joan of Arc. Both leaders of those periods refused to have insurance, and as a result, they lost their battles (see Fig. 3.6, 3.7 CAPA, EPA):



Figure 3.6. Central Asia in Progressive advertisement



Figure 3.7 England in Progressive advertisement

The advertisement says “*just trusting the price to the dangerously progressive idea*”. So, if you want to win and remain in power, you need to buy the company’s insurance and be safe.

Some advertisements resort not to glorious but rather criminal events as *the Miracle Whip company*, which produces salad dressings (see Fig. 3.8 MWCA).



Figure 3.8 Miracle Whip company advertisement

The intended American audience would easily associate the allusion with the Salem Witch Trial, when in spring of 1692 a group of young girls in Salem Village, Massachusetts, claimed to be possessed by the devil and accused several local women of witchcraft (<https://www.history.com/topics/colonial-america/salem-witch-trialswhen>). The advertisement says “*Perhaps you should try it before meeting such wicked accusations. It’s actually quite sweet*”. The idea behind the ad is to demonstrate that the company’s product is so delicious that whatever evil it might be after you taste it once, you will never forget it (see Fig. 3.9 MWSD):



Figure 3.9 Miracle Whip salad dressing

The example below seems extremely interesting due to the significant number of allusions used that appeal to such values as patriotism. The advertisement for “The Jefferson Hotel” begins with the following words: *“All men are created equal. All hotels are not”* (see Fig. 3.10 TJHA).

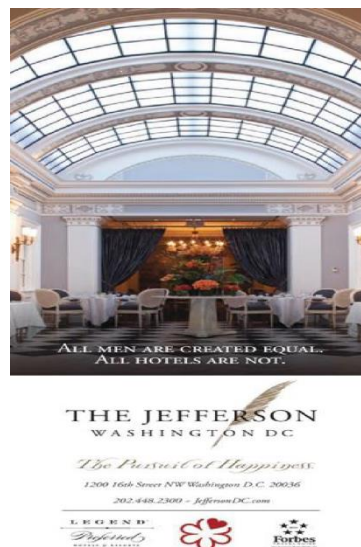


Figure 3.10 The Jefferson Hotel advertisement

Here we see a clear allusion to a fragment from the second paragraph of the Declaration of Independence – one of the most important documents in the history of the United States, adopted in 1776 by the Second Continental Congress, which proclaimed “the separation from Great Britain of its 13 North American colonies and the formation of an independent state – the United States of America”. (Политическая наука: словарь-справочник). The ad text contains the name (“The Jefferson Hotel”) and the location (“Washington DC”) of the hotel, followed by another reference to the Declaration (“The Pursuit of Happiness”). There is no doubt

that both references to such a document so significant for the history of the country actualize patriotic values. In addition, the name of the hotel contains the allusion to the 3rd President of the United States, who wrote the text of the Declaration (Севостьянов 1983, с. 132). Noteworthy is what is written just below, but, as if intentionally, in almost the same large print “Washington DC”, which, although it refers to the location of the hotel (DC), nevertheless reminds of George Washington – the first President of the United States. In other words, this announcement is replete with references to important figures in American history and the extremely significant document, which makes it stand out from the rest of the information in the magazine where it was published. Thus, using allusions to the founding fathers, as well as a quote from the US Declaration of Independence and an allusion to it, while affecting the patriotic values of the audience, the creators of the advertising message act to achieve the goals of the advertising discourse.

The same technique is employed in the advertisement below, which was used to promote “Lincoln Motor Company” (American automobile company) (see Fig. 3.11 TLMCA):



Figure 3.11 The Lincoln Motor company advertisement

The allusion to the sixteenth president of the United States, who put an end to slavery in America and “continues to be a national hero”, immediately strikes the customer (Советская историческая энциклопедия 1965, с. 689–690), being supported by the slogan: “*The road less traveled was made for a car less ordinary. That’s Continental*”.

The lexeme “Continental” is of interest here, one of the meanings of which is “existing or happening in the American colonies during the American Revolution” (Collins Dictionary). Thus, the names of the company and the model refer the recipient to a very important event and significant figure in American history,

appealing to such values as the independence of the country and the equality of people. It creates a positive impression of the advertised product among the target – mainly American – audience. The slogan also contains an allusion to the well-known poem “The Road Not Taken” by Robert Frost, one of the greatest poets in the US history, which, too, cannot fail to be noticed by any American, with the message becoming much more memorable.

The alluded fact hinted at in the GettysGear ad (see Figure 3.12 GGCA), a retailer of Gettysburg home furnishings, also has some connection to Lincoln. The headline (“*Come for the history ... Stay for the hospitality*”) rises above the town's map with several marked hotels, cafes, souvenir shops, etc., followed by the ad slogan urging readers to: “*Visit all our Great Gettysburg Addresses*”.



Figure 3.12 Gettys Gear Company advertisement

In Gettysburg area in July 1863 one of the most important battles of the American Civil War took place, which resulted in a “turning point in the war in favor of the northerners” (Большой Энциклопедический Словарь 2000). A few months later, during the opening of the National Soldiers' Cemetery in that city, Abraham Lincoln gave the famous Gettysburg Address, in which he combined “the most powerful and destructive tendencies of his era [...] into a single civil religion” (Гэмбл 2001). Thanks to this speech, worthwhile visits to the city endowed with a rich past, attract more attention, since this skillful use of allusion evokes the audience’s emotions, actualizing patriotic values.

One more company which uses historical allusions in its ad is Benth Benz, telling the story of the world's first driver's journey (see Fig. 3.13 BBA).



Figure 3.13 Benth Benz advertisement

The video tells us about a woman who alone covered more than 100 km by car in the late 19th century. Bertha Benz was the wife of the Mercedes-Benz company founder, who became the first driver in history to set out on a journey of almost 100 km in a German car on August 5, 1888 (see Fig. 3.14 HFBBA).

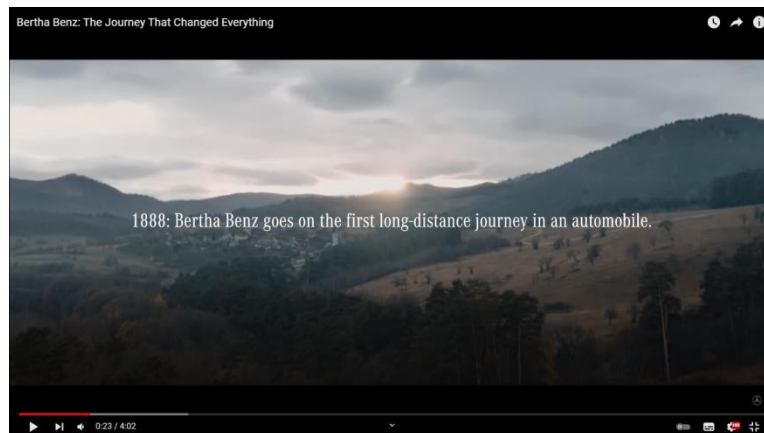


Figure 3.14 Historical facts in Bertha Benz advertisement

In the story, Berta runs out of gas and stops in a small town, where she is mistaken for a witch in a vehicle. Amid the screams and fear of the locals, she is looking for a pharmacy to buy a solvent naphtha for refueling the car. Having found the necessary fuel, she herself repairs the car and goes on. This journey went down in history as the first trip over two kilometers long. During the trip, Karl Benz's wife solved several technical problems on her own: she isolated the candle wire with a garter from the stocking and cleaned the fuel hose with a hairpin. In addition, the blacksmith had to repair the drive chain, and at the very end of the trip – to change the brake pads. The trip helped to draw attention to Benz's invention, to convince

public opinion of the usefulness of the car. Following the results of the trip, Karl Benz made some changes to the design – for example, he added a lower gear to overcome steep climbs (see Fig. 3.15 IBBA).

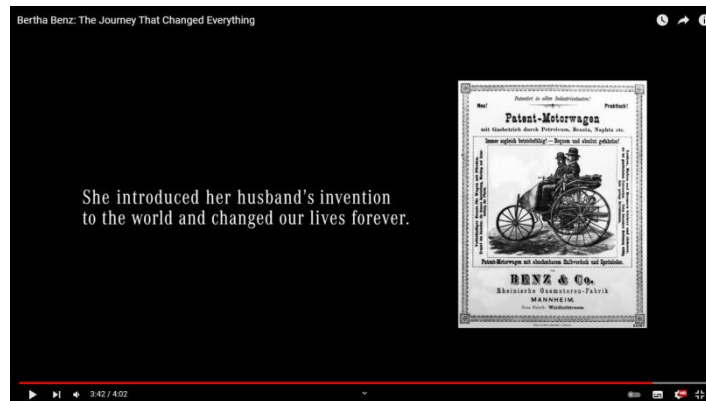


Figure 3.15 Invention in Bentha Banz advertisement

B. Advertisements in Ukrainian

Ukrainian advertisements often employ the realia of Cossack time, referring to the roots of Ukrainian nation and showing people of those times as strong, healthy, and powerful. Thus, in the advertisement of alcohol drinks by Kozatska Rada company, the advertisers used reference to Cossacks who were strong enough to win the battles (see Fig. 3.16 KRA).



Figure 3.16 Kozatska Rada advertisement

The intended audience, adults, might associate the allusion with the particular brand of Ukrainian alcohol, which made them powerful and physically strong. Moreover, the Cossacks rada, which means a “meeting of local people in a specific region” (Collins Dictionary) discussed many urgent political and social problems of those times, having fierce debates, which needed much strength and resiliency.

Similar allusion was used by Pepsi company, which placed the Cossack's head on their product claiming that it would give the customers more power (see Fig. 3.17 PCA):

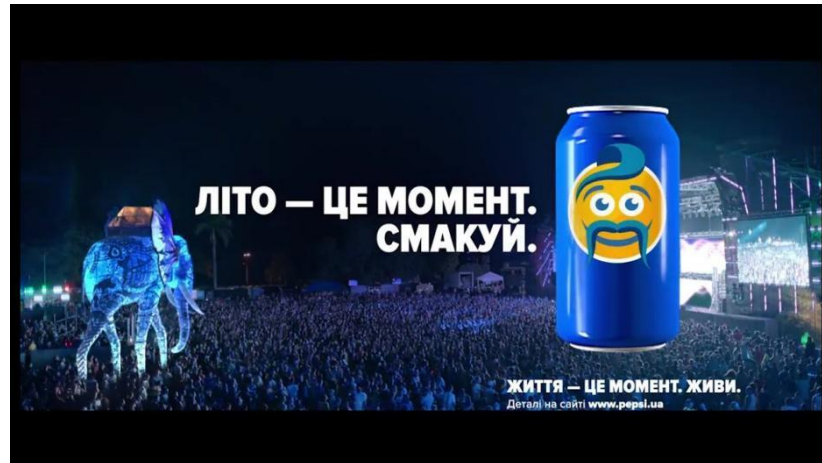


Figure 3.17 Pepsi company advertisement

The same concerns the Danon company, which in the advisement of yogurts, juices, etc. shows a picture of a small child with moustaches and a forelock (see Fig. 3.18 DCA), demonstrating to mothers that their children would grow up physically strong and healthy, if they drink juices made in Ukraine and become true Cossacks.



Figure 3.18 Danon company advertisement

The same strategy is used in the Epitsentr advertisement of electronic devices, etc. (see Fig. 3.19, 3.20 EA), which employ the picture of a Cossack, saying “*Cossacks gifts for everyone*”, as the latter were known for their generosity and helpfulness, thus emphasizing what amazing goods could be bought in Epitsentr network for cheaper prices.



Figure 3.19 Epitsentr advertisement



Figure 3.20 Presents of the Epitsentr company

Ukrainian companies in their advertisements do not only rely upon Ukrainian history. For instance, Comfy's ad that popularizes credits for buying more goods from their shop contains a picture of two men wearing knight armours, thus alluding to mediaeval times (see Fig. 3.21 CA):



Figure 3.21 Comfy advertisement

The intended audience might associate the allusion to knights who wore armour which protected them, saving their life in the battle, as credits do. Besides, knights are famous for their being very brave and taking care of women, which is illustrated by the phrase “*For women – flowers, for men – credits*”.

Another reference, now to prehistoric times, can be traced in the Ukrainian advertisement of sweets by Yummi Gummi (see Fig. 3.22 YGA):



Figure 3.22 Yummi Gummi advertisement

The picture shows cave people amidst stones, with one of them coming down the hill and eating sweets of this company. The pictures have the caption “*Playing up since the creation of the world*”. Presumably, the ad is intended for children, who might associate the allusion with cave people who just enjoyed life, eating whatever they wanted.

The advertisement below promotes “Kruzhka svizhoho” beer (see Fig. 3.23 KSA):



Figure 3.23 Kruzhka svizhoho advertisement

From it, the viewer learns about the ancient tradition of honoring real heroes. In the Middle Ages, according to legends, it was easy to recognize the Hero. You see a handsome man with a dragon's head under his arm, and it is immediately clear – here he is, a knight and savior of humanity, who deserves the best. First, of course, comes a mug of fresh beer – to cool down after the battle and celebrate the victory. Times are changing, and each of us now has our own “dragons”, with which we have to fight every day for the sake of our goal. Someone who has done a good job

deserves a really good beer at the end of a hard day. It is for such cases that the “Kruzhka svizhoho” is brewed – a worthy beer for worthy people.

The Bayadera Group company, whose portfolio includes the Kozatska Rada brand (“Козацька Рада”) (see Fig. 3.24 KRA), shows in the ad below that fate is in man’s power, particularly in Cossack’s power, being not just a historical hero, but a strong man who wants to tame his destiny. The brand calls: “*Be a Cossack!*”.



Figure 3.24 Kozatska Rada advertisement

A Cossack is a person who has strong will, he is endowed with spiritual strength that allows him to do the most incredible thing – to conquer his own destiny and become its master. The advertisement says, “*Remember who you were. Feel who you are. You are the son of your country and your freedom is your destiny. And your strength is in your blood. Kozatska Rada*”. It is important to remember the nation’s history that gives power.

Kozatska Rada is the embodiment of the Cossack spirit, a heroic message from the glorious past to courageous, determined, strong-spirited descendants – true Cossacks, those who know how to stand up for their honour. Only Cossacks can arrange a really friendly and strong men's feast, a worthy addition to which will be beer.

The advertisement of “Lvivske” beer (see Fig. 3.25 LA) presents it as the oldest Ukrainian beer, which monks started brewing back in 1715.



Figure 3.25 Lvivske advertisement

The taste of this glorious amber drink has come a long way through the centuries. It was loved by our grandfathers and great-grandfathers. Today “Lvivske” is part of culture and history of our land, a symbol of epochs and pride of the country. Therefore, each of the millions of Ukrainians who prefer this legendary taste, as if touches the pages of Ukrainian history, the pages of its glory. The advertisement highlights a man who drinks beer, while presenting the history of Lviv, helping the Ukrainian customers try the taste of history. The slogan “*Unchanging quality since 1715*” emphasizes that the beer’s taste is still the same as it used to be many centuries ago.

Thus, historical allusions help to connect historical events with present-day world products, show their qualities as such that do not change through times.

3.1.2 Literary allusions in English and Ukrainian advertisements. Quite a few allusions in advertisements both in English and in Ukrainian concern literature.

A1. Advertisements in English: books and movies

The *Amazon* ad below alludes to one of the series of “The Lord of the Rings” by J.R.R. Tolkien. It might be a coincidence, but *Droga5 London* released an advertisement for a voice assistant, targeting people who are still unfamiliar with voice technology. The company believes in controlling the rewinding of a movie or music with voice commands. Even ironing, you will feel epic (see Fig. 3.26 AD):

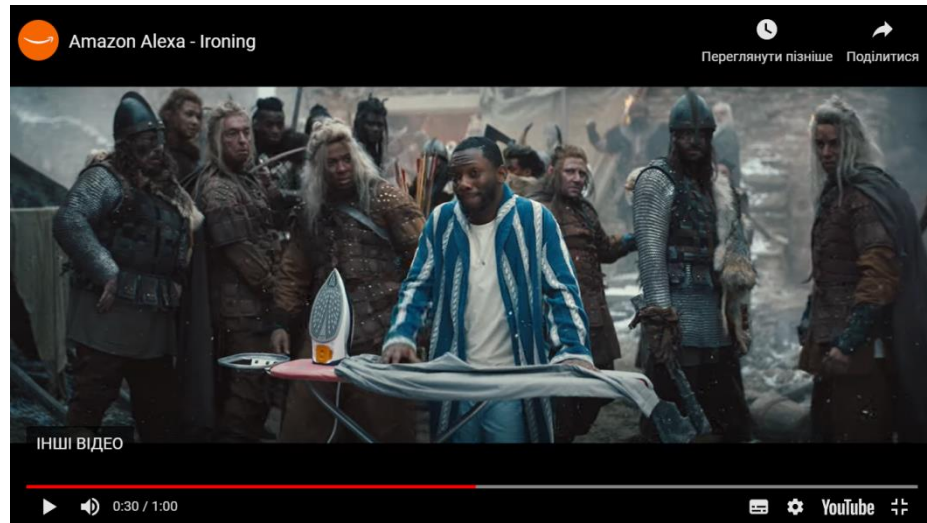


Figure 3.26 Amazon advertisement

The ad is designed to promote a device for voice recognition that helps to make distance control while watching movies without the remote control. The intended audience of movie-lovers, might easily recognize the allusion to the well-known book and movie. This association persuades the customers that they can stop the movie or rewind it just using the voice recognition device connected to the TV system in a similar way a person with an iron can control people around.

The advertisement by *DieHard* that sells batteries one can see the character from the movie of the same name (see Fig. 3.27 DHA):



Figure 3.27 Die Hard advertisement

According to the plot, Bruce Willis's hero runs away from the chase, traditionally using a ventilation shaft, being very strong, powerful, quick and full of energy as the batteries are supposed to be, remaining powerful for a long time and having a lot of energy to work efficiently.

Another literary allusion brings us back to the famous books “Adventures of Mowgli” by R. Kipling and “Tarzan of the Apes” by E. R. Burroughs, as well as the movie starred after the latter, as the advertisement of Geico insurance company highlights the characters of Tarzan and Jane (see Fig. 3.28 TJGA).



Figure 3.28 Tarzan and Jane in Geico advertisement

The intended audience, adults who have cars, might associate the allusion with the Tarzan and Jane story in the jungle when they quarrelled over which way to choose. Jane asked a monkey where a waterfall is, but got no answer. The advertisers implied that people can ask for help but it is not always that they receive the correct answer to make a good decision. So, as a couple, people can argue over what direction to choose. Still, if they make their final choice and use Geico company, they will save 15% on car insurance (see Fig. 3.29 GA):



Figure 3.29 Geico advertisement

Another literary allusion, which is purely visual, refers to “Scarlet Letter” by N. Hawthorne (<https://www.britannica.com/topic/The-Scarlet-Letter-novel-by-Hawthorne>), being used in the advertisement of *Miracle Whip* that sells salad dressings, where the advertisers pictured two main characters, Hester Prynne and Rev. Dimmesdale (see Fig. 3.30 MWA):



Figure 3.30 Miracle Whip advertisement

The intended audience, especially American women, would recognise the allusion to the famous historical novel. In the original story, Hester Prynne leaves prison with a baby in her arms, wearing a dress with the letter A, which meant that she was convicted of adultery, as she did not mention the name of the man with whom she had sinned outside of marriage. She was lucky, instead of death penalty, to stand for several hours in the square at the pillar of shame and wear the letter A. The advertisement says “*If you try it, you’d know. She speaks the truth*”.

In the ad the woman with a basket in her hands has the letters MW instead of A, which symbolize the name of the company’s product, protecting her from the people were angry and wanted to harm her (see Fig. 3.31 MWA):



Figure 3.31 Miracle Whip advertisement

A2. Advertisements in English: fairy-tales and fables

Verbal allusions of the former type can be traced in the slogan and the color palette of a new Max Factor’s lipstick (see Fig. 3.32 MFA).



Figure 3.32 Max Factor advertisement

The advertisement shows a lady wearing a Riding Hood red lipstick. Men are peeping around trees to look at her. The slogan says – “*to bring the wolves out... wear Riding Hood Red at your own sweet risk*”. This example represents both visual and verbal allusions to the famous fairytale, appealing to the precedent text through the names associated Little Red Riding Hood and Wolf. The comparison of the lipstick colour with the cap one claims that using this lipstick, you will never be forgotten.

A lot of other advertisements use allusions to this famous fairy tale. The company Rustlers Burgers (see Fig. 3.33 RBA) uses the slogan “*Better than you think*”, showing a wolf and a girl who spend time together.



Figure 3.33 Rustlers Burgers advertisement

The ad claims that their burgers are made with high quality British and Irish beef. The video tells the “Little Red Riding Hood” tale in a completely different way than we all remember. The story, in which Little Red Riding Hood and the Wolf are

best friends, is part of an advertising campaign for the Rustlers brand, which produces instant burgers (see Fig. 3.34 RBSA):



Figure 3.34 Rustlers Burgers slogan advertisement

The video begins with a traditional scene: Little Red Riding Hood comes to her grandmother's house, but instead she sees the Wolf in her clothes. But the next moment we see that the Wolf is not as scary as it is depicted. Little Red Riding Hood realizes that the Wolf is not her grandmother, but they still can have a good time on: baking cakes, dancing, going to the barber shop, go fishing, do weightlifting, and resort to petty vandalism while driving down a country road in a convertible. *“Isn't it strange when someone hasn't been with us for a long time, but at the same time is constantly present in our lives?”* Wolf asks. This advertisement can boast of extraordinary attention to detail, so that its usage helps to show that eating the company’s products will help to make friendship even with enemies.

The ice-cream Fredo advertisement (see Fig. 3.35 FA) alludes to the same fairytale as well as “Snow White and the Seven Dwarfs” and “Piglet”.



Figure 3.35 Fredo advertisement

The fairytale marker *“Once upon a time”* shows that the taste of the advertised ice cream makes you feel like in fairytale. It appeals to one’s childhood memories, making the taste of the product more recognizable.

Another popular allusion is that to the Cinderella story used in the Mercedes-Benz company advertisement (see Fig. 3.36 MBA):

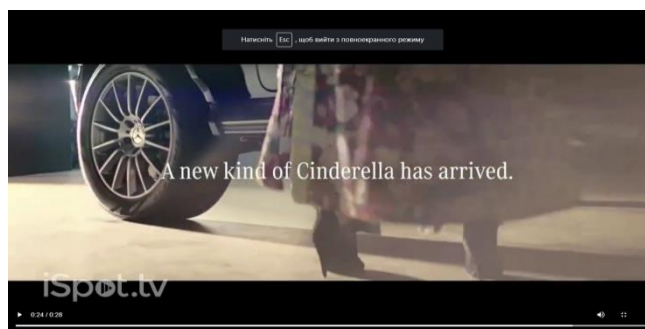


Figure 3.36 Mercedes-Benz advertisement

Mercedes-Benz designed a brilliant Maybach S 560, destined to be a coach in a modernized tale. The role of the main character went to Camilla Cabell, and Cinderella's fairy godmother, named "Fab G" (fabulous godmother – literally "fairy godmother"), was performed by Billy Porter. The creators use such allusions to show that women should use their cars as only real ladies can drive them (see Fig. 3.37 MBA):



Figure 3.37 Mercedes-Benz advertisement

Generally, this company tends to use literary allusions as in the next ad that alludes to the "Rabbit and Tortoise" story (see Fig. 3.38 MBA), where they dramatized the famous Aesop's fable:



Figure 3.38 Mercedes-Benz advertisement

The vain hare is confident of his victory over the slow turtle, but he underestimated her wisdom. On the way, his rival ends up at the automobile concern plant and decides to use the new Mercedes-AMG GT S sports car (see Fig. 3.39 MBA):



Figure 3.39 Mercedes-Benz advertisement

The classic plot is very simple: the hare and the turtle decide to compete in speed, and the hare, confident of its speed, plays the fool – either sleeping or gnawing a carrot – all the time while the opponent slowly but stubbornly crawls to the finish line. The turtle wins, the moral is clear: “It is better to work slowly but non-stop than to brag and be lazy”.

The Uoga uoga cosmetic company ad below (see Figure 3.40 UUA) alludes to the precedent text of the *Sleeping Beauty* fairy tale marked by the slogan “*Never sleeping beauty*”, claiming that using these cosmetics you will always be beautiful.



Figure 3.40 Uoga Uoga advertisement

A3. Advertisements in English: poetry and prose

The advertisement of Fidji company employs the slogan “*A woman is an island. Fidji is her perfume*”. This slogan of the perfume has a reference to John

Donne’s poem called “No man is an island”. But, unlike the poem, the meaning of this slogan suggests that every woman is unique and special (see Fig. 3.41 FA):



Figure 3.41 Fiji advertisement

The name of the Fiji Islands also refers one of the most heavenly places on earth, suggesting a unique perfume for a unique woman. These precedent phenomena attract the attention of the buyer, emphasizing the individuality and quality of their product.

One Plus Radioaktive Film studio shot an advertisement for the Chinese company OnePlus in Kyiv (see Figure 3.42 OPA), alluding to John R. R. Tolkien’s “The Lord of the Rings”:

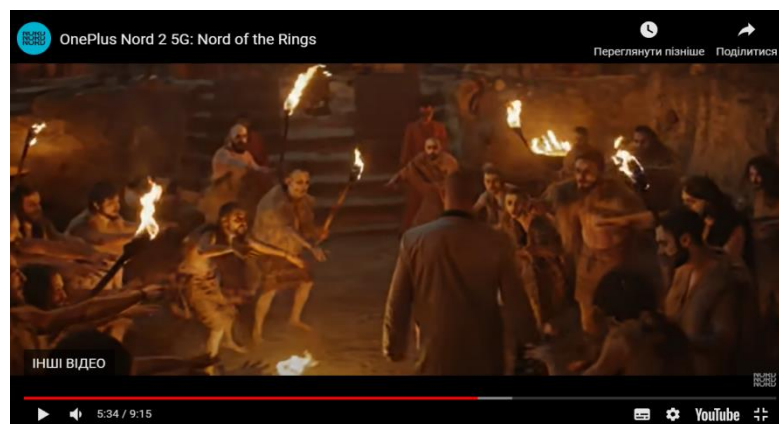


Figure 3.42 OnePlus advertisement

The video, dedicated to the new OnePlus Nord 2 smartphone, was shot at the Museum of the History of Ukraine in the Second World War. In it, the new smartphone is associated with the rings of power. The ad turned out to be as funny and unobtrusive as possible. The video shows an ordinary day in the life of an actor. From the first shots, we are shown one of the key features – the OnePlus 8 Pro in the new green colour lies on the Warp 30W wireless charger while Robert Downey Jr. drinks his morning coffee in the kitchen. In the next scene, he is already in a sports

car rushing at great speed to some important meeting, provoking numerous accidents with his dangerous driving. As a result, it turns out that in fact nothing of this happened, and the whole action took place on the set against the background of a chroma key. With 5G support, a 120Hz screen, a great camera and contactless shopping thanks to the NFC module, the OnePlus 8 Pro features all this as naturally as possible. The video ends with the celebration of a children's birthday and a spectacular fall of the actor into the pool. As you know, OnePlus 8 Pro became the first smartphone of the brand with “full” water protection according to the IP68 standard.

The allusion of the TNVC company ad (see Fig. 3.43 TNVCA) also makes the readers feel anxious about their safety alluding to George Martin’s “Game of Thrones” and the TV series of the same name.



Figure 3.43 TNVC advertisement

The background of the Tactical Night Vision Company ad is images of the aftermath of the disaster – darkness and power lines with broken wires. In the foreground there is a person equipped with everything necessary to survive (gas mask, night vision device, etc.). The title of this ad is “Darkness is coming” revealed further in the text:

“Fire, flood, hurricane, tornado, earthquake, terrorism, nuclear / biological / chemical, destruction, panic.

These disasters present lethal challenges in daylight. They are compounded by darkness. Are you ready?

TNVC is the only place to obtain all the necessary low light and no light gear to not only survive, but endure and prevail when disaster strikes. Don't be caught in the dark!"

The title of this ad is a transformation of the well-known phrase “Winter is coming” from George Martin’s book and its TV adaptation. It is the motto of House Starks living in the North. It is noteworthy that “in the universe of George Martin, winters can last about ten years, and in the North they are the most difficult to survive. Starks with their “Winter is Coming” remind us that joy can turn into sadness, and troubles always await a person” (Memepedia). Although the ad has changed the “winter” token, the headline nevertheless evokes in the reader's minds the upcoming ordeal and hints at an imminent danger. The last paragraph offers a solution to the problem – the products of the advertiser. Thus, the allusion acts as a means of creating an image of threat, which, along with other elements of the ad text (rows of homogeneous members, the antithesis “in the light” – “in the dark”, a rhetorical question), affects such a universal human value as security.

The ad for the Kellogg’s, Raisin Bran cereal company Kellogg’s (see Fig. 3.44 KRBC) contains an allusion. Above the photograph of a portion of delicious breakfast and a picture of the sun behind it made in a cartoon style there is an inscription: *“The road to your happy place is paved with raisins and flakes”*.



Figure 3.44 Kellogg’s Raisin Bran company

The allusion refers to the well-known catch phrase “the road to hell is paved with good intentions”, attributed to the medieval French theologian Bernard of

Clairvaux (The American Heritage Dictionary of Idioms 2013, c. 441). This expression, as it were, containing advice to implement plans and fulfill promises (Oxford Dictionaries), is somewhat rethought in the ad, where happiness is associated directly with the cereals with raisins. In other words, advertising promises the realization of an important hedonistic value as a result of the use of the product, and also uses the original phrase calling for action, to achieve the implementation of plans, the effect of the message being enhanced by the rhyme “place / flakes”.

B. Advertisements in Ukrainian

Quite a few Ukrainian advertisement allude to the treasury of Ukrainian classical literature, e.g. to the fairy drama “Forest song” by Lesya Ukrainka (<https://www.goodreads.com/ru/book/show/42107352-the-forest-song>), as it can be seen in the *Silpo* network ad below (see Fig. 3.45 SA):

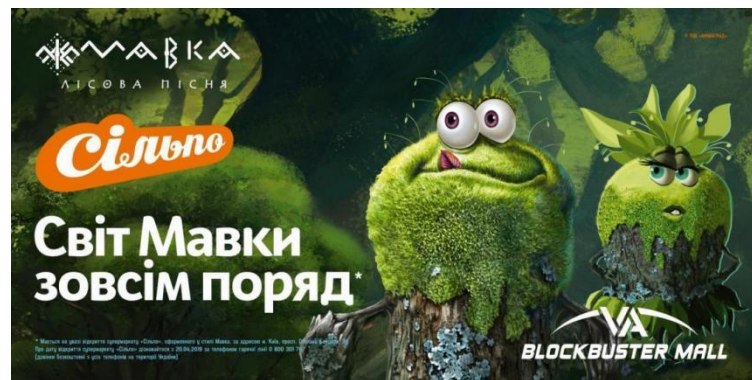


Figure 3.45 Silpo advertisement

The intended audience, who would associate the allusion with *Mavka* as the main character of the drama set in the fantastic wood where there are many creatures of nature, will probably take the ad creators’ hint at their shop being full of unusual things which can fascinate the buyers with their unique qualities. The advertisement says “*The world of Mavka is near*”. It means that the fantastic world of different products is close to the customer’s homes and they can find there whatever they need.

There are advertisements that evoke in the customers’ memory reminiscences of more recent artworks, like the name *Prostokvashino* associated now with the company that produces dairy products that has reference to the well-known Soviet animated cartoon by Eduard Uspensky. In the advertising video the child, the protagonist of the story, looks cute, and the kitten Matroskin in the updated style of

the *Prostokvashino* brand is sure to please his audience together with home cows (see Fig. 3.46 PA):



Figure 3.46 Prostokvashino advertisement

The advertiser tend to that their products are natural and healthy as they insist on home-made taste and high quality, which is only possible to feel living in the village (“to plunge in the world of Prostokvashino”) and having one’s own cows.

Next comes *Foxtrot* that sells electronic products, mainly TVs, and promotes the information about sales on TV systems, which created a remake of the famous supernatural horror film “The Ring” about a cursed videotape that seemingly kills the viewer seven days after watching it ([https://en.wikipedia.org/wiki/The_Ring_\(2002_film\)](https://en.wikipedia.org/wiki/The_Ring_(2002_film))), The retailer played one of the most spectacular scenes in the new commercial with a girl getting out of the TV. But unlike the movie, the events occur in the electronics store “Foxtrot” with the main character being shocked by the beautiful choice of TVs (see Fig. 3.47 FA):



Figure 3.47 Foxtrot advertisement

The intended audience might associate the allusion with the movie as everything there appears very quickly and unexpectedly. The advertisement says: “*Awfully big choice*”. It creates a feeling of horror, and people start waiting for something that would make them scream. The ad displays a woman wearing a ghost-

like white dress, suddenly emerging on different TV screens, not being able choose which one she likes. However, no one was hurt by watching the videos, even the guard, who became an accidental witness of the “paranormal phenomena”.

Another video-advertisement, that of “Dovbush Karpatsky” cognac brand, dates back to Oleksa Dovbush’s legend. The video has enough of everything for a modern blockbuster: battle scenes, special effects, authentic costumes, scenery and the hero of Carpathian legends (see Fig. 3.48 DKA):

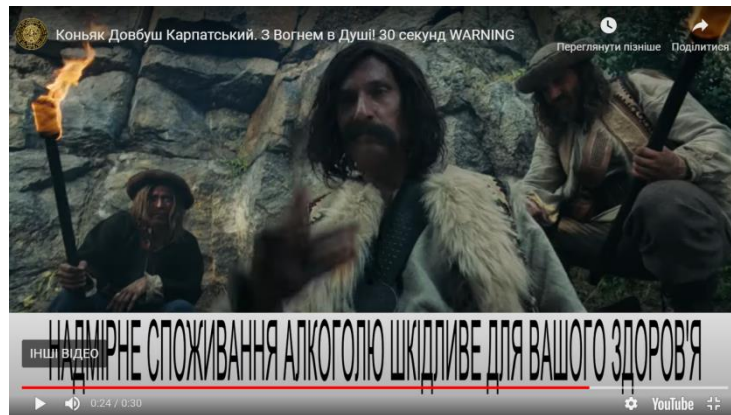


Figure 3.48 Dovbush Karpatsky advertisement

The intended audience is likely to associate the allusion with a Ukrainian hero similar to English Robin Hood, who, according to the legend, struggles against Polish landlords and has supernatural faculties. By this, the advertisers claim that their products serve those who want to be strong and have the superpower to change the world.

The advertisement for Ukrainian ice-cream *Rud* “*Impreza Bianco*” integrates several allusions. One directly refers to the scandalous E.L. James’s novel and S. Taylor-Johnson’s movie “50 Shades of Grey” ([https://en.wikipedia.org/wiki/Fifty_Shades_of_Grey_\(film\)](https://en.wikipedia.org/wiki/Fifty_Shades_of_Grey_(film))). The new “*Impreza Bianco*” is a seemingly white and innocent ice cream that hides a history of subtle shades, thus bringing to mind the film's title (see Fig. 3.49 RIBA):

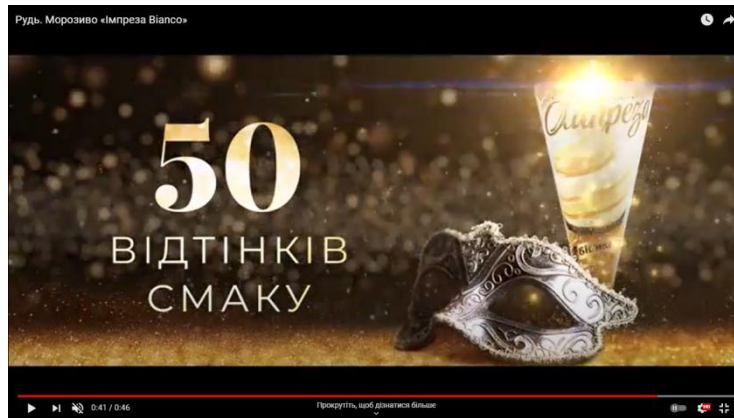


Figure 3.49 Rud “Impreza Bianco” advertisement

The audience would definitely associate the allusion with the movie, where a man and woman madly love each other, enjoying “the taste of their feelings”. The association is provoked by the dimmed lights, white fabrics, weird looks and gentle touches – this is what the complex and refined taste of “Impreza” is. The ingredients are tempting as the mixture of ice cream’s tastes is hard to describe.

Using reference to the cartoon “Eskimo Girl”, the Rud company promotes their next product (see Fig. 3.50 EA):



Figure 3.50 Eskimos advertisement

The intended audience, both children and adults, would associate the ad the cartoon about Eskimos who live in igloos in a territory full of bears and seals. This association would make the customers imagine that the ice cream is crispy like snow and delicious as both Eskimos and animals enjoy it.

Another ad for both children and the whole family is that of *Zhivchik*, a popular Ukrainian drink (see Fig. 3.51 ZA), whose name was taken from the cartoon with its characters Zhivchik, Lemonchik and Grushka, who have become true friends of children:



Figure 3.51 Zhivchik advertisement

Adults would buy it for their children, knowing that *Zhivchik* contains natural apple juice and echinacea, which means that it is tasty and healthy. Moreover, the main character has some similarities with „The Bun” fairytale, as it is also round and travels through the wood. The ad’s slogan “*Feel a true desire for adventures*” invites children to try it and find something new in its taste.

Still another ad that alludes to a fairytale is that of “Troie porosiat” (“Three piglets”) company (see Fig. 3.52 TPA):



Figure 3.52 Troie porosiat advertisement

As pigs and piglets are very special for Ukrainian culture – people believe that eating pork, they would become strong and get more power – the advertisers appeal to the spirit of nation.

A specific double allusion technique dating back to “Prostokvashino” cartoon as well as the well-known Soviet movie “Operation Y and Other Shurik’s Adventures” is employed in the dairy-product ad below (see Fig. 3.53 PA):



Figure 3.53 Prostokvashino advertisement

Despite the fact that some of the realities of the cartoon seem to be outdated, the universal and family values it brings up, such as friendship, honesty, and care, have been preserved. The musical accompaniment of the lullaby (*Скоро баюньки-баю, я кефірчику наллю. Я додав екстракти трав, він іще смачнішим став. Від лаванди та вербени сни хай сняться цікавенні*) borrowed from the movie make the dairy product even more promising.

3.2 Biblical and mythological verbal and visual allusions

The Bible as one of the main monuments to human culture is a book that scholars call “great narratives” (Нізамутдінов 2009, с. 145). Biblical stories contain reflect on the sense of human existence, and this is the reason for the popularity of religious motifs, images and stories in world literature, fine arts, and cinema. Advertising picks up these motifs, but unlike other areas of art, using these images and plots for purely applied marketing objectives.

3.2.1 Biblical allusions in English and Ukrainian advertisements. Biblical allusions, both in English and Ukrainian are used for a positive characterization of the personage. As religious texts are sacred, usually dealing with the supernatural, they highlight miracles, magic, mystery, the unknowable, and irrational, which has always attracted people, became a source of their interest and curiosity. Consequently, the presence in the ads of traces of religious texts in one form or another makes them more interesting and appealing.

A. Biblical allusion in English.

Biblical allusions seem to be common in English advertisements, as they relate to a strong belief of people and the importance of religion in their life. For example, *Nissan* company present their advertising of car indirectly comparing it to Noah’s Ark. In the ad below (see Fig. 3.54 NA), one can see a small girl who is collecting animals with her father in rainy weather, putting them in their vehicle, as if protecting them from all dangers, similar to Noah’s Ark, which saved animals during the Earth's flood.



Figure 3.54 Nissan advertisement

The advertisers emphasized their cars' safety, good quality, and protection capacity in the slogan "*The adventure worth sharing*", claiming that you should try in order to realize the best quality of the car (see Fig. 3.55 NA):



Figure 3.55 Nissan advertisement

Another company, *DKNY*, which sells clothes for women, suggested an ad that contains a picture of woman holding an apple (see Fig. 3.56 DKNYA), thus symbolizing the purity of women and their natural attractiveness as a gift from God. The slogan "*Be delicious*" as a strong biblical link to Adam and Eve's story appeals to female customers, making them trust the brand, feeling "true women".

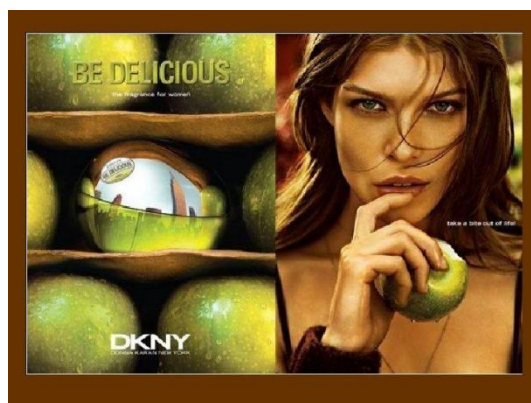


Figure 3.56 DKNY advertisement

The same conception is used by *Doritos company* which produces chips. The ad below (see Fig. 3.57, 3.58 DA) contains a picture of a woman – Eve, picking an

apple from the tree in the Garden of Eden. She gave it to Adam but he replied “*Yeah I am good*”, going on eating Doritos chips.



Figure 3.57 Doritos advertisement

The intended audience would definitely associate the allusion with the Bible story about Adam and Eve, who tempted him to eat an apple and discover the secret of the world. This association might instill the idea that their product is heavenly delicious (see Fig. 3.58 DA):



Figure 3.58 Doritos advertisement

Biblical allusions are widely employed in *Nike* advertisements (see Fig. 3.59, 3.60 NA):



Figure 3.59 Nike advertisement

This ad aims to commemorate Wayne Rooney’s bravery (“*Just do it*”) to play football for *Manchester United* after his foot fracture. The intended audience of football fans might associate the allusion to the Bible story about the Crucifixion of Jesus because for Rooney it was a hard period in his career. Though finally, the

association did not reach its aim as the symbols of cross and red colour standing for blood provoked social conflicts, with a negative impact on Nike's reputation.

In another ad *Nike* used a Bible story which had more success as compared to the previous one. The picture of a man praying in the church with the slogan "*Walk on water*" in the foreground evoked associations with the Bible story about Jesus who walked on water to make people believe in God and his power (see Fig. 3.60 NA):



Figure 3.60 Nike advertisement

The association reached its aim by showing Nike sneakers as unsurpassable and making the customers believe in special power of the sport shoes.

Another advertising slogan related a new condominium "Continuum II" on the south coast of the Atlantic Ocean beach in Miami, – "*Continuum II is a tropical paradise in the heart of the city*" – sounds like a biblical allusion. If paradise had an address, it should be the condominium "Continuum II" (see Fig. 3.61 CA):



Figure 3.61 Continuum advertisement

The intended audience might associate the allusion to the Bible paradise – a wonderful place where people get after they die, if they have led good lives. The picture depicts modern apartments at the ocean- or seashore showing all the beauty of the area.

The same concept of “paradise” was used in the ad of sweets by *Bounty*, claiming that their product has “the taste of Paradise” (see Fig. 3.62 BA):

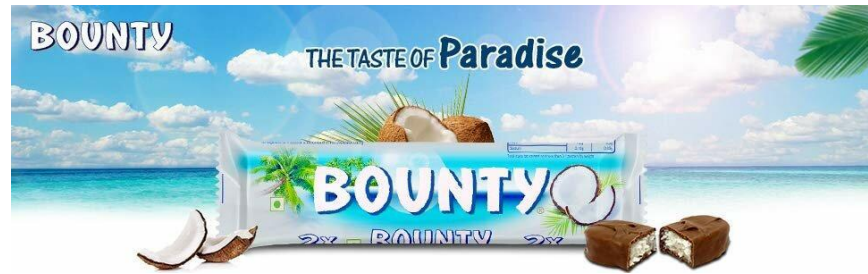


Figure 3.62 Bounty advertisement

Thus, religious texts remain invariably significant, their appeal being repeatedly renewed. They serve a kind of cultural bridge between the past and the present through stable recognition of the encoded meaning. Their images are short, capacious, replacing many a word, and creating the right atmosphere around the advertised product to give customers a sense of satisfaction and pleasure from the their ability to decipher the text.

B. Biblical allusions in Ukrainian advertisements.

The advertisement of the Ukrainian TV show “Red – Black” uses a biblical symbol of halo (see Fig. 3.63 CTCA). Outdoor posters depict two men with a roulette circle around their heads. The verbal part of the ad contains the name of the television channel and the slogan: "*Decide the destiny of millions*".



Figure 3.63 Chervone ta chorne advertisement

The intended audience might associate the allusion to the Bible halo of saints with their capacity to know more than common people like the anchor-men of the broadcast who make their final decision on who remains in the game.

Garden of Eden as allusive symbol is used in two other ads, that of alcoholic beverage *Nemiroff* (see Fig. 3.64 NEA) with its picture of a snake reaching for a pear

and a wasp that protected the bottle as well as that of the supermarket *Novus* (see Fig. 3.65 NOA):



Figure 3.64 Nemiroff advertisement

The latter one focuses on a woman holding an apple and the slogan “*all is for the sake of freshness and they work only with the best Ukrainian farmers*”.



Figure 3.65 Novus advertisement

3.2.2 Mythological allusions in English and Ukrainian advertisements.

Mythological allusions are used in advertising discourse, both English-language and Ukrainian, mainly to convey spectacular images and sensational information.

A. Advertisements in English

Mythological allusions in such advertisements in our material are mostly related to Greek myths. Among the most vivid examples one can come across is the promotion of *DHL company*, which transports various goods as an international courier that provides delivery service worldwide. In the ad below (see Fig. 3.66 DHLA), the advertisers used a picture of the Trojan Horse, which, according to Greek mythology, was given to the city of Troy as a gift but in fact it contained soldiers inside who attacked the city (<https://www.britannica.com/topic/Trojan-horse>). In such a way, the delivery company is claimed to be faster than others,

delivering goods in time, and being number one in this service. The Trojan Horse allusion to war implies a severe competition between different delivery services.



Figure 3.66 DHL advertisement

Another example of mythological allusions is *Calvin Klein* advertisement which uses a photo taken at one of Greece historical museums. (see Fig. 3.67 CKA) The photo highlights the statue of a Greek God representing an “ideal man” vision. Given that this company produces jeans, this is the way to show what exactly makes men attractive and handsome.



Figure 3.67 Calvin Klein advertisement

A similar connection with Olympic Gods is observed in the advertisement of chocolates by *Ferrero Rocher* (see Fig. 3.68 FRA). In this TV commercial, quite a few gods suddenly start tasting chocolate which leaves an unforgettable aftermath as a special food, a divine treat of the Gods of Olympus.



Figure 3.68 Ferrero Rocher advertisement

Moreover, the image of Zeus eating chocolate might give the customers the feeling of true bliss (see Fig. 3.69 FRA):



Figure 3.69 Ferrero Rocher advertisement

The Ford ranger ad below contains a number of visual and verbal allusions to Greek gods too (see Fig. 3.70, 3.71, 3.72 FORA):



Figure 3.70 Ford ranger advertisement

The ad demonstrates the power of the car which is bigger than “gods” had through the allusion to cyclops battling the Greek God of the Sea – Poseidon. In the commercial the car goes through a crowd of cyclops ready to attack it, approaching Poseidon hitting it with massive waves, but the car survives, which

proves its strength and resilience (see Fig. 3.71 FORA), accompanied by the slogan “*Ford Ranger: Legendary tough*” (see Fig. 3.72 FORA):



Figure 3.71 Ford ranger advertisement



Figure 3.72 Ford ranger advertisement

The same image that of Poseidon, is exploited in *Kia* company ad below (see Fig. 3.73 KIA) with its slogan “*One epic time*”:



Figure 3.73 Kia advertisement

The *Ontario Knife Company* advertising text contains two allusions at once, mythological and biblical, with the help of which a life-threatening atmosphere is created (see Fig. 3.74 KCA):



Figure 3.74 Ontatio Knife Company advertisement

These are the allusions to the mythological “*Cerberus*” in the name of the product and to the Bible (“*Prepare for Doomsday*”) – in the slogan. The former reference is expressed not only lexically, but also graphically: almost two-thirds of the ad are occupied by the image of Cerberus (Kerberus), a three-headed dog from Greek mythology. One of his heads angrily looks towards the reader, the other two – at the offered product – a knife. Saliva drips from the mouths of all three heads, which, according to the myth, is poisonous. When Hercules, completing his eleventh feat, on the orders of Eurystheus led the defeated dog to him, foam fell from Cerberus’ mouth to the ground, where poisonous herbs grew (Нейхардт 1990, с. 172–174). A similar image in the ad’s upper right corner above the slogan refers to the idea of the Doomsday, which is important for Christianity, when at the “end of times” there should be a judgment “over all people who have ever lived, who are resurrected in the flesh for this judgment and receive judges by judgment in accordance with their deeds” (Аверинцев 2008, с. 945–946). Thus, both allusions create the atmosphere of danger, threat, due to which, in the eyes of the target audience, the value of the advertised product increases – with the knife the buyer is prepared for the Doomsday, which is especially significant for survivalists as a kind of subculture that sees the dangers in the economic collapse, nuclear war (Collins Dictionary), anarchy in disintegration society (Merriam-Webster Online Dictionary), and Apocalypse (Online Etymology Dictionary).

A more optimistic ad for the *Midas car service network franchise* (see Fig. 3.75 MA) exploits a gesture, often called a ‘thumb up’, with the hand made of gold

supported by the slogan in a somewhat similar colour scheme “Your Golden Opportunity”:



Figure 3.75 Midas advertisement

Under the heading there goes the ad text of the following content:

“Midas is a globally recognized leader in the tire and automotive service industry for nearly 60 years. We are looking for motivated people to become part of our Midas franchise family! Build your long-term success with a brand name customers know and trust.

- *Powerful local and national marketing*
- *Access to national fleet accounts to help your business grow*
- *Ongoing training and support*
- *Excellent point of sale and shop management systems”.*

The main text describes the virtues of the brand, the adherence to which promises to bring success and business growth. The logo – the word “Midas” in an oval made in the same golden colour – is of no coincidence. King Midas, the hero of ancient Greek mythology, after helping Dionysus, was rewarded with the ability to turn everything he touched into gold (Нейхардт 1990, с. 84–86). It is interesting to note that the company's website contains a slogan that also plays up with the plot associated with Midas: “Trust the Midas Touch”. Everything related to the character of the myth receives an extremely positive assessment here: joining the company is viewed as a “golden” opportunity, entailing success, and car repairs in this service will certainly be performed with high quality.

An interesting example of the use of allusive toponyms and mythological facts as a means of appealing to the values of the wealthy is the ad for the sale of the yacht “Athena” (see Fig. 3.76 AD):

The advertisement is divided into two main columns. The left column is titled "BURGESS Milestone Accomplishments In the Superyacht Market" and contains several paragraphs of text. The right column is titled "ATHENA A modern masterpiece" and features a large image of the yacht at sea, with smaller inset images showing the interior of the yacht. The Burgess logo is prominently displayed at the bottom of the right section.

Figure 3.76 Athena advertisement

Below the headline (“*Milestone Accomplishments In the Superyacht Market*”), hinting that this ad is about something extremely important, a two-part advertisement text follows. The first part is a brief history of Burgess, which reaffirmed its reputation as a world leader in superyacht sales:

“Despite global geopolitical upheavals and uncertainty, superyacht clients continue to demonstrate an appetite for this most privileged of passions, with the U.S. market compensating for the slowdown in Russia and other markets affected by lower oil and commodity prices”.

The ad’s message is that, despite economic crises, superyachts continue to be in demand, and there is a tendency to purchase them – available to a fairly narrow circle of people – at favorable prices.

The latter part of the ad’s text, entitled “*A World of Possibilities*”, states that Burgess provides the most attractive options, followed by a description of the 90-meter superyacht “Athena”, launched in 2004 and offered for sale this year:

“Associated with many iconic superyachts over the last four decades, the Burgess team is honored to represent the 295-foot three-masted schooner, Athena, for sale.

The largest sailing yacht currently on the market and the fourth-largest sailing yacht in the world, this multiple-award winner is one of the finest

supersailers of the modern era, combining a worldclass pedigree with unequaled beauty and engineering excellence”.

A number of adjectives in the superlative degree, as well as lexemes, semantically associated with superiority and primacy, create an extremely attractive image of the product named after one of the most revered goddesses in Greece. Athena patronizes science, wisdom, navigation and shipbuilding (Нейхардт 1990, с. 172–174), being “equal in importance to Zeus and sometimes even surpasses him” (Люсєв 2008, с. 104–105).

The same is true for the allusions in the last paragraph of the ad, where a number of place names (“*Manhattan*”, “*Miami Beach*”, “*Beverly Hills*”, “*Seattle*”) do more than just inform about the availability of yacht marinas: the mention of these cities and areas, which are extremely important for business or leisure, signals that the product can become a very useful vehicle for a busy person from a practical point of view (Batty 2016).

“With 13 offices worldwide, Burgess is strategically positioned to serve all geographic markets. Major bases in Manhattan, Miami Beach, Beverly Hills and Seattle cover the U.S. from coast to coast, providing expertise in all aspects of superyachting: sale and purchase, charter, new construction supervision and operational yacht management”.

B. Mythological allusions in Ukrainian

It seems quite natural that Ukrainian ads mostly resort to Ukrainian mythology. Thus, *Samsung Electronics* presents their ad using mystical videos picturing the Carpathian mountains (see Fig. 3.77 SGNA):



Figure 3.77 Samsung Galaxy Note 8 advertisement

The purpose of this ad is to show the advantages of the new phone, Galaxy Note8 (2017). The intended audience might associate the allusion with a confrontation of wild nature and mysteries of the national folklore (Ukrainian moths, mermaids, wolf, and Cossack-characters), which the customers should discover. It means more functions and higher standards (see Fig. 3.78 SGNA):

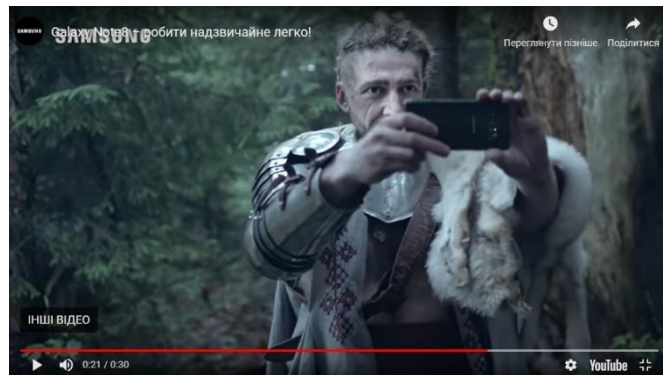


Figure 3.78 Samsung Galaxy Note 8 advertisement

Along with Ukrainian mythology motifs Ukrainian company widely exploit Greek and Rome mythologies as, for instance, the ad of *Cytrus* electronic shop where the image of Poseidon, God of the sea who had power to control water as the most unknown part of the planet, is used (see Fig. 3.79 CYA):



Figure 3.79 Cytrus advertisement

The advertisers use this metaphor for comparing a huge and endless sea with amounts of goods which they have in their shop.

The image of Venus, worshipped as the goddess of love in classical Rome, is used in the of the women shaving set by *Venus* company (see Fig. 3.80 VA):



Figure 3.80 Venus advertisement

Ukrainians know how to surprise, and Prykarpattia – especially. Proof of this is "Kalush Brewery", which released a new craft beer with an unusual name "Three Deer" (see Fig. 3.81 TDA):



Figure 3.81 Three deer advertisement

The deer is a noble animal that is associated with wealth and success. According to folk beliefs, Slavs were able to perform miracles and make animals, deer in particular, speak in a human voice. No wonder deer are adorned on the coats of arms of families, cities, and on coins of different countries. This is truly a royal animal and worthy of being inscribed in the history of brewing tool of relaxation and accepting things with a smile.

But why exactly three deer? The manufacturers say that “get together for three” is a classic phrase, that's why they chose this name. Moreover, the best beers according to unique recipes are brewed in America, Germany and the Czech Republic. So "Three Deer" is three different flavours associated with these countries.

3.3 Social and culturally specific verbal and visual allusions

Allusions based on the social and cultural traditions of an ethnos characterize specific national ways of understanding the world. To interpret them, non-native speakers need a higher level of social and cultural competence. In advertising texts with allusions, there are references to political slogans, statements of famous people, traditions and customs, works of art and phenomena of mass culture, as well as various clichés used in everyday life. Advertising texts with an appeal to social and cultural life are examined from in terms of their functions in the advertising discourse and the adequacy of their interpretation by non-natives.

A. Advertisements in English

The *GIORGIO ARMANI* ad below highlights the figure of a handsome man followed by such a description:

GIORGIO ARMANI. Made to measure. Experiencing the value of uniqueness. Unleashing the power of personality. Combining comfort and personal taste. Made it to Measure is the Giorgio Armani line designed for men who seek style. Their own (see Fig. 3.82 GAA):



Figure 3.82 Giorgio Armani advertisement

This slogan “*Made to measure*”, which fulfils the semantic, or sense-forming function, addresses a unique clothing line is a double-entendre. On the one hand, this product should be taken as tailor-made, made to measure, custom made. On the other hand, this phrase can be interpreted as made in order to ... “Made to” – made to measure, to be the measure of things, alluding to the famous philosophical saying – *men is the measure of all things*.

The example below as an ad for portable boat coolers foregrounds a short text: “*Merrily Merrily Merrily Merrily...Yeti coolers are built to be indestructible and*

keep ice days. Built for those who ride the wave train. Built for surviving nature's spin cycle. Built for rowing your boat down not-so-gentle streams. Built for the wild" (see Fig. 3.83 YA):

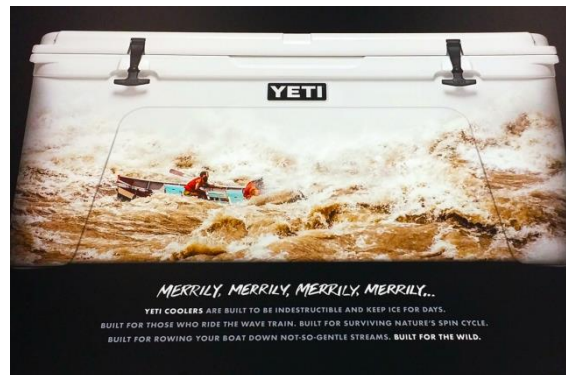


Figure 3.83 Yeti advertisement

This ad is based on the allusion to the well-known refrain “*Merrily Merrily Merrily Merrily ...*” of the English song “row row row your boat”. Since we know that the lyrics are about river rafting and that life is nothing more than a dream, “*Merrily Merrily Merrily Merrily ...*” creates a global context, introducing the atmosphere of the river and water, boat trips. Since this product is intended specifically for boats, this line appealing to emotion while capturing the customers’ attention performs both the attractational and expressive functions .

The lipstick ad that foregrounds a chain of parallel phrases “*Out of Your Rut, into Your Groove. Put old habits to rest with 25 fresh and easy fashion and beauty resolutions. Happy New Year – and happy new you!*” (see Fig. 3.84 MDA) fulfils a ludic function:



Figure 3.84 Megan Deem advertisement

The word play “*Out of Your Rut, into Your Groove*” is based on two idioms “be stuck in a rut” and “be stuck in a groove”. The expressions are essentially synonymous, referring to one’s daily routine. On the one hand, both phrases mean something boring and uninteresting, but if we consider their figurative meanings, it becomes clear that “Out of Your Rut” means ‘getting out of this routine’ and “into Your Groove” – getting into “Groove”, a slang word for great, beautiful.

Thus, when you use this lipstick, you tend to forget about your gray everyday life, feeling delighted and confident. The allusion here concerns the word “resolutions”, evoking the traditional practice of drawing up a plan to improve one’s life for the new year (New Year’s resolution). Thus, the allusion through associative links with the advertised product performs a sense-forming function along with the expressive one, emphasizing that this product will make a female consumer happier in the coming year “*Happy New Year – and happy new you!*”.

Another ad (see Fig. 3.85 TNCA) placed in a popular digital technology and Internet magazine employs an allusion used to create an atmosphere of danger that threatens life on the planet.



Figure 3.85 The Nature Conservancy advertisement

The rhetorical question “*How many light bulbs does it take to change an American?*” contains an allusion to the so-called “light-bulb-jokes” – quite popular in the English-speaking environment, based on the question: “How much X does it take to replace a sweetheart?” – and a resourceful answer containing, as a rule, a stereotype about X (Your Dictionary). The headline is followed by the main ad text, the first sentence of which (“*It’s no joke: climate change is a critical issue for all*

life on Earth”) inspires a sense of concern, because the problem that advertisers draw attention to will not be solved by itself. The last sentence invites you to visit the site of the non-profit organization *The Nature Conservancy*, calculating what actions can be taken to improve the ecological situation (Рюмшина 2004, с. 109),

An interesting use of allusion can be traced in the ad for the International Franchise Association meeting held in Las Vegas (see Fig. 3.86 IFAA):



Figure 3.86 International Franchise Association advertisement

Noteworthy is the heading, which reads: “*WHAT HAPPENS IN VEGAS SHOULDN'T STAY IN VEGAS*”, which alludes to the phrase “what happens in Vegas stays in Vegas”. Originally launched in 2003, a Las Vegas travel ad campaign focused on the Las Vegas connection and freedom. The slogan was “What Happens Here, Stays Here”. Advertising proved to be extremely effective, and this slogan was later used in the song “What Happens Here, Stays Here” by American singer Usher, as well as in the comedy trilogy “Hangover in Vegas” (Shankman 2013). Now this phrase is used in relation to any actions that may provoke a scandal, therefore, should remain secret (Collins Dictionary), which is reversed in the ad’s to believe that the Vegas happening should not remain a mystery:

“Join us in Vegas for the premier event in franchising and bring back proven ideas, invaluable connections and a fresh perspective that will boost your system’s profitability, performance and growth. Propel your business forward with the International Franchise Association and more than 4,000 franchise leaders at the must-attend event of 2017!”

Participation in an advertised rally in Las Vegas will help business development (a sharp increase in profits, performance indicators, growth), thus it

should receive public recognition, which is a sign of success in the US (Яковлева 2009, c. 268).

The ad below also addresses the uniqueness of the product, as watches offered by *the Big Bang Ferrari* from the Hublot company is limited to one thousand items (see Fig. 3.87 HA):

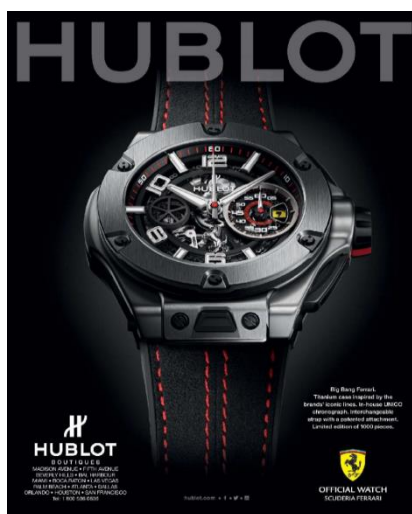


Figure 3.87 Hublot advertisement

The name of this luxury watch contains allusions to the well-known theory of the Big Bang, which explains the origin of the universe (Encyclopedia Britannica), and to the Ferrari brand, which makes automobiles, most successful in the world famous Formula 1 races. These allusions are aimed to increase the significance, prestige and degree of uniqueness of the product in the eyes of wealthy people as their potential buyers.

Still another example of the allusion realized both graphically and lexically concerns the ad for an Omega watch. It depicts Daniel Craig, an actor who played the role of James Bond in several films, thus exploiting the “reference to authorities” manipulative technique (see Fig. 3.88 OWA):



Figure 3.88 Omega watch advertisement

The ad that follows, promoting Baileys alcoholic drink, resorts to the allusion to the well-known film “When Harry Met Sally”, which tells a story of friendship and love, here implying the harmony of the combination of the two drinks “coffee and baileys” (see Fig. 3.89 BA):



Figure 3.89 Baileys advertisement

Another allusion to the movie, here “Titanic”, is used in the ad of the “Heart of the Ocean” aroma, referring to the main character’s pendant of the same name, implying that it would be as sensational as the film (see Fig. 3.90 JCA):



Figure 3.90 Jackpot Candles advertisement

No less famous electronics manufacturer *Samsung* suggests the slogan “*Digitally Yours*”, being a transparent hint, understandable to almost everyone, at the closing phrases of business letters “Sincerely yours”, “Respectfully yours”, “Yours faithfully”, implying impeccable English politeness (see Fig. 3.91 SDA):



Figure 3.91 Samsung advertisement

One of the world's largest tire manufacturers, *Michelin*, successfully uses the slogan “*When it pours, it reigns*”, rethinking the saying “When it rains, it pours”, similar in meaning to the saying “Trouble does not come alone”. Here, in addition to a play on words, an emotional impact is used through a new phrase, which acts by contradiction – it seems that the right approach can cancel the negative impact of the most unpleasant weather (see Fig. 3.92 MA):



Figure 3.92 Michelin advertisement

The ad for a chocolate bar with the phrase “A Mars a day helps you work, rest and play” works according to the same principle, applied the other way around, when far from the most healthy product hints at the well-known saying “An apple a day keeps the doctor away” (see Fig. 3.93 MAA):



Figure 3.93 Mars advertisement

Sometimes a cultural reference does not have to be fully understood, but at the same time it fulfills its function. The slogan of the Dodge car “*Grab life by the horns*” should not necessarily lead to the original phrase “Take the bull by the horns”, which means decisiveness in action (Collins dictionary). It is enough to see the icon with a capricorn, but someone may even remember the ancient frescoes of

the Palace of Knossos in Crete, depicting acrobats jumping over a bull (see Fig. 3.94 DCA):



Figure 3.94 Dodge car advertisement

B. Advertisements in Ukrainian

Quite a few social and cultural allusions can be traced in Ukrainian ads. For instance, *IKEA* Swedish furniture giant shot its commercial in Ukraine, exploiting “touch, measure and check” principle (see Fig. 3.95 IKA), which means that people here usually try something on, check it several times and only then buy a product:

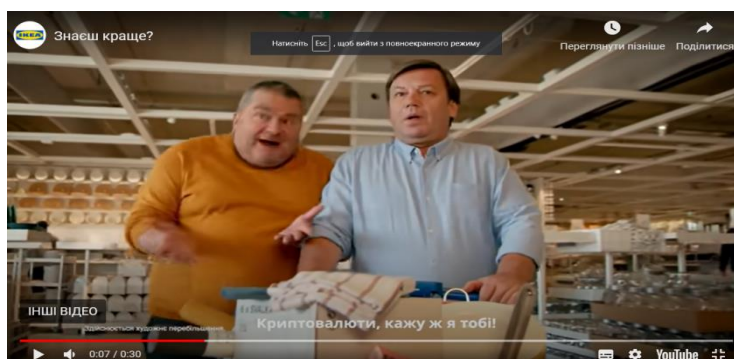


Figure 3.95 IKEA advertisement

The ad below exploits another Ukrainian tradition, which is somewhat outdated now: to gather during weekends and holidays at the round table, celebrating a festive event as one big family (see Fig. 3.96 KTA):



Figure 3.96 Kvas Taras advertisement

The Association of Kyiv cyclists in its social ad resorted to the allusion based on the belief that black cats, crossing the road, can bring bad luck (see Fig. 3.97 AKCA):



Figure 3.97 Association of Kyiv cyclists' social advertisement

The ad says “*Driver, one meter interval, please*” appealing to the drivers to be more careful and attentive to avoid incidents while on the road.

The same theme is employed in the *Okko* company ads, where amazing pathetic creatures, unearthly beggars, warn drivers and pedestrians of danger telling them “*I beg you to be careful on the road*” (see Fig. 3.98 OKA):



Figure 3.98 Okko advertisement

A similar ad alludes to the belief that too much alcohol may make one see small “devils”. Therefore, a begging creature in the ad looks similar to such “devils” of alcoholic intoxication (see Fig. 3.99 OKA):



Figure 3.99 Okko advertisement

Ukrainian striving for freedom and independence is employed in the ad below that belong to *Lvivske* company, which produce beer (see Fig. 3.100 LA):



Figure 3.100 Lvivske advertisement

For many centuries Ukraine has been struggling for its independence. Therefore, the advertisers implied that beer as well as striving for freedom and independence has been time-tested through history, becoming better with time.

Advertising discourse that abounds with social and cultural allusions reflects the communication of cultures, giving the advertised products the value of cultural artifact.

Conclusions to Chapter Three

1. Verbal components of advertising texts prevail in both English and Ukrainian ads, being complemented by their non-verbal components, although the success of the advertising text depends on their combination. The set of verbal and visual constituents depends on the specifics of the advertising object, advertising medium, and advertising goals.

2. Both verbal and visual parts of the ad can rely upon allusions that appeal to universal or culturally specific values, thus achieving better memorability. The range of allusive facts, to which the advertising discourse can refer, is rather wide: catchphrases, quotes from important government documents and speeches, anecdotes, mythological, biblical, literary and TV characters, concepts related to religion and psychology, as well as toponyms, ethnonyms, and famous personalities.

3. Biblical mythological allusions act as endowing objects of the physical world with supernatural qualities or humanizing beings from the parallel worlds. Literary allusions often evoke childhood memories by referring to taste, smells, and other sensations associated with one's youth. Social and cultural allusions reflect the communication of cultures, giving the advertised products the value of cultural artifact.

GENERAL CONCLUSIONS

Advertising discourse in its communicative and cultural aspects demonstrates the tendency towards increasing the role of its non-verbal (mainly visual) components. Such elements, visual allusions included, often being semantically redundant, are tightly linked to the verbal text. Being borrowed from other types of discourse (cinematic, literary, folklore, etc.), they make the language of advertising more expressive. The tendency towards choosing more complex forms of interaction between verbal and non-verbal components of advertisements enhance their impact upon the audience.

Multimodality as an integration of elements referring to various modes (verbal, visual, etc.), including verbal and visual allusions, is employed in advertising discourse to attract the customers' attention through the appeal to their background knowledge of myths, history, literature, social and cultural events, inducing them to buying various services and products.

Allusion as a stylistic technique of complete or partial reproduction of the original (precedent) text, its fragment, a concrete expression, phrase, or word in the target text, is characterised by either formal changes or semantic transformations. The former make it possible to differentiate allusive quotations, allusive words, phrases, utterances containing built-in markers of verbal and non-verbal pretexts (people, facts, phenomena, objects), which help identify the original source. Thematic classification of allusions in advertising discourse includes mythological, literary, historical and social, cultural and biblical units.

Both verbal and visual allusions in English and Ukrainian advertisements are designed to shape a positive attitude of the potential buyers to the advertised products, evoking pleasant memories and associations. There is a tendency to use more graphic pictures in the ads for children, while cinematic and pictorial ones prevail in the ads for adults.

Both English and Ukrainian ads employ culture-related allusions as there are culturally specific differences between them. Therefore, both English and Ukrainian ads more often refer to world and national history, though literary, mythological,

biblical and social allusions remain quite common for ads in both linguistic communities.

The prospects for further research concern studying other types of multimodal allusions in advertisements from a comparative perspective as well as approaching English and Ukrainian advertising discourse in its development. From the standpoint of psycholinguistics, studying the types of linguistic personalities in English and Ukrainian advertising communication is also significant.

РЕЗЮМЕ

Магістерська робота на тему «Вербальні та невербальні алюзії в англійській та українській рекламі: порівняльний аспект» має на меті проведення зіставного аналізу алюзій у рекламному дискурсі відповідних лінгвокультур у розрізі їхніх вербальних та невербальних аспектів.

Метою роботи є визначення особливостей вербальних та візуальних алюзій в англійському та українськомовному рекламному дискурсі у порівняльному аспекті.

Відповідно до поставленої мети, було виконано такі **завдання**: розглянуто явище рекламного дискурсу, з'ясовано комунікативний та лінгвокультурний аспекти реклами, визначено особливості та функції рекламних текстів, розкрито загальні риси мультимодальності та її роль у рекламному дискурсі, систематизовано особливості алюзій як стилістичного засобу з позиції типології та функціонування, визначено етапи та процедури аналізу алюзій в англійських та українськомовних рекламних текстах, здійснено дослідження вербальних та візуальних алюзій в англійській та українськомовній рекламі у розрізі порівняння способів взаємодії вербальних та візуальних алюзій у їхньому складі.

Об'єктом цього дослідження є англійська та українськомовна реклама, що містить вербальні та візуальні алюзії.

Предметом дослідження є взаємодія вербальних та візуальних алюзій в англійській та українськомовній рекламі у їх порівнянні.

Методологічна основа дослідження визначається загальною метою та конкретними завданнями наукової розвідки. У роботі використано комплексну методику, яка включає зіставні та описові методи як провідні, а також методи інвентаризації та систематизації, структурний, лінгвостилістичний та порівняльний аналізи.

У першому розділі роботи розглянуто теоретичні передумови дослідження рекламного дискурсу з урахуванням комунікативного та культурного вимірів. З'ясовано функції рекламних текстів, наведено їх

класифікації та визначено особливості їхньої структури. Значну увагу приділено явищу мультимодальності в рекламному дискурсі. Узагальнено ключові характеристики мультимодальності, а також її види та зв'язок з психологією, яка впливає на процес формування та сприйняття рекламних повідомлень.

Другий розділ роботи присвячено розгляду теоретичних і методологічних передумов дослідження алюзій у рекламних текстах. Алюзії тлумачимо як один із стилістичних засобів створення реклами у її різних видах та функціях. Сформульовано основні етапи аналізу алюзій в англomовному й українськомовному рекламному дискурсі з опертям на загальнонаукові та лінгвістичні методи.

У третьому розділі викладено результати комплексного аналізу вербальних та невербальних алюзій в англomовних та українськомовних рекламних текстах. Описано особливості рекламних текстів, що містять історичні, біблійні, міфологічні, літературні, соціальні та культурні алюзії. Отримані результати було зіставлено та проаналізовано з позиції взаємодії вербальних і невербальних алюзій в англomовній та українськомовній рекламі.

У підсумку підведено загальні висновки щодо зіставлення алюзій у рекламних дискурсах двома мовами з урахуванням співвідношення в них різних видів алюзій та окреслено подальші перспективи розгляду вживання стилістичних засобів у рекламному дискурсі. У результаті дослідження робиться висновок, що вербальний та візуальний компоненти взаємодіють у рекламних текстах, підсилюючи їхню ефективність. Використання алюзій базується на культурних, соціальних, релігійних, літературних, історичних чинниках у межах кожної національної спільноти. Відповідно до цього у рекламних текстах використовуються різні види алюзій, які відповідають культурним особливостям, а також специфіці психологічного сприйняття рекламних сюжетів. У роботі порівнюються особливості кожного із видів алюзій у рекламі та виокремлюються найбільш вживані типи алюзій у двох порівнюваних лінгвокультурах.

У процесі аналізу простежено, що в англомовній та українськомовній рекламі переважають культурно марковані алюзії, які відбивають культурно-специфічні відмінності. Англомовна, так само як українськомовна реклама, однаковою мірою використовують факти всесвітньої та власної історію. Крім того, художня література, міфи, біблійні історії та суспільні події залишаються спільними для обох мов.

***Ключові слова:** алюзія, рекламний дискурс, рекламний текст, мультимодальність, вербальні алюзії, візуальні алюзії, соціально-культурні алюзії, біблійні алюзії, літературні алюзії, міфологічні алюзії, історичні алюзії.*

LIST OF REFERENCES

1. Аверинцев С.С. (2008). Страшный суд. *Мифы народов мира. Энциклопедия*. Москва, 945–946.
2. Авраменко С. Р. (2007). Стилiстичнi функцiї алюзiй у романi Джеймса Хайнса «Розповiдь лектора» Retrieved from http://archive.nbuv.gov.ua/portal/soc_gum/gv/2007_11/1/articles/Volume%201/Svitova%20literatura/1_Avramenko.pdf
3. Арнольд И. В. (1970). О стилистической функции. *Вопросы теории английского и русского языков. Ученые записки ЛГПИ им. А. И. Герцена. Т. 471*. Вологда, 3–12.
4. Барт Р. (1989). Риторика образа. *Избранные работы. Семиотика. Поэтика*. Москва.
5. Батра Р. (2004) Рекламный менеджмент. М.: Издательский дом «Вильяме», 784.
6. Белоножко Н. Д. (2006). Аллюзия и её текстовая роль. *Электронное научное издание «Труды МГТА: электронный журн.. Retrieved from http://www.e-magazine.meli.ru/Vipusk_16/206_v16_Belonozhko.doc*
7. *Большой Энциклопедический Словарь* (2000). Retrieved from: <https://www.vedu.ru/>.
8. Бурова В. Л. (2004). Типология аллюзий и механизм их формирования с позиций когнитивной лингвистики. *Стилистические аспекты языковой коммуникации*. М.: «Типография Сарма», 56–63.
9. Войченко А. А. (2011). Об использовании культурных и исторических аллюзий в рекламе. *Вестник МГУКИ. Языкознание и литературоведение. №4(42)*, 119–122.
10. Воробйова М. В. (2011). *Алюзiя в англomовному публiцистичному дискурсі: структура, семантика, функцiонування* (автореф. дис. ... канд. фiлол. наук). Херсон. держ. ун-т. Херсон, 20.

11. Воробйова М. В. (2006). Повнота інтерпретації алюзії. *Індекс нечіткості*. Retrieved from https://www.academia.edu/5033399/_._.
12. Гайдар В. П. (2011). Роль алюзії у створенні художності літературних творів. *Наука в інформаційному просторі: матеріали VII Міжнар. наук.-практ. конф. (29–30 верес. 2011 р.): у 7 т.* Дніпропетровськ, Т. 4: Іноземні мови та регіоназнавство. Культурологія. Філологія. 36–39.
13. Гарифуллина А. М. (2011). Аллюзии как трансляторы культурных кодов. *Вестник ВЭГУ*. № 4 (54), 74–79.
14. Гаспарян О. Т. (2016). Коммуникативная стратегия рекламного текста: информационная и манипулятивная составляющая. *МедиаАльманах*. № 1(72), 70–78.
15. Гэмбл Р. (2001). *Геттисбергское Евангелие*. Retrieved from: <http://inosmi.ru/>.
16. Дмитриев О. А. (2000). *Структурно-семантическая характеристика слогана как особой разновидности рекламного текста* (автореф. дис. канд. филол. наук). Орел, 149.
17. Дронова Е. М. (2006). *Стилистический прием аллюзии в свете теории интертекстуальности (на материале языка англо-ирландской драмы первой половины XX века)* (дис. ... канд. филол. наук). Воронеж, 182.
18. Дубяга А. Ю. (2004). Вплив реклами в засобах масової інформації на дітей. Retrieved from <http://archive.kpi.kharrov.ua/files/25704>.
19. Єфімов Л. П. (2004). *Стилістика англійської мови і дискурсивний аналіз*. Учбово-методичний посібник. Вінниця: НОВА КНИГА, 240.
20. Желтухина М. Р. (2003). *Тропологическая суггестивность масс-медиального дискурса: о проблеме речевого воздействия тропов в языке СМИ : монография*. М.: Институт языкознания РАН; Волгоград: ВФ МУПК, 656.

21. Жуков Е. М., (1965). *Советская историческая энциклопедия: В 16 т.* М.: Советская энциклопедия, Т. 8. 992.
22. Захарова М. А. (2004). *Семантика и функционирование аллюзивных имен собственных (на материале англоязычных художественных и публицистических текстов)* (дис. ... канд. філол. наук). Самара, 192.
23. Каменева В. А., Горбачева О. Н. (2014). Визуальные стилистические средства в социальной интернет рекламе, или Зарождение визуальной стилистики текста. *Политическая лингвистика.* № 2, 120.
24. Каменева В. А., Горбачева О. Н. (2015). Глобальная социальная интернет реклама. Воздействующий потенциал визуального олицетворения и овеществления в социальной интернет рекламе. *Политическая лингвистика.* № 2, 214.
25. Канарский А. С. (1985). Природа искусства и активность его эстетического воздействия на человека. *Искусство и творческая активность масс.* К.: «Вища школа», 28–38.
26. Кара-Мурза Е. С. (2009). Лингвистическая экспертиза как процедура политической лингвистики. *Политическая лингвистика. Научное издание.* Екатеринбург. № 1 (27), 47–71.
27. Кибрик А. А. (2010). Мультиmodalная лингвистика. *Когнитивные исследования.* М.: ИП РАН, 134–152.
28. Киосе М. И. (2002). *Лингво-когнитивные аспекты аллюзии (на материале заголовков английских и русских журнальных статей)* (дис. ... канд. филол. наук). М., 281.
29. Кияница Є. О. (2014). Реклама як інструмент кроскультурної комунікації. *Соціальні комунікації в інтеркультурному просторі. Матеріали Міжнародної науково-практичної конференції.* Киев, 187–192

30. Коваленко Е. Н. (2007). *Когнитивные аспекты сказочной аллюзии (на материале английского языка)* (дис. на соискание научной степени канд. филол. наук). Томск, 180.
31. Копильна О. М. (2007). *Відтворення авторської алюзії в англо-українському перекладі* (автореф. дис. ... канд. филол. наук). К., 225.
32. Кудиба С. М. (2008). *Функціональний потенціал алюзивних власних імен у рекламних текстах (на матеріалі англійської, української та російської мов)*. (Автореф. дис. ... канд. наук). Львів. нац. ун-т ім. І.Франка. Л., 24.
33. Кукіна З. О. (2012). Окремі аспекти правового регулювання рекламної діяльності в різних юрисдикціях. *Актуальні проблеми міжнародних відносин*. № 3 (Ч. 1), 258–265.
34. Лавриненко О. О. (2011). Алюзивна об'єктивація концептів прецедентних текстів (на матеріалі англомовних публіцистичних текстів). Retrieved from <http://www.stattionline.org.ua/filologiya/31/1878-alyuzivna-ob-yektivaciya-konceptiv-precedentnix-tekstiv-na-materiali-anglomovnix-publicistichnix-tekstiv.html>.
35. Лакан Ж. (1995). *Функция и поле речи и языка в психоанализе*. Москва.
36. Лобжанидзе Б. Д. (2011). Аллюзия в произведениях Сидни Шелдона. Retrieved from http://www.pglu.ru/lib/publications/University_Reading/2011/II/uch_2011_II_00009.pdf
37. Лосев А. Ф. (2008). Афина. *Мифы народов мира. Энциклопедия*. Москва, 104 – 106.
38. Лотман Ю. М. (2000). *Внутри мыслящих миров. Семиосфера. Культура и взрыв. Внутри мыслящих миров. Статьи. Исследования. Заметки (1968-1992)*. Искусство-СПб, 151–276.
39. Лушникова Г. И. (2010). *Когнитивные и лингвостилистические особенности литературной пародии*. (Автореф. дис. ... доктора филологических наук). Кемерово, 44.

40. Мамаева А. Г. (1976). *Аллюзия и формы ее выражения в английской художественной литературе*. Вып. 98. М.: Изд-во МГПИИЯ, 113–129.
41. Мамонтов А. С. (2005). Кросс-культурный анализ в аспекте рекламоведения. *Знание. Понимание. Умение*. No 1., 111–116.
42. Метц К. (1985). Проблемы денотации в художественном фильме. *Строение фильма*. Москва.
43. Москвин В. П. (2014). Аллюзия как фигура интертекста. *Электронный научно-образовательный журнал ВГСПУ «Грани познания»*. № 1(28). Retrieved from <http://grani.vspu.ru/files/publics/1389778094.pdf>.
44. *Мультимодальная коммуникация: теоретические и эмпирические исследования: сборник статей* (под ред. О.В. Федоровой и А.А. Кибрика) (2014). Москва: «Буки Веди».
45. Мягких А. В. (2015). Лексические языковые средства воздействия на адресата в рекламных текстах (на материале " женских" журналов). *Сборник материалов конференции «Язык и право: актуальные проблемы взаимодействия*, 254–261.
46. Нейхардт А. А. (1990). Легенды и сказания Древней Греции и Древнего Рима. М.: Правда, 576.
47. Нізамутдінов Ф. (2009). Цитатне мовлення як складова англомовних текстів новин ЗМІ. *Актуальні проблеми філології та перекладознавства*. Хмельницький. Вип. 4, 144–146.
48. *Политическая наука: Словарь-справочник*. Retrieved from: <http://politike.ru/>.
49. Потылицына И. Г. (2005). *Дискурсивный аспект аллюзивной интертекстуальности английского эссе* (дисс. ... канд. филол. наук). М., 213.
50. Рогожин, М. Ю. (2010). *Теория и практика рекламной деятельности*. Москва: Альфа-Пресс.

51. Романюк С. К. (2009). Прагмалінгвістичний аспект рекламного дискурсу. *Слов'янський вісник: зб. наук. праць. Серія: Філологічні науки. Рівне: Редакційно-видавничий центр Рівненського ін-ту слов'янознавства Київського славістичного ун-ту*. Вип. 8, 151–156.
52. Ромат Є. В. (2003). *Словник основних рекламних і маркетингових термінів*. Харків: Студцентр, 56.
53. Рюмшина Л. И. (2004). Манипулятивные приемы в рекламе. Москва: Март, 240.
54. Сазонова И. А. (2014). Структурно-функциональные особенности печатного рекламного текста на различных этапах жизненного цикла товара, диссертация. Retrieved from <http://cheloveknauka.com/v/41234/d/#?page=1>
55. Сапенько Р. (2005). Взаємодія реклами і телебачення: еволюція від чуттєвої культури. *Вісник Державної академії керівних кадрів культури і мистецтва*. К.: Міленіум, № 3, 11–16.
56. Сапенько Р. П. (2008). *Реклама як транскультурний феномен*. (Автореф. дис. ...д-ра філософ. наук). Київ, 35.
57. Севостьянов Г. Н., (1983). *История США: В 4 т.* М.: Наука, Т. 1. 687.
58. Серажим К. С. (2010). *Дискурс як соціолінгвістичне явище: методологія, архітектоніка, варіативність (на матеріалі сучасної газетної публіцистики) : монографія*. Київ: Видавець Паливода, 351.
59. Сердобинцева Е. Н. (2010). *Структура и язык рекламных текстов: учебное пособие*. Флинта, Наука. Москва, 104.
60. Сермягина С. С. (2007). Импликация и подтекст: общее и специфическое. *Вестник Томского государственного университета*. № 300-1, 27–30.
61. Скребнев Ю. М. (2003). Основы стилистики английского языка. *Учебник для ин-тов и фак. иностр. яз.* М.: Астрель, 221.
62. Соколова В. Л. (2013). Стилистические кластеры в англоязычном медиадискурсе: структурные особенности и

прагматический потенциал. *Стилистика и конструирование мира*. М.: ФГБОУ ВПО МГЛУ, 70–78.

63. Телетов А. С. (2006). Лингвистический аспект в рекламном менеджменте. *Механізм регулювання економіки*. №3, 69–75.

64. Тютенко А. А. (2000). *Структура і функції алюзії у пресі Німеччини, Австрії та Швейцарії*. (Автореф. дис. ... канд. філол. наук). Харків, 20.

65. Удріс Н. С. (2003). *Реклама як засіб формування сучасного способу життя міського населення України*. (Автореф. дис. ... канд. соціол. наук). Харків, 20.

66. Федорець С. А. (2005). *Англійські запозичення в мові сучасної української реклами* (дис. ... канд. філол. наук). Харків, 203.

67. Хавкіна Л. (2010). *Сучасний український рекламний міф: монографія*. Харків: Харківське історико-філологічне товариство, 352.

68. Химунина Н. А. (1998). *Стилистический прием аллюзии в англоязычной печатной рекламе*. (Автореф. дис. канд. филол. наук). Санкт-Петербург, 161.

69. Чернюх Л. Д. (2011). Теоретичні аспекти дослідження реклами (на матеріалі словацької та української мов). *Компаративні дослідження слов'янських мов і літератур. Пам'яті академіка Леоніда Булаховського*. Вип. 15, 281. Retrieved from http://nbuv.gov.ua/UJRN/kdsm_2011_15_42

70. Циренова А. Б. (2010). Аллюзия как средство выражения авторской интенции (на материале английского языка). *Вестник Челябинского государственного университета*. №21(202), 155–161. Retrieved from <http://www.lib.csu.ru/vch/202/032.pdf>

71. Шейко В. (2005). *Формування основ культурології в добу цивілізаційної глобалізації (друга половина XIX – початок XXI ст.): монографія*. К.: Генеза, 592.

72. Яковлева А.В. (2009). Американский образ жизни и американские ценности. *Вестник Костромского государственного университета*. Т. 15. № 4. 264 – 269.
73. Allusion. (2011). *Collins Dictionary*. Retrieved from <http://www.collinsdictionary.com/dictionary/english/allusion>
74. Allusion. (2009). *Encyclopedia Britannica*. Retrieved from <http://www.britannica.com/EBchecked/topic/16658/allusion>
75. Allusion. (2009). *Online Etymological Dictionary*. Retrieved from <http://www.etymonline.com/index.php?term=allusion>
76. Christine Ammer, (2013). *Ammer Ch. The American Heritage dictionary of idioms*. Boston: Houghton Mifflin Harcourt, 512.
77. Batty D. (2016). *Superyachts and bragging rights: why the super-rich love their 'floating homes'*. Retrieved from: <https://www.theguardian.com>.
78. Ben-Porat Z. (1976). The Poetics of Literary Allusion. *PTL: A Journal for Descriptive Poetics and Theory of Literature*, 105–128.
79. *Collins Dictionary*. Retrieved from: <https://www.collinsdictionary.com/>.
80. *Encyclopedia Britannica*. Retrieved from: <https://www.britannica.com/>.
81. Hollis, N. (2011). The Science of Slogans: The Best and Worst Ad Campaigns of All Time. Retrieved from <https://www.theatlantic.com/business/archive/2011/07/the-science-of-slogans-the-best-and-worst-ad-campaigns-of-all-time/242591/>
82. Fairclough N. (2003). *Analysing Discourse: Textual Analysis for Social Research*. New York: Routledge, 288.
83. Forceville C., Urios-Aparisi E. (2009). *Multimodal Metaphor*. Berlin: Mouton de Gruyter, 470.
84. Galperin I. R. (2006). *Stylistics*. Moscow: Higher school Publishing House, 372.

85. Kress G. (2000). Text as the punctuation of semiosis: Pulling at some of the threads. *Intertextuality and the media. From genre to everyday life*. Manchester: Manchester univ. press, 132–153.
86. Kress G., Leeuwen T., van. (2006). *Reading images: A grammar of visual design*. L.: Routledge, 288.
87. Lange A. (2011). *Biblical Quotations and Allusions in Second Temple Jewish Literature (Journal of Ancient Judaism*. Vandenhoeck & Ruprecht, 384.
88. Lennon P. (2004). *Allusions in the Press: An Applied Linguistic Study*. Mouton De Gruyter, 297.
89. Magedanz S. (2006). Allusion as Form: The Waste Land and Moulin Rouge. Retrieved from <http://scholarworks.lib.csusb.edu/cgi/viewcontent.cgi?article=1012&context=library-publications>
90. Memepedia. *Энциклопедия мемов*. Retrieved from: <https://memepedia.ru/zima-blizko/>.
91. *Merriam-Webster Online Dictionary*. Retrieved from: <https://www.merriam-webster.com/>.
92. Linton, I. (2012). What Are the Different Types of Advertising? Retrieved from <http://smallbusiness.chron.com/different-types-advertising56054.html>
93. Millward Brown Agency (2011). Slogans in Advertising. Retrieved from <http://www.armi-marketing.com/library/SlogansInAdvertising.pdf>
94. Roland Barthes (1989). The Rustle of Language : Retrieved from https://monoskop.org/File:Barthes_Roland_The_Rustle_of_Language_1989.pdf
95. Shankman S. *A brief history of 'What happens in Vegas stays in Vegas'* . Retrieved from: <http://theweek.com>.

96. Stefan, T. (2011). 7 Functions and Effects of Advertising. Retrieved from <http://smallbusiness.chron.com/7-functions-effects-advertising24542.html>
97. Suggett, P. (2016). 10 Most Powerful Words in Advertising. Retrieved from <https://www.thebalance.com/most-powerful-words-in-advertising38708>
98. Umberto Eco (1998). The Absent Structure. Retrieved from https://www.researchgate.net/publication/338991653_Struggling_with_the_Absent_Structure_On_the_Rise_and_Fall_of_Umberto_Eco's_Semiotics
99. *Online Etymology Dictionary*. Retrieved from: <https://www.etymonline.com/>.
100. *Oxford Dictionaries*. Retrieved from: <https://en.oxforddictionaries.com/>.
101. Van Leeuwen T. (2007), Legitimation in discourse and communication. *Discourse & Communication*, vol. 1, 91 – 112.
102. Xiaosong, D. (2017). Stylistic Features of the Advertising Slogan. Retrieved from <http://www.translationdirectory.com/article49.htm>

LIST OF ILLUSTRATION MATERIALS

- 3.1. (GW) George Washington: https://www.youtube.com/watch?v=i7-w7goKdGI&ab_channel=ontariojcd
- 3.2. (DCA) Dodge Challenger advertisement: https://www.youtube.com/watch?v=i7-w7goKdGI&ab_channel=ontariojcd
- 3.3. (GCA) Geico company advertisement: https://www.youtube.com/watch?v=67wVxRmF890&ab_channel=PromoCraz
- 3.4. (IGCA) Invaders in Geico company advertisement: https://www.youtube.com/watch?v=67wVxRmF890&ab_channel=PromoCrazy
- 3.5. (PA) Progressive advertisement: https://www.youtube.com/watch?v=K7HgNzL-69g&ab_channel=FrederickWelch
- 3.6. (CAPA) Central Asia in Progressive advertisement: https://www.youtube.com/watch?v=K7HgNzL-69g&ab_channel=FrederickWelch
- 3.7. (EPA) England in Progressive advertisement: https://www.youtube.com/watch?v=K7HgNzL-69g&ab_channel=FrederickWelch
- 3.8. (MWCA) Miracle Whip company advertisement: https://www.youtube.com/watch?v=IR55a-h9fv8&ab_channel=EwaldNeuffer
- 3.9. (MWSD) Miracle Whip salad dressing: https://www.youtube.com/watch?v=IR55a-h9fv8&ab_channel=EwaldNeuffer
- 3.10. (TJHA) The Jefferson Hotel advertisement: <https://www.jeffersondc.com>
- 3.11. (TLMCA) The Lincoln Motor company advertisement: <https://twitter.com/haleighrayew/status/847202300053610496/photo/2>
- 3.12. (GGCA) Gettys Gear Company advertisement: <https://www.pinterest.com/pin/451134087643999155/>
- 3.13. (BBA) Bentha Benz advertisement: https://www.youtube.com/watch?v=vsGrFYD5Nfs&ab_channel=Mercedes-Benz

- 3.14. (HFBBA) Historical facts in Bertha Benz advertisement:
https://www.youtube.com/watch?v=vsGrFYD5Nfs&ab_channel=Mercedes-Benz
- 3.15. (IBBA) Invention in Bentha Banz advertisement:
https://www.youtube.com/watch?v=vsGrFYD5Nfs&ab_channel=Mercedes-Benz
- 3.16. (KRA) Kozatska Rada advertisement:
<https://timerek.ru/2019/10/20/reklama-kazackaja-rada-ukrainskij-harakter-2019/>
- 3.17. (PCA) Pepsi company advertisement:
https://www.youtube.com/watch?v=92C1fNVWDYw&ab_channel=xSlim
- 3.18. (DCA) Danon company advertisement:
<https://sostav.ua/publication/patriotichnaya-reklama-detskogo-pitaniya-tyoma-60829.html>
- 3.19. (EA) Epitsentr advertisement:
https://www.youtube.com/watch?v=9VcVbHH48qw&ab_channel=EpicentrK
- 3.20. (PEC) Presents of the Epitsentr company:
https://m.facebook.com/watch/?v=646035069639431&_rdr
- 3.21. (CA) Comfy advertisement: <http://prportal.com.ua/Fakty/u-socmerezhi-rozkritikuvali-reklamu-comfy>
- 3.22. (YGA) Yummi Gummi advertisement:
https://www.adsoftheworld.com/media/film/yummi_gummi_fooling_around
- 3.23. (KSA) Kruzhka svizhoho advertisement:
<http://yasno.name/portfolio/vinyl-cover-record-mock-up/>
- 3.24. (KRA) Kozatska Rada advertisement:
https://www.youtube.com/watch?v=vHEodA8s4-8&ab_channel=%D0%91%D0%B0%D1%8F%D0%B4%D0%B5%D1%80%D0%B0%D0%93%D1%80%D1%83%D0%BF%D0%BF
- 3.25. (LA) Lvivske advertisement:
https://www.youtube.com/watch?v=kPOw5XcYIZE&ab_channel=%D0%92%

D0%B8%D0%B4%D0%B5%D0%BE%D1%80%D0%B5%D0%BA%D0%BB
%D0%B0%D0%BC%D0%B0

3.26. (AD) Amazon advertisement:
<https://www.shootonline.com/video/director-andreas-nilsson-droga5-london-iron-out-epic-death-scene-alexa>

3.27. (DHA) Die Hard advertisement: <https://www.adweek.com/convergent-tv/how-diehard-pulled-off-die-hard-ad-starring-bruce-willis/>

3.28. (TJGA) Tarzan and Jane in Geico advertisement:
https://www.youtube.com/watch?v=6-QHCm39_8

3.29. (GA) Geico advertisement: https://www.youtube.com/watch?v=6-QHCm39_8

3.30. (MWA) Miracle Whip advertisement:
https://www.youtube.com/watch?v=NR3BVN8ofk8&ab_channel=CompartiendoPublicidad

3.31. (MWA) Miracle Whip advertisement:
https://www.youtube.com/watch?v=NR3BVN8ofk8&ab_channel=CompartiendoPublicidad

3.32. (MFA) Max Factor advertisement:
<https://www.pinterest.com/pin/287386019955666706/>

3.33. (RBA) Rustlers Burgers advertisement:
https://www.youtube.com/watch?v=D0Ohcw2toaI&ab_channel=BestTVCommercialAdsFromWorld

3.34. (RBSA) Rustlers Burgers slogan advertisement:
https://www.youtube.com/watch?v=D0Ohcw2toaI&ab_channel=BestTVCommercialAdsFromWorld

3.35. (FA) Freddo advertisement: <https://adspot.me/media/prints/freddo-little-red-riding-hood-8650a35978a6>

3.36. (MBA) Mercedes-Benz advertisement:
<https://www.ispot.tv/ad/qLQc/mercedes-benz-cinderella-rewrite-the-story-featuring-camila-cabello-t1>

- 3.37. (MBA) Mercedes-Benz advertisement:
<https://www.ispot.tv/ad/qLQc/mercedes-benz-cinderella-rewrite-the-story-featuring-camila-cabello-t1>
- 3.38. (MBA) Mercedes-Benz advertisement:
<https://www.ispot.tv/ad/7x7X/2016-mercedes-benz-amg-gt-s-super-bowl-2015-fable>
- 3.39. (MBA) Mercedes-Benz advertisement:
<https://www.autoevolution.com/news/tortoise-gets-amg-gt-to-humiliate-hare-in-mercedes-super-bowl-ad-video-91597.html>
- 3.40. (UUA) Uoga Uoga advertisement: <https://www.ecco-verde.com/uoga-uoga-makeup/bronzing-powder-blush-beach-moad>
- 3.41. (FA) Fidji advertisement: <http://www.bestslogans.com/list-ideas-taglines/perfume-advertisement-slogans/>
- 3.42. (OPA) OnePlus advertisement:
<https://www.youtube.com/watch?v=0Avo6CAUTu4>
- 3.43. (TVNCA) TNVC advertisement:
<https://ia801603.us.archive.org/18/items/01.AmericanSurvivalGuideJanuary2016AvxHome.in/07.%20American%20Survival%20Guide%20-%20August%202016%20AvxHome.in.pdf>
- 3.44. (KRBC) Kelloyy's Raisin Bran company:
<https://www.businessinsider.com/spending-time-with-family-may-protect-you-from-ads-rewiring-your-brain-2018-9>
- 3.45. (SA) Silpo advertisement: <https://film.ua/uk/news/2082>
- 3.46. (PA) Prostokvashino advertisement: <http://prostokvashyno.ua/>
- 3.47. (FA) Foxtrot advertisement:
https://www.youtube.com/watch?v=h9YN4_f8m98&feature=emb_logo
- 3.48. (DKA) Dovbush Karpatsky advertisement:
https://www.youtube.com/watch?v=cWSMnvRX-Wo&ab_channel=%D0%9A%D0%BE%D0%BD%D1%8C%D1%8F%D0%BA%D0%94%D0%BE%D0%B2%D0%B1%D1%83%D1%88%D0%9A%D0%

B0%D1%80%D0%BF%D0%B0%D1%82%D1%81%D1%8C%D0%BA%D0%
%B8%D0%B9

3.49. (RIBA) Rud “Impreza Bianco” advertisement:
<https://www.youtube.com/watch?v=g65y8a5gftU>

3.50. (EA) Eskimos advertisement:
https://www.youtube.com/watch?v=LimYmkVdPCo&ab_channel=%D0%9A%D0%BE%D0%BC%D0%BF%D0%B0%D0%BD%D1%96%D1%8F%C2%AB%D0%A0%D1%83%D0%B4%D1%8C%C2%BB

3.51. (ZA) Zhivchik advertisement:
https://www.google.com.ua/url?sa=i&url=https%3A%2F%2Fmmr.ua%2Fshow%2Fzhivchik_boretsya_s_gadzhetomaniey_v_osenney_kampanii_&psig=AOvVaw0yYKhO9J_HulTu0zmJB62u&ust=1633522829480000&source=images&cd=vfe&ved=0CAwQjhXqFwoTCNDw9vKgs_MCFQAAAAAdAAAAABAD

3.52. (TPA) Troie porosiat advertisement: <http://master-chef.com.ua/uk/production/detskaya-kolbasa-varenaya-myasnyashki-troye-porosyat/>

3.53. (PA) Prostokvashino advertisement <https://www.youtube.com/watch?v=0Xz2i6bfXUI>

3.54. (NA) Nissan advertisement:
https://www.youtube.com/watch?v=u2D52Lg_KrY&ab_channel=AutoportMagazine

3.55. (NA) Nissan advertisement:
https://www.youtube.com/watch?v=u2D52Lg_KrY&ab_channel=AutoportMagazine

3.56. (DKNYA) DKNY advertisement:
<https://www.pinterest.com/pin/154529830941138315/>

3.57. (DA) Doritos advertisement: https://www.youtube.com/watch?v=V4kePd-yeT8&ab_channel=Whitmanization

3.58. (DA) Doritos advertisement: https://www.youtube.com/watch?v=V4kePd-yeT8&ab_channel=Whitmanization

- 3.59. (NA) Nike advertisement: <https://www.pinterest.es/pin/518265869591373593/>
- 3.60. (NA) Nike advertisement: <https://nypost.com/2019/10/08/jesus-shoes-with-actual-holy-water-inside-them-sell-for-3000/>
- 3.61. (CA) Continuum advertisement: <https://www.continuumexpert.com/continuum-condo-news/this-amazing-continuum-penthouse-for-sale/>
- 3.62. (BA) Bounty advertisement: <https://www.amazon.com/Bounty-1-Miniatures-150G/dp/B003TVD1HG>
- 3.63. (CTCA) Chervone ta chorne advertisement: <http://vlasti.net/news/151697>
- 3.64. (NEA) Nemiroff advertisement: https://men.24tv.ua/yak-suddi-viznachayut-naykrashhi-alkogolni-novini-ukrayini-i-svitu_n1624016
- 3.65. (NOA) Novus advertisement: <https://sostav.ua/publication/vse-zaradi-sv-zhost-onovlene-pozits-onuvannya-merezh-novus-v-d-kreativno-agents-lions-86849.html>
- 3.66. (DHLA) DHL advertisement: https://www.adsoftheworld.com/media/print/dhl_trojan_horse
- 3.67. (CKA) Calvin Klein advertisement: <https://www.behance.net/gallery/29712159/Calvin-Klein-Advertising>
- 3.68. (FRA) Ferrero Rocher advertisement: https://www.youtube.com/watch?v=zcz_gVaEy-s&ab_channel=ToastTVTube
- 3.69. (FRA) Ferrero Rocher advertisement: https://www.youtube.com/watch?v=zcz_gVaEy-s&ab_channel=ToastTVTube
- 3.70. (FORA) Ford ranger advertisement: https://www.youtube.com/watch?v=Rx7Tr2Xab_k&ab_channel=StopMotionWorks
- 3.71. (FORA) Ford ranger advertisement: https://www.youtube.com/watch?v=Rx7Tr2Xab_k&ab_channel=StopMotionWorks

- 3.72. (FORA) Ford ranger advertisement:
https://www.youtube.com/watch?v=Rx7Tr2Xab_k&ab_channel=StopMotionWorks
- 3.73. (KIA) Kia advertisement:
https://www.youtube.com/watch?v=YksWroqMVZ0&ab_channel=UnderwoodsMotoring
- 3.74. (OKC) Ontario Knife Company advertisement:
<https://www.pinterest.com/ontarioknifecom/advertisements/>
- 3.75. (MA) Midas advertisement:
https://www.youtube.com/watch?v=asYzLOpUtyU&ab_channel=MidasNewZealand
- 3.76. (AD) Athena advertisement:
<https://www.superyachts.com/news/story/2018-in-focus-the-superyacht-industry-milestones-9542/>
- 3.77. (SGNA) Samsung Galaxy Note 8 advertisement:
https://www.youtube.com/watch?v=KQ_hdCxBrAI
- 3.78. (SGNA) Samsung Galaxy Note 8 advertisement:
https://www.youtube.com/watch?v=KQ_hdCxBrAI
- 3.79. (CYA) Citrus advertisement: <https://promo.citrus.ua/citrus-love-lviv>
- 3.80. (VA) Venus advertisement:
https://www.youtube.com/watch?v=8NqKnnrdtvE&ab_channel=VladGornyi
- 3.81. (TDA) Three deer advertisement:
<https://vikna.if.ua/news/category/kl/2019/11/14/104118/view>
- 3.82. (GAA) Giorgio Armani advertisement: <https://www.armani.com/en-si/experience/giorgio-armani/made-to-measure>
- 3.83. (YA) Yeti advertisement:
<https://www.luerzersarchive.com/en/magazine/print-detail/yeti-coolers-63520.html>
- 3.84. (MDA) Megan Deem advertisement:
<https://www.megandeem.com/fashion>

- 3.85. (TNCA) The Nature Conservancy advertisement: <https://sustainability-innovation.asu.edu/media/wrigley-lecture-series/who-is-responsible/>
- 3.86. (IFAA) International Franchise Association advertisement: https://www.bing.com/images/search?view=detailV2&ccid=%2F0rmjOND&id=7FA8AFF5F419631E5BA5B640AC72BD7F858C4E3D&thid=OIP.0rmjONDWqnr_CPH_ZVwgHaE2&mediaurl=https%3A%2F%2Ffranchisingusamagazine.com%2Fsites%2Fdefault%2Ffiles%2FIFA+Conference.jpg&cdnurl=https%3A%2F%2Fth.bing.com%2Fth%2Fid%2FR.fe8ae68ce3435aa9f047f08f1ff655c2%3Frik%3DPU6MhX%252b9cqxAtg%26pid%3DImgRaw%26r%3D0&exp=356&expw=544&q=ifa2017+posts...&simid=608033508025791326&FORM=IRPRST&ck=1FB4F2021A1A7200879545A915772BAC&selectedIndex=42&ajaxhist=0&ajaxserp=0
- 3.87. (HA) Hublot advertisement: <http://theessentialist.blogspot.com/2013/06/hublot-ad-campaign-springsummer-2013.html>
- 3.88. (OWA) Omega watch advertisement: <https://imgur.com/t/omega/7pt6ESg>
- 3.89. (BA) Baileys advertisement: <https://www.drinks.ng/tag/baileys-in-nigeria/>
- 3.90. (JCA) Jackpot Candles advertisement: <https://emmalinebride.com/planning/candle-with-jewelry-inside/>
- 3.91. (SDA) Samsung advertisement: <https://www.examples.com/business/famous-company-taglines-slogans.html>
- 3.92. (MA) Michelin advertisement: <https://www.newspapers.com/newspage/479217717/>
- 3.93. (MAA) Mars advertisement: <https://www.youtube.com/watch?v=QAPjQsLOmKU>
- 3.94. (DCA) Dodge car advertisement: <https://www.ebay.com/itm/174438995298>
- 3.95. (IKA) IKEA advertisement: <https://www.youtube.com/watch?v=-hQsnRaRojE>
- 3.96. (KTA) Kvas Taras advertisement: <https://sostav.ua/publication/tse-taras-v-n-zhe-andr-j-v-n-zhe-dzhek-v-n-zhe-pilosos-88679.html>

- 3.97. (AKCA) Association of Kyiv cyclists advertisement: <https://autonews.autoua.net/novosti/7803-associaciya-velosipedistov-kieva-zapustila-socialn.html>
- 3.98. (OKA) Okko advertisement: <https://www.start-partnership.com/yebr-r-i-merezha-okko-pragnut-zrobiti-avtotrasu-ki%D1%97v-odesa-bezpechnishoyu/>
- 3.99. (OKA) Okko advertisement: <https://www.start-partnership.com/yebr-r-i-merezha-okko-pragnut-zrobiti-avtotrasu-ki%D1%97v-odesa-bezpechnishoyu/>
- 3.100. (LA) Lvivske advertisement: <https://osnard.livejournal.com/4084.html>