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Master's Qualification Paper

LEXICO-GRAMMATICAL AND STYLISTIC ASPECTS OF ENGLISH ADVERTISING SLOGANS

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INTRODUCTION

Advertising is a relatively new phenomenon in modern society. In the 21st century, this industry has become so omnipresent that one can hardly find a sphere not affected by advertisements. Advertising is no longer a subject of local interests; it is a global and ubiquitous instrument of influencing people.

Advertising traces its roots back to the ancient times when tribes used slogans to impose fear to their enemies before a battle (Akrani, 2012). However, in present days, advertising has evolved into a more universal and complicated phenomenon. Today it is present in every sphere of human's life, either implicitly or explicitly. Naturally, the strong influential power of advertising language attracts scholars from various science fields.

Advertising discourse was studied by many renowned linguists. Cook (1992) and Woods (2006) were the first to outline the genre of advertising and describe its specific discourse characteristics. Goddard (2001), Leech (1972), Crystal (2003), Myers (1994), and Hermeren (1999) studied the language of advertising and its peculiar features in context. The Ukrainian linguists (Lukianetz, 2003; Abramova, 1981; Shved, 2001) devoted their work to the study of the English advertising and its comparison with the Ukrainian one.

The topicality of this paper is justified by the rapid development of the advertising industry throughout the world. Nowadays it has become essential to study every aspect of the advertising discourse in order to indicate its main tendencies. From a linguistic point of view, advertising slogans are the most illustrative unit of advertisements. Therefore, a comprehensive analysis of the linguistic features in advertising slogans can help to reveal their marketing potential.

The object of this paper is the English advertising slogans.

The subject-matter of this paper is the lexico-grammatical and stylistic aspects of the English advertising slogans, as well as their semiotic features.

The aim of this paper is to reveal common lexical, grammatical, and stylistic features of the modern English advertising slogans, as well as their linguistic iconicity.

The aim is interconnected with the following **tasks** to resolve:

- to give the general outline of the modern advertising discourse and summarize its theoretical background;
- to determine major prototypical features of the present-day advertising discourse;
- to clarify types of the modern English advertising discourse;
- to examine the notion of the advertising slogan from different perspectives;
- to define the functions of advertising slogans and their pragmatic aim;
- to trace the paralinguistic nature of advertising slogans;
- to reveal lexical and grammatical features of the English advertising slogans;
- to identify major stylistic devices used in English advertising slogans on the lexical, morphological and syntactical levels;
- to analyze the linguistic iconicity of the modern advertising slogans in English.

The methodology is based on the following **methods:**

- *general scientific methods*: analysis, synthesis, induction, deduction, generalization to study the theoretical background of the English advertising slogans in modern discourse;
- *specific linguistic methods*: linguo-stylistic analysis to trace stylistic devices and expressive means and explain their functions, immediate constituent analysis to illustrate the word formation in English advertising slogans, conceptual metaphor analysis to reveal the linguistic iconicity and its role in the advertising discourse.

The structure of the paper. The paper consists of the introduction, two chapters (theoretical and practical), conclusions, resume, appendix, the list of references and the list of illustrative material. The work contains 10 figures and 2 tables. The full paper makes 97 pages.

The introduction clarifies the choice of the paper topic and describes the aim and methods of this paper.

The first chapter **"Theoretical Foundations of Advertising Discourse Studies"** compares different approaches to the definition of advertising discourse and slogan. It also summarizes characteristic features and types of modern advertising discourse and English advertising slogans.

The second chapter **"Linguistic Characteristics of English Advertising Slogans"** studies modern English advertising slogans on the basis of their linguo-stylistic interpretation. In addition to this, we analyzed the iconicity of advertising slogans and their role in decoding the advertising message.

Conclusions summarize the main points of the paper and provide topics for further investigation.

CHAPTER ONE
THEORETICAL FOUNDATIONS OF ADVERTISING DISCOURSE STUDIES

The post-industrial era marks the rapid development of the consumerism society. Today people are prone to consume more goods since the variety of products is immerse. This situation leads to the proliferation of new businesses, industries, products and services that are suggested on the global market.

Naturally, enterprises seek for the new ways of advertising their business. Apart from technological innovations in marketing, as well as new methodologies and channels of distribution, advertisers realize the influential power of language. Although marketers use language intuitively, it appears to be the subject of interest for many scholars.

Modern linguists study the language of advertising from different perspectives. This chapter will review the theoretical foundations of advertising as discourse and slogans, including the multidisciplinary works of scholars on linguistic and paralinguistic features of advertising slogans.

1.1. Advertising as a type of modern discourse

Advertising is inherent in the contemporary life. It remains the subject of many debates for many scholars. However, they all agree upon the statement that advertising is a unique and relatively new type of discourse (Cook, 1992; Leech, 1972; Hosni, 2001; Crystal, 2003).

In contemporary society, advertising is notorious and unwelcome. Even though people claim it to be ineffective and pointless, advertising brings sufficient profits to business. This highlights the influential power of advertising discourse and the potential it can have.

There is an opinion that for average people it is difficult to differentiate between informative and persuasive advertisements. Since discursive patterns are essential to create the advertising message, critical discourse analysis may appear to be an effective method to unveil the implicit meaning of advertisements (Turhan, 2017).

Being persuasive and expressive in its nature, advertising stands out from other types of discourse. For this reason, we believe that typological features of advertising discourse need an in-depth analysis. The following section focuses on the advertising as a type of discourse and provides a theoretical review of discourse studies in advertising.

1.1.1. Approaches to the Definition of Advertising Discourse. Being one of the most controversial multidisciplinary subjects, advertising is difficult to define. The reason for this is the mix of different discourses in which advertising occurs simultaneously. Today advertisements proliferate in many aspects of human life so that the understanding of the advertising phenomenon requires a deep research into various communication situations.

The word 'advertising' is derived from the English verb 'to advertise'. This lexical unit traces its roots back from the Latin word 'advertere', which consists of two separate words – 'ad' (meaning 'to/forward') and 'vertere' (meaning 'to turn'). The literal translation of 'advertising' from Latin into English is 'to turn towards' (Akrani, 2012).

In her work "The Language of Advertising", Goddard (2001) reinforces this by stating that "adverts are texts that do their best to get our attention, to make us turn towards them" (p. 6).

According to Dyer (1982), the word 'advertising' means 'drawing attention to something by notifying or informing somebody of something'. She says that "one can advertise by word of mouth, quite informally and locally, and without incurring the great expense. But if it is required to inform a large number of people about something, one might need to advertise in the more familiar sense of the word, by public announcement" (p. 2).

Hosnie (2011) highlights the omnipresence of advertising saying that "the messages of advertising have permeated the entire cultural landscape. Printed advertisements fill the pages of newspapers and magazines. Commercials interrupt TV and radio programs constantly" (p. 26).

Similarly, Woods (2006) is of the same opinion. She points out that advertising discourse is subject to many studies. Although being scanty and not long, advertisements are complex and need to be examined from many aspects, using an interdisciplinary approach. The scholar also adds that the copiousness of objectives makes advertising difficult to define.

As a type of modern language registers, "advertisements can be one of the most crucial media discourses in terms of manipulated language use and hidden ideologies". According to Abdelaal and Sase (2014), advertisements are an important part of our routine life that convey some specific messages. In this way, they concern attitudes, values, common knowledge that is shared within a culture.

Leech (1972) compares advertising language with the literature discourse and names it a 'subliterary' genre. He says that copywriters often rely on unexpected strategies of storytelling and creative exploitation of language within predictable linguistic patterns and techniques.

Wills, Burnett & Moriarty (1995) view advertising through three characteristics that are socially-governed: relevance, originality, impact. The authors state that advertising is thought to be a "disciplined, goal-oriented field that tries to deliver the right message to the right person at the right time, and make ideas creative" (p. 422)

Marketing studies suggest another definition, focusing on the functions of advertising. "Advertising is any communication, usually paid-for, specifically intended to inform and/or influence one or more people", as defined by Bullmore in the blog of the Advertising Association of the UK.

Ogilvy (1983) views advertising as "a medium of information", supporting that "the function of the advertisement is to induce a customer to buy a product" (p. 7).

Arens, Schaefer and Weigold (2009), for example, define advertising as "the structured and composed non-personal communication of information, usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media" (p. 4).

Semino (1997) has noted that advertising discourse can be regarded as a genre where vivid contexts and communicative situations are essential to achieve the aim

of advertisers. Thus, advertisements evoke imaginary situations or worlds which encourage the addressee to recognize the desirable properties displayed in the ad. In the end, advertisements ultimately invite the addressee to buy the product (Hidalgo-Downing, 2006).

"Narrowly, advertising means a paid form of non-personal communication that is transmitted through mass media such as television, radio, newspapers, magazines, direct mail, public transport vehicles, outdoor displays and also the Internet, which aims to persuade, inform, or sell. It flourishes mainly in free-market, profit-oriented countries. It is one of the most important factors in accelerating the distribution of products and helping to raise the standard of living. Advertising cannot turn a poor product or service into a good one. But what it can do – and does – is to create awareness about old and new products and services." (Zhilina, 2015, p. 30)

In linguistics and discourse analysis, advertising discourse is "the way in which different forms of language and various linguistic (and sometimes also visual and aural) techniques are deployed within the advertising genre, within individual ads or advertising campaigns and/or more broadly in the advertising industry or in particular contexts within it" (Chandler, & Munday, 2011).

According to Hosnie (2011), advertising is referred to as "a form of discourse in the sense that it has influenced not only the structure of language and the modality of lifestyle but also the content of routine daily acts of communicative exchanges" (p. 26).

Cook (1992) suggests an idea that one particular type of discourse can appear in other discourses simultaneously. He says that "some discourses are perceived to be conversations, for example, others are consultations, lessons, prescriptions, new bulletins, brochures, prayers, squabbles, gossip, stories, jokes, plays, reprimands, etc. Consequently, a given discourse may be several types at once. There is nothing mutually exclusive, for example, in the terms 'story', 'joke', 'gossip', 'cartoon', and their discourse could be all four at the same time" (p. 15)

Cook (1992) emphasizes that "discourse analysis needs to describe both text and context, including physical form". (p. 15) The identification of discourse types

may be influenced by lots of paralanguage and non-linguistic factors. Taken this into account, it is important to review major constituents of the advertising discourse.

The componential analysis below is suggested by Cook. It tries to "present an ad as an interaction of its elements, describing their effects on each other" (Cook, 1992, p. 14). This approach may be summoned up by Figure 1.
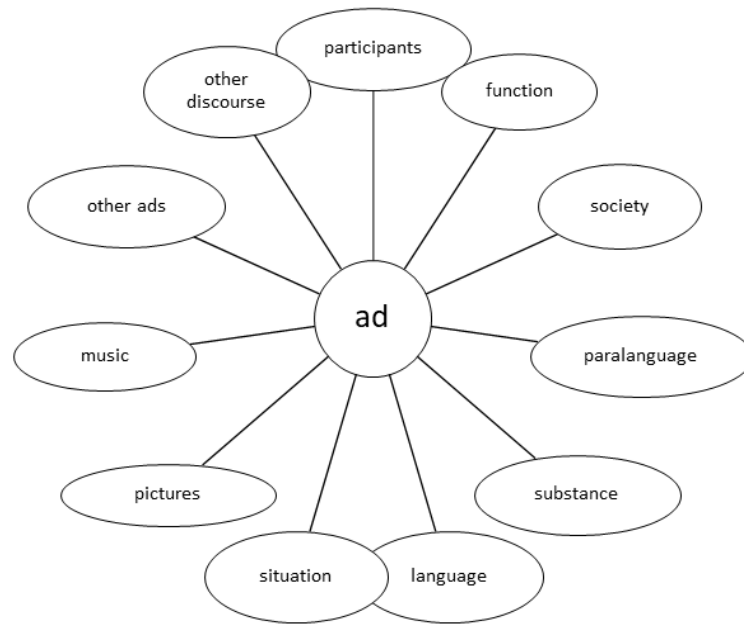
Figure 1.1. Interaction of elements in an ad by Cook

Cook (1992) gives a further explanation of the following categories:

1.   Substance of discourse is the physical material that carries or relays a text.

2.   Paralanguage is viewed as meaningful behaviour accompanying language, such a voice quality, gestures, facial expressions, and touch, as well as choice of typeface and letter sizes in writing.

3.   Situation in discourse is considered as the properties and relations of objects and people in the vicinity of the text, as perceived by the participants.

4.   Other ads or co-text is a kind of text which precedes or follows that under analysis, and which participants judge to belong to the same discourse.

5.   Other discourse or intertext is a text which the participants perceive as belonging to other discourse, but which they associate with the text under consideration, and which affects their interpretation.

6.   Participants include intention and interpretations, knowledge and beliefs, interpersonal attitudes, affiliations, and feelings. Each participant is simultaneously a part of the context and an observer of it. Participants are usually described as senders, addressers, addressees, and receivers.

7.   Function is what the text is intended to do by the senders and addressers, or perceived to do by the receivers or addressees (Cook, 1992, p. 1-2).

"Many studies of advertising do separate out components of ads, concentrate on one or a few and ignore the others. There are also studies that describe the pictures of advertising without paying any attention to language. Describing advertising as discourse is both more complex and more difficult than any of these approaches. It must be borne in mind that there is a danger of dilution in the analysis which attempts to tackle too much. Discourse, especially as complex as advertising, always holds out more to be analyzed, leaves more to be said." (Hosney, 2011, p. 25)

The prototype theory is another approach that helps define advertising. It is suggested by Rosch (1977) that people understand a word by its reference to a mental representation of a class representative. She states that this image varies from person to person and culture to culture. According to her, the less like our prototype is, the less likely we are to identify it with the word for that category.

Using this theory, it is fair to say that each individual will have its own ad prototype. This image of a typical ad varies between cultures, countries and time periods. The prototype theory, however, allows us to leave out ads that do not share the component of a certain prototype, thus define the core of advertising.

Bex (1993) argues that consumers have different relations to the goods and services that they are exposed to. Some of them may appear to be rather expensive, others irrelevant to their needs. It leads to the conclusion that advertisers cannot control the way advertising material is interpreted by the audience.

Sperber and Wilson (1986) further agree that texts themselves do not determine their own interpretation. According to Bex (1993), it does not mean that addressees enjoy the possibility to interpret an advertising text randomly. "Just as there are grammatical norms which guide us in deciding whether a text is well-formed, so

there are pragmatic constraints which serve to indicate appropriate interpretations in context" (Bex, 1993, p. 720).

Other linguistic dictionaries, however, do not prioritize the contextual environment of ads and provide definitions of advertising language instead. For example, Bussman (1998) wrote in the Routledge Dictionary of Language and Linguistics that "advertising language is a persuasive use of language aimed at influencing people's behaviour in politics, business, and especially in consumption" (p. 23).

Safarli and Tenenbaum (2013) maintain that "advertising is a social and cultural phenomenon of the contemporary world" (p. 3). According to the authors, any kind of advertising should meet the following four requirements:

1. it must be a paid form of communication;
2. the source of funding has to be available to the public;
3. mass media are the main channel of distribution;
4. it has to target a specific group of people and be a massive form of communication (Сафарли & Тененбаум, 2013).

According to Radu (2004), advertising discourse is a communicative unit whose framing strategies are marked by the interaction of other frames that belong to the author, recipient, and the object of the communicative situation. Therefore, advertising is regarded as a discourse with a powerful communicative potential which enables to reinforce verbal and extra verbal tools of communication. With the help of this means, such factors as anthropocentric, cognitive, communicative, social, and cultural become distinct in the context of an ad and form the genre of advertising discourse (Раду, 2004).

In this paper, advertising discourse is viewed as a type of modern discourse that uses verbal and non-verbal means of communication to deliver an advertising message.

1.1.2. Prototypical Features of the Advertising Discourse. "Discourse is text and context together, interacting in a way which is perceived as meaningful and

unified by the participants" (Cook, 1992, p.2). This leads to the problem of describing advertising discourse and defining its characteristic features. Nevertheless, scholars make attempts to analyze the phenomenon of advertising from different perspectives.

"Owing to its characteristic register, advertising language is readily recognizable as such by consumers. Advertising language is innovative (e.g. in the formation of new words) on the one hand and functions as a means of language distribution between different language groups (technical language becoming standard language). On the other hand, it confirms and reinforces existing social norms and social stereotypes (topos)" (Bussman, 1996, p. 23).

Hidalgo-Downing (2003) describes advertising discourse as a combination of its three basic elements: linguistic choice, context, and worlds. She explains that "linguistic choices made in discourse at the different linguistic levels (lexis, morphology, syntax, phonology) are significant and determine the creation of different meanings" (p. 24). Broadly speaking, linguistic choices represent linguistic tools and are used to bring some meaning to the advertising text. Context, as is supported by other scholars, play the role of a filter and helps to single out the desired meaning, so that "the adequacy of a given message will depend on the relation between the linguistic choices made and the features of context" (p. 24). According to the author, worlds are understood as constructions of a given reality.

As explained by Fowler (1986), world views typically reproduce ideologies and cultures. It leads to the conclusion that advertising discourse is created by addressing a certain worldview, culture code or ideology by means of linguistic tools and context elements that are chosen to reach a unified goal.

Cook (1992) singles out many of the prototypical characteristics of advertising discourse. In regards to this paper, the most important features are summarized below.

1. Ads tend to influence the behaviour of consumers

2. Advertisements are not seriously accepted in the society.

3. Addresees do not welcome ads and often consider them undesirable.

4. Advertising discourse incorporates public and private features of other discourses, namely intimacy and authority at the same time.

5. Can be present in related discourses.

6. Receivers of ads are provoked to criticize, either positively or negatively.

7. Ads are characterized as multi-modal since they make use of video, pictures, and music

8. Advertising embraces and exploits paralanguage in an innovative way (e.g. body language in commercials).

9. They stress connotational and metaphorical meaning, juxtaposing different spheres.

10. Ads make use of various semantic codes and combine them within one advertising message.

11. Advertising discourse is a form of mass communication (Cook, 1992).

According to Makarova (2018), there are several stylistic principles any advertising slogan should follow:

- brevity;
- accuracy;
- coherence;
- persuasiveness;
- simplicity and clarity;
- originality;
- expressiveness.

She further explains that any advertising message should contain minimum words and express a coherent idea that would persuade consumers and stand out from competitors.

In addition to this, Skračić and Kosović (2016) distinguished the following crucial features of advertising slogans that can be applied to the advertising discourse in general:

- recognizable;
- memorable;

- positive;
- simple;
- personal.

The authors point out that slogans help differentiate the brand, so their most prominent aspect is to make the goods recognizable on the market (Skračić and Kosović, 2016). Furthermore, the message should not sound negative, but be positive, appealing and original. Most slogans are unconsciously memorized due to their simplicity and creativity, so this is another intrinsic characteristics that define advertising slogans.

Romanuk (2010) puts forward the objectives of the advertising discourse by saying that the main goal of advertisements is to persuade the addressee in the honesty and reliability of the advertising message. Thus, any advertising text can be characterized as:

- informative;
- figurative;
- expressive.

These prototypical features are revealed as a result of the effective use of language aimed at influencing the addressee (Романюк, 2010).

According to Lukianetz (2003), "one of the most distinctive features of modern advertising is imposing the utopian image of life or a certain idea that do not existi in reality, into our minds" (p. 56). She also states that **associativity** is crucial for advertising since it can evoke in memory past experience associated with emotions and feeling presented by the advertisements of today. Another feature of present-day advertising is the ability to be highly **communicative** (Лук'янець, 2003). The scholar claims that "although the main aim of advertising is the increase of sales, it also can perform the communicative function, e.g. enhancing brand awareness, informing about the change of the product image, nurturing the need in a certain product, evoking interest in a new product, etc." (Лук'янець, 2003, p. 56).

1.1.3. Types of Modern Advertising Discourse. Advertising discourse is said to be present in virtually any sphere of our life. This leads to the problem of identifying the types of modern advertising discourse. It should be noted that some classifications are based on the medium, while others use ads' functions as a characterizing criterion.

Cook (1992) distinguishes categories of ads by their:

- medium (TV, newspaper, magazines, roadside hoardings, radio, printed book, etc.)
- product or service (product and non-product ads)
- technique (hard sell and soft sell, reason and tickle, slow drip and sudden burst, short and long copy).

"The technique of hard-selling, for example, makes a direct appeal, while soft-selling relies more on mood and implication that life will be better with the product. Reason ads suggest motives for purchase, and tickle advertising plays with emotions, mood, and humour. The techniques of slow drip and sudden burst refer not to the content of an ad, but to the frequency of its release. Long and short copy determine the duration of ads" (Cook, 1992, p. 10).

Cook (1992) also observes that "it is easier to reason in the long copy of a magazine ad than in the twenty or thirty seconds of a tv commercial. Luxuries lend themselves to soft and tickle selling. More expensive items, whose purchase merits longer consideration, are prone to reason selling, and therefore to longer written copy" (p. 11).

TV-commercials and print ads belong to traditional advertising, and they are gradually going by the wayside. However, the advertising era experiences new formats. According to Braig (2012), "the modern trend in the advertising scenario is the discourse of web advertisements. Internet is the latest developed electronic mass medium of the 20th century. With its globally operating network and multimedia functions, this new communication tool is gradually capturing the discourse of advertisers and becoming one of the largest advertising medium" (p. 127).

In his recent work "The Language of Consumer Advertising: Linguistic and Psychological Perspectives", Hosnie (2011) distinguishes three main categories of moderns advertisements:

1. **consumer advertising,** which is directed towards the promotion of some product or service to the general public;

2. **trade advertising**, which is directed to other businesses through appropriate trade publications and media;

3. **public relations advertising**, which is directed towards society by citizens or community groups in order to promote some social concern or political agenda.

In his book "English for sale: a study of the language of advertising" Hermeren (1999) suggests different criteria for the classification of ads. He divides them according to the geographical area, and medium. The first group include **local, national, international, and global advertisements.** This classification is based on the targeted audience and its location. The second group includes **print and electronic ads**. Hermeren (1999) states that "print advertising includes newspapers, magazines, brochures as well as posters, hoardings and street signs, while electronic advertising involves both sound, typically represented by radio and television, and pictures, as on television" (p. 14).

Vestergaard and Schrøder (1994) divided advertisements into **commercial and non-commercial**. According to them, if the main goal of an ad is to make a profit or attract new customers, this type of advertisement is called commercial, while non-commercial ads tend to express social concerns with the purpose of changing society (Vestergaard and Schrøder, 1994).

Hermeren (1999) further explains that "the commercial division contains the consumer, the trade and the corporate advertising, whereas non-commercial division includes the government and the charity advertising" (p. 15).

According to Pilátová (2015), commercial advertisements can be further classified into **consumer advertising and trade advertising**. She points out that trade ads are realized between retailers and manufacturers and adds that "in trade

advertising, the parties are equal and have some degree of understanding of advertised product or service, they also have a special interest about product or service that is advertised" (Pilatova, 2015, p. 8).

In her book "Advertising as Communication", Dyer (1982) distinguishes the following types of advertising:

1. **Trade and technical advertisements** are aimed at experts, professionals or hobbyists. "Most trade advertising is informative and useful — the customers are usually well able to evaluate the claims of cost, value, use and so on. The advertiser/supplier probably regards the customer as a 'user' and not a 'consumer'" (Dyer, 1982, p. 3).

2. **Prestige, business and financial advertising** are usually represented by the publishing of the company's financial results or other information important for the business. "You will often see ads on television for such enterprises as giant petrochemical firms or large banks which present themselves as disinterested pieces of public information and which are designed to make us think of these private corporations as benevolent, public-spirited and socially responsible. The inherent message in this type of campaign is the promotion of the capitalist enterprise and the values of the acquisitive society" (Dyer, 1982, p. 3).

3. **Small ads** are usually short, straightforward, and informative advertisements published in print media.

4. **Government and charity advertising** are usually not intended to make profit. They often make use of the persuasive techniques of traditional commercial advertising.

From a thematic point, Georgian scholar Gagoshidze (2016) differentiates several types of advertisements:

- branding;
- retail advertisement;
- political advertisement;
- corporate advertisement;

- social advertisement;
- interactive advertisement.

In spite of some contextual discrepancies, these advertisements exploit the same psychological and linguistic techniques to promote goods or services, and advertisement discourse is the framework of their realization (Gagoshidze, 2016).

There are other approaches which highlight the medium used by advertisers. According to this principle, LaMarco (2018) suggests ten common types of modern advertising applied by enterprises:

1. display ads;
2. social media ads;
3. newspapers and magazines;
4. outdoor advertising;
5. radio and podcasts;
6. direct mail;
7. video ads;
8. product placement;
9. event marketing;
10. email marketing.

Since advertising discourse has many components, it is fair to suggest a classification based on the participants of the advertising message:

1. **Advertising to individuals**. According to the author, this is the most popular type of ads which is used to attract a large audience. At the same time, these ads are aimed at individuals who can be reached via mass media like television, magazines, radio, newspapers, etc.

2. **Advertising to retailers**. Some companies are interested in collaborating with minor distributors to share their product through the market. Retailers become the targeted group of the company and are supposed to sell the product to individuals.

3. **Advertising to other businesses**. Enterprises can sell their goods or services to other businesses. Since it is difficult to find and contact with the decision-

makers of other companies, such kind of advertisement appears in direct emails, newsletters, or professional magazines.

4. **Advertising for public purposes.** These ads usually bring up the matter of company's concern or a social problem to individuals and special interest groups.

5. **Advertising in international distribution.** When a corporation expands, it strives to cover new markets and seeks new customers. International distribution plays an important role in this activity. It helps reach other cultures and scale up the advertising discourse (Rotzoll, 1985).

According to its emotional influence, Lukianetz (2003) distinguishes **rational** or objective advertisements (which address the rationale of the consumer) and **emotional** or associative (which address feelings and emotions). She states that the major tools of persuasion in these texts is imagery (picture, photos, illustrations), while logic serves as a supplementary device (Lukianetz, 2003).

Shved (2001) classified advertising texts according to three components:

1. denotatum;

The denotatum of an advertising text is considered to be the advertised product. Abramova (1982) further subdivided ads into two groups:

- ads that promote materialistic values;
- ads that promote services (Абрамова, 1982, p. 76).

2. communicative intentions;

The communicate intention of the author consists in their strategy of influence that depends on the status of the product or stage of advertising. On this basis, Abramova (1982) distinguished advertising texts into:

- **informative or introductory texts** (the product or service is presented to the public for the first time) ;
- **reminder texts** (to sustain sales and remind about the product or service);
- **notification texts** (to notify about the limited supply of the product or termination of the discount) (Абрамова, 1982, p. 76).

3. addressee type.

Abramova (1982) provides further classification of advertising texts based on their addressee:

- **international;**
- **targeted at the mass consumer;**
- **targeted at professionals** (p. 76).

Synhaiivska (2008) points out that creating an advertising text, the addresser does not have direct access to the addressee. This makes the former take into account the idealized image of the recipient, including age, gender, social status, psychological features, as well as communication style (Сингаївська, 2008).

In this regard, verbal and nonverbal content of the advertising texts is going to be different. For example, texts for the mass consumer should be emotional and expressive, while texts oriented on the professionals are informative, full terms and statistics (Абрамова, 1982).

Romat (2000) provides another classification of the advertising discourse. He singles out the following principles (p. 98):

1. By the target audience:
   - strong segmented;
   - middle segmented;
   - weak segmented.
2. By the aim:
   - commercial;
   - uncommercial;
3. By the occurrence:
   - global;
   - national;
   - regional;
   - local;
4. By the realization:
   - print;
   - electronic;

- outdoor;

5.   By the type of address:

- impersonal;

- personal.

The above-mentioned classifications are not universal since advertising discourse requires a multidisciplinary approach, thus it is difficult to define categories of advertising from the linguistic point of view.

1.2. The notion of advertising slogans

Slogans are crucial for advertising discourse since they carry the most important information in advertisements. For this reason, marketers resort to various instruments of influence to make the advertising message even more compelling.

Leech (1972) points out that apart from promoting certain goods, slogans are exploited to create a positive image of the brand. Implicitly, advertising slogans prompt consumers to think better of the company.

In order to understand this symbolic connection, one need to study the nature of advertising slogans, their typology and prototypical feature. This section reviews the theoretical works of scholars about slogans, provides the full classification of slogans and analyzes the primary characteristics of modern advertising slogans

1.2.1. Definition of the Advertising Slogan. According to the online etymology dictionary, the word 'slogan' ('slogorne' in ME) derives from the Gaelic word 'sluagh-ghairm', which translates as 'a battle cry'. In Gaelic, 'sluagh' means 'army, host, slew', and 'ghairm' (or 'gairm') indicates 'a cry'. It is also stated in the dictionary that the present-day definition of slogans was first attested in 1704 and was used in a "metaphorical sense if 'distinctive word or phrase used by a political or other group'" (*Etymonline,* 2019).

"In the moments before Gaelic warriors faced off with a sworn enemy, a unit of soldiers would shout their particular sluagh-ghairm at the top of their lungs as they rushed toward the field of battle with their weapons at the ready. The two-fold purpose of a sluagh-ghairm was to inspire terror in the enemy while creating a

bolstering, fearless sense of camaraderie in the final moments leading up to inevitable bloodshed." (Claritynow, 2010).

The author of the blog reviewed other sources and came to the conclusion that "the modern sense of the word 'slogan' appeared in the early 20th century when commercial industries began manufacturing desire in consumers for products that they initially neither wanted nor needed. Prior to the dawn of modern advertising, a slogan was used to denote any type of catchphrase that an organization, political party or powerful family might adopt during the 18th and 19th century" (Claritynow, 2010).

Analyzing the definitions of a slogan provided by the most renowned dictionaries, it is fair to say that they suggest the similar idea. However, some definitions foreground the selling function of slogans, while others concentrate on the attention-getting power. It is also important to mention that may of them differentiate between political and advertising slogans due to their discourse types. The following table summarizes the findings.

Definition	Dictionary
"Slogan is a **short phrase that is easy to remember.** Slogans are used in advertisements and by political parties and other organizations who want people to remember what they are saying or selling" (*Collins Dictionary*, 2019)	Collins Dictionary
"Slogan is 1) **a word or phrase** used to express a characteristic position or	Merriam-Webster Dictionary

stand or a goal to be achieved; 2) a **brief attention-getting phrase** used in advertising or promotion" (*Merriam Webster*, 2019)	
"Slogan is 1) **a short and striking or memorable phrase** used in advertising; 2) a motto associated with a political party or movement or other group" (*Lexico*, 2019)	Oxford Dictionary
"Slogan is a **short phrase that is easy to remember** and is used to advertise something or to express the beliefs of a political party or other group" (*Macmillan Dictionary*, 2019)	Macmillan Dictionary
"Slogan is a **short easily remembered phrase,** especially one used to advertise an idea or a product" (*Cambridge Dictionary*, 2019)	Cambridge Dictionary
"Slogan is a **distinctive or identifying phrase** often used in advertising to represent a product" (*Your Dictionary*, 2019)	Your Dictionary

Table 1.1. Definition of the term "slogan"

According to the American Marketing Association (2019), a slogan is a synonym word for 'tagline' and means "the verbal or written portion of an advertising message that summarizes the main idea in a few memorable words".

This definition leads us to further explorations of the major difference and similarity of slogans and taglines. Schnotz (2018) explains that "tagline is a distillation of your corporate values and identity into a pithy phrase that you can use to reinforce your brand and stress the differences between yourself and your competitors". According to him, taglines should convey the value of the company brand and make it clearer to the customers (Schnotz, 2018). Unlike taglines, slogans are not permanent since they represent a product or service. While taglines are part of brand identity, slogans serve for specific marketing goals and can be easily changed with the advertising campaign (Schnotz, 2018).

As Skarritt (2008) claims, taglines are tied to the brand identity and positioning, and slogans are usually associated with a certain advertising campaign.

Maheshwari (2015) agrees that brand tagline stays relevant for a long period of time, and slogans are often redeveloped to mark a new feature or product. She adds that "a tagline is something that your consumers can use as a phrase in their conversations because it's an idea" (Maheshwari, 2015). However, the author does not point out strict boundaries between taglines and slogans because "it all depends on the brand's philosophy and vision" (Maheshwari, 2015).

However, there is a shared opinion that both slogans and taglines are short and catchy phrases that are memorable and exceptional (Schnotz, 2018; Skarritt, 2008; Maheshwari, 2015).

Applying a multidisciplinary approach, it can be concluded that linguistic and marketing scholars provide contrasting definitions of the slogan and look at this term from various perspectives. For example, Rein (1982) speaks of an advertising slogan as a "unique phrase identified with a company or brand" (p. 49). He states that slogans represent the main idea of the company's advertising campaign. According to him, slogans have "to command attention, be memorable and be brief" (Rein, 1982, p. 54).

In their book "Integrated Advertising, Promotion and Marketing Communications", Clow and Baack (2012) describe the advertising slogan as a

catchy phrase about the company that can be easily recognised and remembered by the customer.

In their article, Kohli, Leuthesser, and Suri (2007), view advertising slogan as a fundamental part of brand identity. According to the authors, slogan coexists together with brand name and logo, which perform different functions. A brand name marks the product identity and image. They cannot be easily changed since they are essential in defining the brand. Logos serve as a tool for increasing the brand awareness globally among other cultures. They are usually presented in the form of a graphic design and are not likely to undergo critical changes. Slogans act as a complementary element because they provide additional information about the product. When logo and brand name give only basic information about the brand, an advertising slogan reveals the brand image. Thus, slogans can make a huge influence on how consumers will grasp the concept of a brand.

In his book "English in Advertising: A Linguistic Study of Advertising in Great Britain", Leech (1972) suggests that slogans are considered to be short phrases used by enterprises in their advertisement campaigns to promote the brand identity. He further compares slogans with the companies' logotypes and draws a conclusion that slogans are more powerful and prominent since they can be easily remembered and recited by people. This fact puts forward the linguistic component in advertising, emphasizing its potential for marketing.

It is also important to mention that slogans at the same time may define and describe an issue, individual, or a company. As a rule, such characterization is evidently good or bad. Yet, in advertisements, it can appear to be very ambiguous due to the skillful use of language and rhetoric devices (Denton, 1980). For example, *"The Un-cola"* [1], *"The Ultimate Driving Machine"* [23], *"The king of beers"* [26]

In Hamlin's (2014) view, advertising slogans are "catchy, declarative phrases that use devices such as metaphors, alliteration or rhymes with simple, vibrant language". According to her, slogans encourage consumers to remember the brand even if the advertising text does not mention the company's name or product. For example, *"Because you're worth it!"* [56], *"Open happiness"* [35].

Dowling and Kabanoff (1996) share the opinion that the slogan is a tool of brand identification that attracts new customers. They state that advertising slogans are "a few words that appear beneath or beside the corporate name at the bottom of a print advertisement and are separated from the body copy for easy recognition" (Dowling and Kabanoff, 1996, p. 64). They add that the advertising slogan is "not only memorable itself, but also helps to memorize the brand or company" (Dowling and Kabanoff, 1996, p. 64). For example, *"Get the door, it's Domino's!"* [40], *"Every kiss begins with Kay"* [54].

In his comprehensive study of advertising, Leech (1972) suggests to divide the advertising layout into headline, body copy, signature line, and standing details. Body copy is defined by him as the main component of the advertising message followed by a signature line, where the brand name, company's trademark, and the slogan are mentioned. Standing details close the advertisement and provide the physical address or link to the company's website. As it can be seen, Leech (1972) sets headlines and slogans apart.

The idea that slogans can act like headlines was firstly suggested by Trehan (2006). The author underlines that slogans should be easy to pronounce that can increase the memory value. He states that slogan is a simple catchy phrase or sentence which is easily pronounceable and pleasing to hear (Trehan, 2006, p.). These characteristic resemble the main attributes of headlines suggested by Myers (1972). Similarly, Myers (1994) uses the term slogan in its wider sense, defining it as any short catchy phrase appearing in the advertisement.

In this paper, advertising slogans are viewed as laconic and captivating phrases or sentences used to deliver the advertising message.

1.2.2. Objectives of Advertising Slogans. As was previously explained, advertisers and businesses use slogans for many reasons. Nevertheless, the major function of ads is to influence consumers in a way that is beneficial to the addresser.

"That the producers of ads may be fulfilling different personal needs is surprising since individuals are situated variously in relation to the discourse

practices that constitute their culture. However, they all contribute to the primary function of advertising which is to draw attention to specific goods and services in order to increase their consumption" (Bex, 1993, p. 719).

In his study, Mathur (1995) examined the functions of advertising slogans by their effect on market value of a company. According to his findings, if a slogan undergoes changes, the market value of the company immediately increases in price. "Although an advertising slogan cannot produce lasting effect on market value, making change in the slogan signifies management tendency to influence market and develop in the media" (Mathur, 1995, p. 61). He further underlines the influential power of advertising slogans adding that "companies inventing new advertising slogans formulate positive response to changes in some variables like geographical factors, consumers' preferences and competitive environment" (Mathur, 1995, p. 61).

As suggested by Abdi and Irandoust (2013), slogans are designed to achieve two objectives:

1. Promote awareness of the brand, which is the primary function of slogans that helps consumers memorize the brand of the company.

2. Create, protect, or change the image or perception of a brand.

In their article, the authors suggest a number of studies that demonstrate how slogans make brand names more visible and ubiquitous. According to them, slogans are the key elements of brand identity and brand awareness which in turn have a huge influence on the company's profit (Abdi & Irandoust, 2013).

As Baidullayeva (2015) points out, "an advertising slogan aims at creating the image of an advertising object" (p. 271). She further supports this idea by saying that slogans tend to represent the rational and emotional characteristics of an advertising object. "The image of an advertising object being created, the advertisement often strives to connect an advertising object with addressee's positive associations" (Baidullayeva, 2015, p. 271). For example, *"Melts in your mouth, not in your hands"* [60], *"I'm lovin' it"* [61].

According to Robert Denton (1980), advertising slogans are a powerful rhetorical device used to connect societies and individuals. In this framework, the author distinguished the following functions:

1. **Simplification,** which means that advertising slogans make complicated ideas, messages, or ideologies easier to grasp. The reason for this is that "the public tends to reduce its opinions to the lowest common denominator and react in terms of abstractions and stereotypes" (p. 13).

2. **Emphasis** on the key idea or point. This helps consumers "not to fail while recognizing the viewpoint or action espoused by the slogan" (p. 14).

3. **Creating attention** and sustaining interest in the product, service, or brand. To make it work, advertisers need to use strong and creative language.

4. **Raising consciousness**, which follows the previous function and increases brand awareness.

5. **Conversion** involves acceptance and preference stages. Firstly, an addressee has to accept the message as true and factual, then like it and become a customer or a member of a certain group.

6. **Activation** in a movement or brand idea. It means that advertising slogans create a high level of enthusiasm in customers to dedicate their resources (money, time, etc.) to the product and consume more.

7. **Identification, reinforcement, and solidarity** go in hand. These functions work best in political discourse since the opportunity to share feelings and belong to a collective group of people is hardly important in non-political advertising.

8. **Redefinition** that involves attempts to counter oppositions and competitors.

Cook (1992) describes **entertaining, informing, misinforming, and warning functions** of ads that can accord with slogans quite well. He argues that promotion or selling cannot be the major aim of ads because there are advertisements that do not sell anything. Thus, it is fair to speak about the persuading function.

According to Michalik (2016), slogans provide consumers with considerable information and tell much about important attributes and benefits of a product or

service. This is exactly what "advertising aims to achieve: inform about what people need and want to know before making a purchasing decision" (Michalik, 2016, p. 47). For example, *"Assurant. On your terms"* [84], *"Local Real Estate. Worldwide"* [94], *"A place people are proud to call home"* [104].

To summarize, "the slogan is intended to motivate the potential consumer of the goods or services" (Baidullayeva, 2014, p. 262). It is important to mention that this function applies both rational and irrational methods. Some purchases are made by inertia for no reason while others were triggered by an emotional component (Baidullayeva, 2014).

There is also the opinion that modern advertising slogans perform one of the most important functions of the advertising text - to attract consumers' attention to the advertisement, which consequently will lead to the interest in the product itself (Сафарли & Тененбаум, 2013).

1.2.3. Paralanguage of advertising slogans. Language comprises the system of words, sounds, sentences and their interaction in writing and speech. Broadly speaking, it deals with the substance and its inner structure. The notion 'paralanguage' is used when dealing with the communicative situations and outer surroundings of language.

Paralanguage produces meaning which complements the linguistic one. As a result, there two kinds of meaning simultaneously generated by one linguistic unit (Cook, 1992). Taking into consideration the fact that advertising slogans are barely used without images and graphic design, it is important to pay special attention to the paralinguistic features of advertisements.

In their book "Reading Images: The Grammar of Visual Design", Kress and van Leeuwen (1996) write about the interplay of visual and linguistic components of images. The authors explain that "visual structures point to particular interpretations of experience and forms of social interaction which to some degree can also be expressed linguistically" (Kress & van Leeuwen, 1996, p. 2). They further argue that meaning is affected by culture rather than by semiotic modes, and

it can barely be expressed in the same way. "For instance, what is expressed in language through the choice between different word classes and clause structures, may, in visual communication, be expressed through the choice between different uses of colour or different compositional structures" (Kress & van Leeuwen, 1996, p. 2). It can be concluded that verbal and visual representations of one object can lead to completely different meanings.

Moreover, Kress and van Leewen (1996) claim about the connection between the image size, inner perspective, and social interaction. According to their research, there are many advertisements that portray people in a close-up shot. This framing places viewers very close to the image and its characters, creating an atmosphere of intimacy.

Although less used by advertisers, the paralanguage of writing seems to be equally important for sustaining the connection between advertisers and recipients of an advertising message (Kilyeni, 2009). In her study of nonverbal communication in print ads, Kilyeni (2009) claims that handwritten text triggers personal interaction on advertisements. Moreover, various kinds of font, typeface, and shape of letters that are exploited by advertisers to attract consumers' attention, denote far more than the linguistic sign they realize (Kilyeni, 2009).

From the paralinguistic point of view, Denton (1980) singles out three major types of slogan characteristics:

1. orientation;
2. denotative or explanatory;
3. psychological.

The orientation feature aims at targeting the right audience for promotion. Both verbal and non-verbal meanings of an ad focus on the viewer and how to get noticed by a large number of people. The denotative characteristics highlight the explicit nature of slogans by explaining the key message and showing distinct content. The psychological aspect is an important strategic tool in delivering the value of slogans. This enables advertising slogans to influence the addressee implicitly (Denton, 1980).

The author also claims that part of slogans often expresses dreams, hopes, and goals for the future. Such slogans tend to support a certain ideology, be it a political movement or a company's mission. It can be concluded that "slogans contain implicit, strategic, or persuasive dimensions" (Denton, 1980, p. 18). That is why one may speak of the psychological nature of slogans which create meanings often different from the linguistic ones.

Many scholars speak about the era of persuasion in modern advertising in which "advertising messages moved away from describing the product in itself to focusing on the consumer of the product". (Woodward & Denton, 1988, p. 192). Today advertisements and slogans are aimed at satisfying consumers' needs rather than drawing attention to the benefits of the product. The final goal is to make consumers identify themselves with the imagery created by ads. To achieve this, marketers strive to address the subconsciousness of their targeted audience. For example, *"Take only pictures, leave only footprints"* [106], *"To nourish and delight everyone we serve"* [97], *"Things go better with Coke"* [96].

In this regard, Beasley and Danesi (2002) state that nowadays the role of advertisers resembles the role of philosophers, artists, and religious thinkers in the previous centuries.

Anisimova (2003) points out that paralinguistic features can have verbal and non-verbal nature. In regards to a written text, paralinguistic tools usually define its outer organization. They include graphical segmentation of a text, its layout, line length, spaces, font, colour, italics, width, underlinings, typological signs, graphic symbols, numbers, additional signs (like '#', '$', '%', '+', '-'), iconic language tools (e.g. pictures, photos, tables, drawings, diagrams), unconventional orthography or punctuation, paper size and other. These tools are not fixed, thus can vary depending on the types of a certain text.

While some paralinguistic tools act as an independent information carrier and are self-sufficient for disclosing the content of a text (e.g. drawings, photographs, diagrams), other paralinguistic tools are used as supplements to the verbal means that introduce additional semantic and expressive shades of meaning (e.g. font,

capital letters). However, some parts of paralinguistic tools are not directly related to the content of a text but contribute to its perception, like sheet format, colour, paper quality (Anisimova, 2003).

She further explains that the role of paralinguistic tools is not distinct. In some texts, these tools do not participate in the creation of meaning. They are used to provide the usual format of the text and support its visual organization. As a rule, addresees do not even notice the presence of paralinguistic tools in formal texts like annotations, scientific articles, applications, etc. (Анисмова, 2003).

However, paralinguistic tools can also perform a significant role in the content creation of some texts. In this case, they introduce not only visual expression of a text but also its content and textual essence. Thus, paralinguistic tools become an integral part of some texts, which Anisimova (2003) calls 'paralinguistic active texts'. Carrying certain information, these tools draw the attention of addresees. It becomes impossible to comprehend a message from these texts without analyzing and decoding their paralinguistic tools.

According to Anisimova (2003), paralinguistic active texts have certain regulations that restrict the design and outline of the text. She suggests to call them "communicative and pragmatic norms that combine linguistic and non-linguistic rules of building texts in a certain situation with a certain intention to achieve optimal pragmatic impact on the recipient" (Анисимова, 2003, p. 9).

Communicative and pragmatic norms of paralinguistic active texts differ in their degree of restraints. The most obligatory norms are used in the texts of formal communicative situations where standards are inevitable. For example, a commercial letter should be written on a corporate blank with conventional technical characteristics (font, lines, spaces) and basic information (date, subject, address). On the contrary, advertisements and fiction texts are less standardized and have a bigger variety of paralinguistic tools. To create such a text a person or a group of people uses their imagination, aesthetic senses, and creativity (Анисимова, 2003).

Nevertheless, marketers and people engaged in creating advertising texts are required to have an advanced level of competencies and skills in communications:

synthetic perception of a text, ability to code or decode information, aesthetic feeling. Therefore, effective communication requires certain capacities from the participants, which is extremely important in delivering an advertising message (Анисимова, 2003).

Conclusions to Chapter One

1.   Nowadays, advertising is one of the most controversial types of discourse. It is said to be present in practically all spheres of human life which makes it difficult for scholars to describe this phenomenon systematically.

2.   There are many researches devoted to the topic of advertising discourse and its theoretical foundations. In their works, Leech (1972) and Cook (1992) provide a comprehensive analysis of the nature of advertising discourse and its linguistic background. Goddard (2001), Hidalgo-Downing (2003), Makarova (2018), Mahrukh (2013), Hermeren (1999), Hosni (2019), Gagoshidze (2016), Pilátová (2015) and others focus on the intrinsic features of the language of advertising.

3.   In regards with this paper, advertising is defined as a modern discourse that uses verbal and non-verbal means of communication to deliver an advertising message.

4.   We defined that advertising texts are oriented on their recipients and have an influential power on the consumers. Among other prototypical features we distinguished expressiveness, multimodality, massiveness, and ubiquity.

5.   Dyer (1982), Cook (1992), Hosnie (2011), Hermeren (1999), Rotzoll (1985), Abramova (1982), and Romat (2000) provided an extensive study on the typology of advertising. Based on their classifications, the focus-group of ads in this thesis is print and electronic commercial advertisements written in the English language and targeted at individual consumers.

CHAPTER TWO
LINGUISTIC CHARACTERISTICS OF ENGLISH ADVERTISING SLOGANS

Advertising is an inevitable part of the the capitalist world. Businesses have to stand out from their competitors in order to attract new customers, and advertisements are the most practical tool to make it happen. In particular, advertising slogans enable companies to make a concise and persuasive promotion.

The need to influence the consumer's behaviour forces marketers to find more creative ways to convey their advertising message. Since language is the primary tool of communication, it can be of great help for advertisers who strive to use the language capacities in various ways (Leech, 1972; Cook, 1992).

The language of advertising is a vibrant and highly flexible part of contemporary discourse. It easily undergoes changes and adjusts to the marketing requirements. However, accompanied by the non-verbal components, advertising slogans can be far more effective. By exploiting several sensory channels at once it becomes easier for enterprises to manipulate and influence their potential consumers.

This chapter will focus on the linguistic aspects of the print and electronic commercial English advertising slogans in combination with their context.

2.1. Lexico-grammatical aspects of English advertising slogans

It was already discussed that advertising slogans are crucial for delivering an advertising message. In order to be effective, slogans should be memorable, simple, recognizable, and catchy (Cook, 1992). For this reason, marketers and copywriters resort to various verbal and tools.

Lexis and grammar account for the major volume of the English language. By looking at the linguistic units from lexical, morphological, and syntactic perspectives, one can single out the most effective linguistic characteristics of advertisements and apply them in marketing.

In this section, we will provide a comprehensive analysis of the language of advertising and reveal the most common lexical and grammatical features of the advertising slogans.

To reveal the peculiar features of modern advertising slogans, 156 commercial English slogans were analyzed in this paper. The data were retrieved from several electronic resources as well as from the Fortune 500 and S&P 500 lists of the biggest American companies. **Fortune 500** is the annual ranking of biggest US corporations in terms of their revenue (*Fortune*, 2019). **The S&P 500**, or Standard & Poor's 500 Index is the list of the largest largest companies listed on the US stock exchanges (*Investopedia*, 2019).

The choice is explained by the public availability of online materials on the Internet. We also attempted to approach this issue in two ways: analyze the most famous slogans of random firms and examine which techniques in advertising slogans are applicable for the most successful US enterprises.

2.1.1. Lexical Specificity of Advertising used in Slogans. On the lexical level, advertising slogans are analyzed in terms of vocabulary used in texts. It is a well-known fact that English lexicon is copious and expressive in its nature (Cook, 1992). Since English-speaking nations tend to be reserved and reticent in their communication, we assume that lexis is the primary tool of their self-expression. This should also manifest itself in advertising discourse because, as it was discussed above, advertisements are culturally specified (Leech, 1972).

First of all, the number of words in slogans is restricted. They should be neither long nor too short. According to the website https://kopywritingkourse.com, the majority of the S&P 500 use only three words in their advertising slogans. Nearly 118 companies from their list have a 4-word slogan and 79 companies use 5-word slogans. The findings can be summarized by the table below (Table 2.1).

Words in slogans	Number of slogans
1	1
2	51
3	131
4	118
5	79
6	49
7	31
8	23
9	6
10	6
11	3
12	1

Table 2.1. Number of words in slogans of the S&P 500

However, some companies successfully employ one-word and multi-word slogans in their advertising campaigns. For example, Northern Trust Corporation, which is one of the biggest banks in the USA and oldest financial service providers, has a slogan of 12 words that says "*You know your destination. You need a wise, caring advisor alongside you*"[4]. On the other hand, a conglomeration of different corporations Danaher ranks in Fortune 500 and S&P companies lists, yet has a very laconic slogan - *"Invent"* [3].

In general, words in the analyzed slogans can be characterized as simple and mostly monosyllabic. These words can combine with many other lexical units, thus have a high valency. For this reason, the given slogans are memorable and readable.

It is also worth mentioning that slogans make use of creative vocabulary. Copywriters invent new words or play with the existing ones to be innovative. Consequently, it grasps the attention of consumers and helps promote the product. The creative vocabulary of advertising slogans includes brand names, coinages, neologisms, unconventional usage of everyday words, slang, borrowings, euphemisms, trigger words etc. (Cook, 1992).

Neologisms are new words that appeared in the language as a referent to the new object or phenomenon. Sometimes neologisms evolve from the existing vocabulary stock, meaning that a word has acquired a new additional meaning. According to Maksimainen (2011), "neologism is the most typical manifestation of lexical creativity" (p. 30).

"Neologisms that contribute to the vocabulary of any language can produce a persuasive effect on the reader. Sometimes advertisers create the whole chains of neologisms that draw the reader's attention to the key points of the text foregrounding the message" (Zhilina, 2015, p. 36).

For example, a neologism is used in the advertising slogan by Southern Company (energy provider):

[8] "*Smart Energy. Smart **Grid**. Smart Choice*"

In the professional lexicon, the word *'grid'* means a panel in the solar power system. The new meaning of this word has entered the English wordstock together with the object it refers to.

 It should be noted that there are few neologisms in the slogans of top-notch American companies. One can suppose that in spite of being innovative and technology-driven, big enterprises do not indulge themselves into using neologisms due to the desire to be as clear to the recipient as possible. Indeed, what is casual for technology companies may seem unfamiliar to the average consumer.

Slang is "a type of language consisting of words and phrases that are regarded as very informal, are more common in speech than writing, and are typically restricted to a particular context or group of people" (*Lexico*, 2019).

"It seems safe to say that using slang in advertising is a good idea, if it's done with care and dexterity. To do well, it's important to think of the context of origin, the context of destination, as well as the legitimate and authentic use of a given form of slang. We live in a time when consumers are used to perceive brands as individuals and so a message's authenticity – even when that message constitutes advertising – is a priority for many" (*Free tongues: slang in advertising*, 2019).

In Duko's opinion (2016), "slang helps consumers relate to brands on a more personal level by giving the brand's message a more conversational tone". According to her, social media and online platforms are the perfect place for advertisements with slang words since Internet communication has a very informal style (Duko, 2016).

In spite of that, Duko (2016) argues that too much slang can be off-putting for young generations because in such way brands create a desperate image of themselves.

The following advertising slogans contain slang words, jargon and even swear words. As it can be seen from the analyses, slang can sometimes be misinterpreted. What is more, such advertising slogans are not appreciated in the society, so that some of them can be prohibited in mass media.

[25] *"A Little Dab'll Do Ya!"*

This slogan is about hair cream which was created by a brand of beauty products for men's hair style. *'Dab'll'* is a slang for glossy and shiny hair. The word originates from the verb *'to dabble'* that means playing with water or moisture.

Similarly, *'ya'* is a contracted form of 'you' presented in colloquial speech. However, The Farlex Dictionary of Idioms provides another explanation of the slogan. It says that the original phrase is *'a little dab will do you'*, where *'dab'* stands for a small amount of something (*Farlex Dictionary of Idioms*, 2019). Generally, the

given slogan means that "a small amount of cream will be enough to serve your purpose" (*Farlex Dictionary of Idioms*, 2019).

[2] *"It'll **blow your mind** away"*

Burger King used this slogan in the advertising campaign in 2009. In its denotational meaning, *'to blow away'* means to carry something away by the wind. Used with the noun 'mind', the phrase acquires its connotation 'to become crazy about something'. This is a slang version that emphasizes exceptional characteristics of a new burger in the fast food restaurant.

[5] *"So where **the bloody hell** are you?"*

This provocative slogan was presented by the Australian tourism agency in 2006. For its controversial language, the advertisement was banned in Great Britain and Canada (Roy, 2008). *'Bloody hell'* is a slang that expresses "an interjection of either amazed awe or sudden anger/despondency" (*Urban Dictionary*, 2019). The slogan may sound rude and arrogant, but its message is to invite the recipient to a better location. Accompanied by the photos of picturesque views, the slogan helps to address the target audience directly and call for action (e.g. to book tickets).

[57] *"**Betcha** can't eat just one"*

In this advertising slogan by Lay's Potato Chips, the slang word *'betcha'* is a colloquial form of 'bet you'. According to Oxford Dictionary, this word is "used to express confidence or certainty that something is the case or will happen" (*Lexico*, 2019).

According to (Dalamu, 2018), **euphemisms** "fulfill some socio-cultural routines and professional mappings in communications in representational forms" (p. 2). The author adds that "in a way, euphemism is a raw material of advertising going by its expansive jurisdictions" (Dalamu, 2018, p. 2).

Following Cook's (1992) thoughts about the imposed nature of advertising, Dalamu (2018) suggests that advertisers tend to refrain from the delicate topics by applying euphemism constructions.

Analyzing commercial English advertising slogans, it i difficult to pinpoint some cases of euphemisms since marketers are good at promoting the idea or

solution rather than the product. There are two ads picked up for analysis: one from the alcohol industry and one that promotes feminine hygiene products.

[6] *"I choose **greatness**"*

Guiness is a popular brand of beer products. In the given slogan, the word *'greatness'* obviously accords with the brand name and creates a direct association between them. Since alcohol is a taboo in advertising discourse, marketers used *'greatness'* as a euphemism to substitute the mention of the alcohol producer. Moreover, the declarative sentence here has imperative implications. It encourages consumers to relate themselves to the statement as if they have already done their choice. This is a good example of how to avoid taboos and at the same time make the advertising message powerful (Dalamu, 2018).

[7] *"**They** work. You play."*

In this advertisement by Lil-Lets the pronoun *'they'* is exploited as a euphemism. Basically, this advertising slogan is about tampons and hygiene products for women. By replacing the original word *'tampon'* and using the pronoun instead, advertisers avert the direct appeal to the product. However, in this case the use of euphemism is not justified due to the commonness of the subject theme.

Pronouns are frequently used by brands in the advertising campaigns. They can appear in different connotations and serve as a replacement word for other notions in texts. However, predominantly, English pronouns are said to perform a deictic function. As Dylgjeri (2013) states, "words are deictic if their semantic meaning is fixed but their denotational meaning varies depending on time and/or place" (p. 88).

The fundamental dilemma of advertising discourse is the desire to stay close to the consumer. On the one hand, advertisers strive to personalize their ads for addressees to the greatest possible extent. On the other hand, it is impossible since advertising discourse cannot be realized directly due to its mass form of communication. Myers (1994, p. 78) concludes that the capacities of the language help copywriters create personal tools that can solve this problem.

Williamson (1978) states that "every ad necessarily assumes a particular spectator: it projects into the space out in front of it an imaginary person composed in terms of the relationship between the elements within the ad" (p. 50). He further explains that "the 'you' in ads is always transmitted plural, but we receive it as singular" (Williamson, 1978, p. 51).

Since the pronoun *'you'* is a frequent personal pronoun in our list of advertisements, we pay special attention to its analysis. According to Myers (1994), the pronoun 'you' involves consumers to recognize themselves in the ad, thus take all statements in the advertisement for granted. This function is realized in the following advertising slogans, where 'you' can be replaced my 'I' and its representation in the objective ('me') and possessive cases ('my'):

[27] *"This Bud's For **You**"* (you = me)

[30] *"Champale Makes **You** Feel Special, Every Day"* (you = me)

[62] *"**You** Deserve a Break Today"* (you = I)

[85] *"**Your** world. Delivered."* (your = my)

[100] *"For all the energy **you**'ll ever need."* (you = I)

[102] *"When **you** think energy, think EOG"* (you = I)

[50] *"When **you** care enough to send the very best"* (you = I)

[95] *"Always there for **you**"* (you = me)

In combination with 'we', the pronoun 'you' is exploited in advertising slogans to reach a close proximity to the addressee. It means that when 'we' and 'you' are used in one phrase or sentence, they are immediately perceived as being attached to each other. Myers (1994) claims that when a slogans includes both addresser and addressee, it creates a sense of solidarity among them and develops trust to the brand. Therefore, the message is personalized, and consumers feel special. The examples of such advertising slogans are presented below.

[52] *"Wherever **you** go, **our** network follows"*

[64] *"**We**'ll leave a light on for **you**"*

[80] *"**You** give us 22 minutes, **we**'ll give you the world"*

[13] *"**You**'ll find it with **us**"*

[92] *"**We** will help **you** get there"*

[98] *"What **we** do everyday powers **you** everyday"*

[107] *"**You**'d be surprised how far **we**'ll go for you"*

[111] *"**We** keep **you** first. And keep **you** ahead"*

Maksimainen (2011) advocates the idea that the personal pronoun 'we' indicates the company and is not directed towards the consumer unless the pronoun refers to both of them as one group. The scholar also points out that "if the pronoun 'we' is substituted with the name of the company, the image projected becomes more impersonal and detached and the tone less friendly" (p. 25).

"The use of first person addresser 'we' and 'us' is the most direct way to tell the receiver what the sponsor of an advertising slogan stands for, his/her idea, his/her view, and his/her credit" (Xiasong, 2019). The author adds that this technique expresses a kind of self-introduction of the company to its potential consumers.

The given slogans proves this opinion. Moreover, it can be stated that the main function of 'we' in the illustrated examples is to draw attention to the company brand and its noteworthy characteristics in particular.

[9] *"**We** make Great Games"* (we = Activision Blizzard)

[21] *"**We** Try Harder"* (we = Avis Rental Cars)

[48] *"**We** bring good things to life"* (we = General Electric)

[11] *"**We**'re Ready in Advance"* (we = Advance Auto Parts)

[16] *"**We**'re A Company Moving Forward"* (we = Altria Group Inc)

[18] *"**We** know money"* (we = American International Group, Inc.)

[89] *"**We** enrich the experience of life"* (we = Brown-Forman Corporation)

[99] *"**We** do things with flavor"* (we = Dr Pepper Snapple Group)

[108] *"**We** make home possible"* (we = Federal Realty Investment Trust)

[114] *"If **we** say it, **we**'ll do it"* (we = Honeywell Int'l Inc.)

[75] *"**We** deliver"* (we = US Post Service)

[155] *"**We** live to deliver"* (we = FedEx)

The first person singular pronoun 'I' embodies the potential customer. The producers of advertisements make use of 'I' to suggest possible patterns of the

consumer's well-being or behaviour. To some extent, this enables advertisers to create the image of the future to exhibit the benefits he/she will get after using their product or service.

[29] *"I'd walk a mile for a Camel"*

[69] *"I am what I am"*

The latter example appears to be of special interest for analysis. This advertising slogan was created by Reebok. It appeals to individual consumers to remind about their uniqueness. This is a universal slogan since it does not impose any associations. The main message of this advertising slogan is to accept and respect oneself which is very powerful nowadays. The repetition of *'I am'* adds confidence and enhances the idea.

In conclusion, one can say that the main features of vocabulary used in the English advertising slogans are:

1. wide usage of polysemantic and stylistically coloured words;
2. usage of deictic markers such as pronouns and articles.

2.1.2. Morphological Features of Advertising Slogans. As a branch of linguistics, morphology studies words, their formation and grammatical structure. Since the scope of morphology is quite large, we believe that this level of language structure deserves special attention in this paper (Myer, 1994).

Words are the smallest independent units of language that can appear either in combination with other words or isolated in a sentence. In turn, words consist of the smallest meaningful units that are called morphemes. The study of word formation (or derivational morphology) deals with the way morphemes are merged to create words.

In his book "The Cambridge Encyclopedia of the English Language", Crystal (2003) explains the phenomenon of word formation in the following way: "Most English vocabulary arises by making new lexemes out of old ones — either by adding an affix to previously existing forms, altering their word class, or combining them to produce compounds" (p. 128).

Bauer (1983) singles out two major word formation processes in the English language: derivation and compounding. He adds that these types of word composition are the most productive and take part in the formation of the complex words (Bauer, 1983).

Derivation implies adding affixes to the words that results in a new lexical item. Every suffix or prefix adds a new meaning to the whole word. For example, the derivational suffixes *-able, -ful, -less* are used to form adjectives from noun or verb stems. As for the prefixes that appear in the analysis we can distinguish *re-* and *un-*.

[134] *"Personal fit.* **Renewed** *life"*

In the given slogan the adjective *'renewed'* is formed from the word *'new'* with the help of two affixes *re-* and *-ed*. It is worth mentioning that the original word underwent several changes. Firstly, the prefix re- was attached to the stem *'new'*, and then the newly formed verb *'renew'* received its affix *-ed.* This succession can be traced by virtue of the immediate constituents (IC) analysis presented below (Figure 2.2).
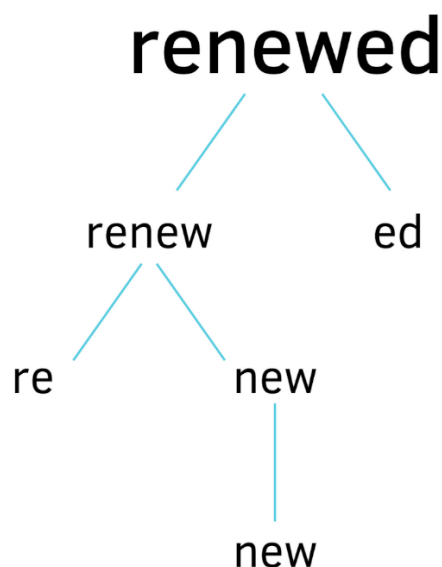

Figure 2.1. IC analysis of the word 'renewed'

These affixes changed not only the the inner structure of the word, but its meaning. *Re-* adds the shade element of reiteration to the original meaning and

denotes 'to update'. Then, *-ed* is thought to have some passive signification since this affix is used to convey past actions and is primarily used with verbs. As it can be seen from the slogan, advertisers do not involve the consumer to renew his/her life, they only state that their life is already renewed. The aim of this advertising is to present this idealistic view to the potential customers and make them believe that it is exactly their company (namely, Zimmer Biomet Holdings) that can help to stay fit and feel refreshed.

[83] *"**Resourceful** by nature"*

The same word formation processes are applied in the slogan by Archer-Daniels-Midland Company which specializes in food processing and production. Apart from the prefix *re-*, here the suffix *-ful* is used to convey the meaning of 'have the qualities of', 'be full of', or 'tend to'. Generally, the process of word formation of 'resourceful' looks the following way (Figure 2.3).

resourceful

resource   ful
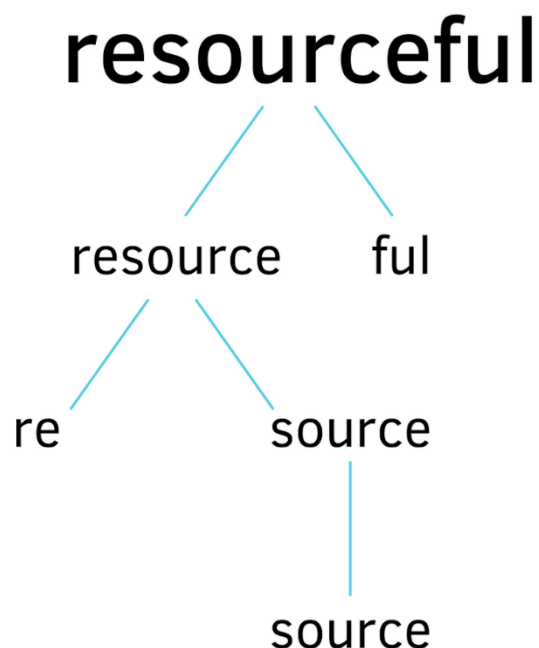
re   source

source

Figure 2.2. IC analysis of the word 'resourceful'

Taken into account the industry of the company, one can suggest that the word 'resourceful' implies the ability to use food waste for making new organic resources which by far has been their major occupation.

[131] *"All **Programmable**"*

Xilinx Inc. is a technology US company which designs and develops devices for programming. Their slogan *"All Programmable"* contains two words which convey the idea that it is possible to programme on all their IT products. Hence, the suffix *-able* signifies the quality of something, i.e. the object must or can be something. As a rule, this distinctive quality is suggested in the stem.

[88] *"Expert Service. **Unbeatable** Price"*

Similarly, the given slogan incorporates one compound adjective which is an example of derivation. The word *'unbeatable'* was formed by adjusting two affixes. While *-able* adds a specific characteristics to the primary meaning, the prefix *un-* suggest a kind of negation. According to Huddleston (2002), *un-* has the highest degree of productivity among all negative prefixes. Therefore, in its literal meaning, 'unbeatable price' is the price that cannot be beaten. Contextually, this noun phrase refers to the lowest price offered by the company.

The suffix *-er* is the most productive affix to form agential nouns, e.g. 'a gardener', 'a teacher' (Quirk, 1985). However, according to Quirk (1985) this suffix might be also added to simple verbs ('a cleaner'), phrasal verbs ('a washer-up'), and other compounds with a comparative element ('a high-flier') (p. 1550).

[24] *"The quicker **picker-upper**"*

The slogan represents a company that produces paper towels. This fact brings a special meaning to the word *'picker-upper'* as if the brand's towel can help to pick up the dirt and wash the surface faster. The word *'picker-upper'* was formed by adding the suffix *-er* to the phrasal verb 'to pick up'. Unlike the traditional way of composing new words from phrasal verbs, here the affix is attached to both the verb and the preposition. Additionally, the initial adjective 'quicker' rhymes with the given compound and makes the slogan sound rhythmical.

Compounding is another productive type of word formation in the English language. As Quirk (1985) states, "a compound is a lexical unit consisting of more than one base and functioning both grammatically and semantically as a single word" (p. 1567). Compounding is mutually beneficial for copywriters and consumers. In advertisements, compounds serve to condense the slogan and make it

brief, which helps to deliver the advertising message. What is more, it is also easy for a consumer to deconstruct the new word since "when a new compound is formed, we already know the meaning of its constituents, and the only task we face is to find out about the semantic relation between the two parts" (Booij, 2005, p. 75).

[156] *"**People-Centered** Payment"*

The given slogan consists of three words that make a noun phrase. The attribute 'people-centered' is an adjectival compound formed by two stems: 'people' and 'center'. It should be mentioned that a derivational suffix *-ed* was attached to the final stem in order to mark the word class. The analysis can be depicted in the following way:

$$N + Adj. \qquad\qquad N$$

$$[[people-centered] \qquad payment]$$

It is interesting to note that with the help of a compound, the word 'people' is juxtaposed in the beginning, so that it contributes to the marketing message. One can make a conclusion that for this company people really matter and their service is client-oriented.

[128] *"**Fully-integrated** real estate investment trust"*

The similar process can be noticed in the slogan by Vornado Realty Trust - an investment fund for real estate. In this case, however, the slogan is represented by three compounds:

$$Adv. + Adj. \qquad Adj. + N \qquad N + N$$

$$[[fully-integrated] \quad [real estate] \quad [investment fund]]$$

Although having six words, this noun phrase contains much information. In other words the slogan can be elaborated as: "The fund that gives money for real estate and provides all services in one place to support investments in this industry". To sum up, we can claim that compounding is an effective tool for compressing the main idea into several words which are still easy to understand.

The next important type of word formation analyzed in this paper is **clipping**. Bauer (1983) defines clipping as a process which implies shortening of a lexeme, preserving its meaning and word class (p. 233). Taking into account the fact that advertising discourse strives for clarity and expressiveness, one can assume that clipping is a very practical tool for creating a short and coherent slogans.

[53] *"**Intel** inside"*

A famous technology company Intel promoted its hardware under the slogan *"Intel inside"*. Derived from the noun 'intelligence', the word *'intel'* is a good example of clipping. Moreover, in combination with the adverb 'inside' it creates assonance and reinforces the main idea - the IT product by Intel has powerful capacities and is a smart solution for computers.

[121] *"Being a **Pro** Matters"*

Another example of clipping is illustrated by Snap-on Inc. This is a famous American manufacturer of equipment for workers and their slogan speaks for itself. The word *'pro'* is a short form of 'professional' used in colloquial speech with some stylistic colouring.

[133] *"Alone we're delicious…together we're **Yum**!"*

Yum! Brands Inc. is a group of companies that are engaged in the food restaurant industry. *'Yum'* stands for the original word 'yummy' and refers to the brand name. With the help of clipping, marketers created not only an effective slogan, but also the authentic name for the company.

The subject of morphology is quite debatable among linguists. Its diversity and controversy, however, is frequently used in advertising slogans to stand out and attract more attention to the brand. Compound lexical items often modify other words in the advertising phrase, and this usage is highly economical for copywriters.

2.1.3. Syntactic Aspects of Slogans. The syntax of advertising slogans is characterized by simplicity and brevity. There are few sentence constructions, instead copywriters make use of noun and verb phrases to promote certain products

or services. As will be discussed later, this does not have an impact on the advertising message. On the contrary, slogans only gain from the unusual syntax.

Most of the slogans from the list are verb phrases or simple sentences. The following examples showcase the usage of simple **two-member sentences**:

[20] *"Everything is easier on a Mac"*

[39] *"A diamond is forever"*

[41] *"You got 30 minutes"*

[54] *"Every kiss begins with Kay"*

[68] *"There is no substitute"*

[70] *"It's Style"*

[72] *"That was easy"*.

Noun phrases are the easiest way to directly appeal to the product or service that is the subject of the advertisement. Nevertheless, noun phrases can also signify some abstract notions which are associated with the product. For this reason, noun phrases are numerous in slogans and sometimes are instrumental to create a brief advertising message. Take, for example, the following slogans:

[47] *"Imagination at Work"*

[36] *"Always Coca Cola"*

[44] *"The World's Online Market Place"*

[12] *"The Power of being Global"*

[66] *"At the heart of the image"*

[59] *"The relentless pursuit of perfection"*

[79] *"The Breakfast of Champions"*.

As for the **verb phrases,** these construction are exploited to make a promise to the addressee or give them an order related to the product. Karsita (2012) underlines that "by giving promises and orders, verb phrases have strong power to raise readers' curiosity and make them want to prove the advertisement" (p. 4). Consequently, to verify the slogan, addressees will be manipulated to try or buy the products. The examples of such advertising slogans are presented below.

[55] *"Share moments. Share life"*

[132] *"Make Your World Go"*

[78] *"Save Money. Live Better"*

[129] *"Work Globally, Act Locally"*

[127] *"Go with Visa"*

[124] *"Plan and book your perfect trip"*

[28] *"Have it your way"*

The given advertising slogans are also characterized by the **imperative structure** which has the selling potential.

Since advertisements are designed to use their selling power to the fullest extent, they need to prompt consumers to take the right kind of action (Prasad, 2017). According to Prasad (2017), "imperatives are ideally suited to tell people clearly what kind of action to take and therefore these verb forms feature very frequently in advertising language" (p. 588).

Following the study of the advertising language by Leech (1972), the given examples prove his statement that in advertising slogans the independent **clauses** are predominantly used. He also adds that when a clause is dependent, it mainly begins with the adverb like 'when' or 'because'.

[115] *"When customers depend on us… We're there"*

[43] *"When E.F. Hutton talks, people listen"*

[50] *"When you care enough to send the very best"*

[102] *"When you think energy, think EOG"*

[19] *"Because It's All Right Here"*

[123] *"Because 70% of Earth is covered by water"*

[56] *"Because you're worth it".*

We also singled out cases when a slogan had **two sentences**, one of which was presented by the subject expressed by the noun, and the other by the two-member sentence with the demonstrative 'it' at the beginning:

[22] *"Beef. It's what's for dinner contraction"*

[136] *"Science. It's applied to life"*

[74] *"Success. It's a Mind Game."*

According to Grant et al. (2004) "**negation** is frequently used in persuasive communications to define a brand's identity and to influence consumers' product expectations" (p. 583). They also add that negation is a useful tool to showcase the advantages of the brand to differentiate it among competitors (Grant et al, 2004). The advertising slogans below display the use of negation in different sentence positions, starting from negative particles and up to the adverbs with negative meaning.

[46] *"When there is **no** tomorrow"*

[10] *"Impossible is **nothing**"*

[17] *"**Don't** leave home without it"*

[31] *"Please **don't** squeeze the Charmin"*

[42] *"You **can't** top the copper top"*

[46] *"When there is **no** tomorrow"*

[58] *"Quality **never** goes out of style"*

[68] *"There is **no** substitute"*

In conclusion it can be said that syntactic constructions can function as attention-getting devices and even stimulate people buy products. Apart from that, different variations of phrases and sentences enhance the main advertising message and contribute to the ease of its perception.

2.2. Stylistic devices in English advertising slogans

Advertising slogans can also be viewed from a stylistic point of view. This implies the semantic approach to analyzing the language material. In this section, we will define the principal stylistic devices and expressive means used in the English advertising slogans of commercial type.

According to Zembytska and Mazur (2018), "stylistic devices are inherent to the strategy of persuasion of advertising" (p. 43). One can agree that in order to be persuasive, advertising discourse should make use of stylistically coloured language. Unconventional vocabulary, transformation of meaning, as well as violation of grammar rules can serve a powerful pragmatic function.

Crystal (2003) points out that stylistically, advertisements can be characterised as "lexically vivid, concrete, positive, unreserved, and grammatically they are typically conversational and elliptical, and they also have highly figurative expressions, deviant graphology and strong effects" (p. 338).

Therefore, figurative language is crucial for creating an influential advertising slogan. It is also important to single out the pragmatic features of each stylistic device used in the advertising language which will be the focus of this section.

2.2.1. Lexical Level. Marketing and advertisers constantly work on the creative ways to present their product of service in advertising. Thus, they often tend to play with words and their semantics. Their innovative language is realized primarily on the lexical level because English lexis is regarded as the most flexible part of linguistics (Crystal, 2003). New words are created not only by means of new patterns, but also by the shift of meaning.

Coinages and nonce-words are typical of figurative vocabulary when the author wants "to create the effect of laconism, implication or the atmosphere of witty humour and satire" (Nikolov, 2016, p. 121). The main difference between coinages and nonce words lies in the author's intentions. Unlike the former, nonce words are designed "to suit a particular occasion, and they rarely pass into the language as legitimate units of vocabulary" (Nikolov, 2016, p. 121.) The examples below showcase coinages (*"never-let-me-go"*) and nonce words (*"Skintimate"*) in advertising slogans. Their role is to shorten the slogans and convey one important feature of the advertised product.

[137] *"Get **Skintimate** with your legs"*

[138] *"The goddness of **never-let-me-go**"*

[38] *"Every bubble's passed its **fizzical**"*

In the last example, the word *'fizzical'* comes from the adjectives 'fizzy' and 'physical'. From the morphological point of view, this type of word formation is called blending and is aimed to create a new word by combining the beginning of one word and the ending of another. However, in this case *'fizzical'* is also a coinage

that functions to denote the quality of the coda. In its literal meaning, bubbles are strong and physically good that make the consumer think of the product as qualitative.

Idiomatic expressions are another part of figurative vocabulary that appear in the advertising discourse. Since advertising slogans are mostly the product of the situational need, it is reasonable to analyze **pragmatic idioms** from their functional aspect. According to Murar (2009), "in contrast to the other types of fixed expressions, pragmatic idioms often need the context of situation to be understood correctly" (p. 8). Therefore, one can conclude that the usage of idioms is prescribed by a special social situation. For example,

[15] "*You're in good hands with Allstate*"

Allstate is an insurance company that created the above-mentioned slogan in 1950 and had a huge success with it (*Allstate*, 2019). As one of the online dictionaries states, '*in good hands*' means "being handled or cared for by a competent party; in a position to be well cared for" (*The Free Dictionary*, 2019). The given idiom relates to the company name so that it acquires a new connotational meaning. It can be interpreted as "Allstate will take care of you", but this typical statement does not sound reassuring enough.

[73] *"Think outside the bun".*

The given slogan paraphrased the famous idiom "think outside the box". The word 'box' was replaced by 'bun' to attract attention and give a hint on the type of products they are talking about - the industry of fast food restaurants. From the points of view of an addressee, this can be decoded as an encouragement to be creative and authentic.

With the help of idioms, advertisers can reassure the consumer, provide basic information about the company, and draw attention of the potential customer.

Binary oppositions are quite numerous in advertising slogans. As Zembytska and Mazur (2018) state, binary connectives consist of two parts that are concise in form and are opposed to each other (p. 40). For instance, the following advertising slogans represent two opposites that for the most part are contrasted with the help of

pronouns 'your' and 'our'. Although comparing two concepts, together the oppositions denote one idea. It shows how much the company is ready to contribute to the client satisfaction. At the same time, advertisers share the responsibility for success with the consumer in an obscure way so that the addressee feels freedom of choice.

[67] *"**Your** vision. **Our** future"*

[71] *"Live in **your** world, play in **ours**"*

[86] *"**Your** Imagination. **Our** innovation"*

[87] *"**Your** Life, **Our** Inspiration"*

[117] *"**Our** source. **Your** supply".*

[118] *"**Your** Potential. **Our** Passion".*

In the advertising discourse, Myers (1994) defines **puns** as a play on words whose main aim is to entertain and encourage consumers to think more about the implication of the slogan.

[151] "***Wynn** Las Vegas*"

'*Wynn*' is the name of the hotel which is being advertised. However, it is a homophone to the verb 'win'. Due to this resemblance, the consumer perceives this words as an imperative verb. The advertising message here is to invite people to visit Las Vegas and gamble in casinos.

[82] *"**Byte** into an Apple"*

'*Byte*' means a unit of digital information in a computer. The word was coined by Werner Buchholz in 1956 (*Etymonline*, 2019). However, here this word is used to create a pun, and it stands for the verb 'bite'. If to analyze two possible options of reading the slogan ("Bite into an Apple" and "Byte into an Apple"), it can be concluded that the advertiser suggests the consumer to dive into the new gadget and discover its new features.

"**Hyperbole** is a stylistic device in which emphasis is achieved through deliberate exaggeration which relies on the foregrounding of the emotive meaning" (Kukharenko, 2000, p. 33).

As the blog Education Help in Medium (2016) points out, "the objective of using hyperbole is to add an amusing effect in the text". In the advertising discourse, this stylistic device intensifies a common feeling and turn it into a remarkable one (*Medium*, 2016). Therefore, slogans attracts consumers' attention and make the company brand more memorable.

[139] *"**Millions** of songs. **Thousands** of videos. **Hundreds** of games"*

[140] *"**Visit new worlds** with our inflight entertainment"*

[125] *"**All of US** serving you"*

[20] *"**Everything is easier** on a Mac"*

Personification is "a figure of speech or trope in which an inanimate object, animate non-human, or abstract quality is given human attributes" (Wales,. 2001, p. 294). Used in advertising slogans, personification acts as a means of getting closer to the consumer. The addressee unconsciously prescribe the qualities of the product to a human being, thus understands the product features better.

[141] *"**Touch** comes to iPod."*

[142] *"The car that cares (KIA) Jaguar. **Born** to perform"*

[143] *"The first music player that **talks** to you. Now in five colors"*

[33] *"The Citi never **sleeps**"*

[49] *"The snack that **smiles back**."*

[76] *"Fly the **Friendly** Skies"*

[81] *"Let your fingers **do the walking**"*

Advertising slogans often tend to create part-whole relations. **Metonymy** is the figure of speech that accounts for the whole object by naming only one part of it. According to McQuarrie and Phillips (2008), "metonymy designates an object by something closely associated with it – a particular instance, property, characteristic, or association" (p. 88).

[144] *"Things go better with an **apple**"*

[32] *"See the USA in your **Chevrolet**"*

[54] *"Every kiss begins with **Kay**"*

[77] *"What Can **Brown** Do For You?"*

As it can be seen, words that express metonymy are usually brand names that stand for a better experience or run-of-the-mill words that denote the product or company. For example, *"What Can Brown Do For You?"* is a slogan of one of the delivery companies in the USA. Its workers wear brown uniforms, so the adjective *'brown'* is substantivized into the noun to name people in brown costumes. However, contextually 'brown' represents the whole company that offers its services.

On the lexico-semantic level, we also pinpointed some other cases of trops in figurative advertising language, e.g. **oxymoron** (*"Hand built by robots"* [152]), **synecdoche** (*"Taste the Rainbow"* [153]), **zeugma** (*"Have a Coke and a Smile"* [154]), **allusion** ("*The lord of the drinks*" [109]).

2.2.2. Morphological Level. Stylistic devices are also expressed on the morphological level. The study of morphology in its stylistic usage is called stylistic morphology or morphological stylistics. It deals with the unconventional use of morphemes, word classes, and grammar rules (Booij, 2005).

"The stylistic potential of the morphology of the English language is one of the least investigated areas of research, especially the stylistic properties of the parts of speech and such grammatical categories as gender, number, person" (*Studylib*, 2019).

To create a stylistic effect, one of the most common ways in morphology is transposition. **Morphological transposition** deals with the transfer of grammatical meaning, the use of a word not in its primary function, etc. (*Studylib*, 2019). "Transposition is the usage of certain forms of different parts of speech in non-conventional grammatical or lexical meanings. In most cases the stylistic function is observed as a result of violation of traditional grammatical valencies, which helps the speakers express their emotions and attitudes to the subject of discussion" (*Studylib*, 2019).

For example, Nedopekina (2019) states that the stylistic potential of the article is quite big. According to her, "the article may be a very expressive element of narration especially when used with proper names" (Nedopekina, 2019).

The indefinite article may carry negative connotations when used with a proper name and "diminish the importance of the personality, make it sound insignificant" (Nedopekina, 2019). From the list of slogans for analysis, there are no cases with the stylistic usage of the indefinite article which leads us to a conclusion that negative evaluation is not preferable by the advertisers.

Therefore, we will focus on the stylistic effect of the definite article. According to Nedopekina (2019), "the definite article used with a proper name may become a powerful expressive means to emphasize the person's good or bad qualities". In terms of advertising, the definite article foregrounds the brand name as it can be seen from the examples below.

[65] *"Do **the** Dew"*

[31] *"Please don't squeeze **the** Charmin"*

In the advertising slogans of beverages below, one can notice the **transposition of the grammatical category** of a noun into an adjective. The proper nouns *"Pepsi"* and *"Coke"* are placed before common nouns, performing the attribute function in the noun phrases.

[145] *"Any Weather is **Pepsi** Weather"*

[37] *"The **Coke** Side of Life"*

The stylistic effect of this morphological transposition is to underline the familiarity of the product to the consumers, make it more ordinary and mainstream. What is more, with the brand names as an attribute, the abstract nouns *"weather"* and *"life"* receive positive connotation.

As for the **word formation**, derivational processes can also have a certain stylistic effect. Huddleston (2002) marks that the negative prefix *-un* has the highest productivity. He further elaborates on the meaning of this prefix by saying that "the forms with *non-* are emotively neutral and non-gradable, while those with *un-* have a wider range of meaning so that they may convey criticism and gradability"

(Huddleston, 2002, p. 1688). To showcase the difference, the author provides an example with the neutral 'non-American' and 'un-American', where the latter is concerned with the American culture and conveys a negative attitude to it (Huddleston, 2002, p. 1689).

The following slogan represents one the advertising campaign of 7 UP which is one of the competitors for the Coca Cola Company.

[1] *"The **Un**-cola"*

In this example, the derivational prefix *un-* is attached to the competitor's name that conveys a sarcastic connotation. This prefix performs the role of the divider between two companies, foregrounding the better qualities of the 7 UP company in contrast to the products by Coca Cola.

To sum up, one can say that stylistic morphology is rarely exploited by advertisers and copywriters, although it has a powerful potential to bring additional connotation to the advertising message.

2.2.3. Syntactical Level. Syntactic structures are another source of stylistic expression in the advertising discourse. Because slogans should be concise and at the same time eloquent, copywriters have to change traditional syntax and adjust it to the needs of advertising message.

Inversion is one of the most typical violations of grammar rules used for emphasis. "It immediately draws the recipient's attention to what is being advertised" (Zembytska & Mazur, 2018, p. 41). In advertising, however,it occurs rarely due to the simple sentence structures that do not need additional foregrounding. The examples below showcase inversion in the advertising slogan by Adidas.

[10] *"**Impossible** is nothing"*

[130] *"**Energy** you can depend on"*

According to Linghong (2006), "the frequent abuse of the **full stop** aiming at achieving emphatic effect results in many one-word sentences or sentence fragments in English advertisements" (p. 72).

[146] *"Coca-Cola. Enjoy"*

[63] *"Tastes great, less filling"*

[51] *"American by Birth. Rebel by Choice."*

[91] *"Raising Performance. Together."*

[101] *"If it's in the game. It's in the game."*

[103] *"Inform. Enrich. Empower."*

"In reality, the advertiser turns the clauses into sentence fragments by applying full stops. In so doing, the advertiser shortens the sentence length, simplifies the sentence structure, and so makes the advertising slogan more accessible" (Linghong, 2006, p. 72). Moreover, this effect brings more assertiveness and confidence to the advertising message.

Examining repetitions in the given advertising slogans, it is important to mention that they are numerous. For this reason, several stylistic devices that deal with repetition will be presented next. The first one is **chiasmus** which is "a rhetorical device in which two or more clauses are balanced against each other by the reversal of their structures in order to produce an artistic effect" (*Literary Devices*, 2019). The primary function of this trope is to add rhythm which in turn helps to memorize the statement. This is highly practical for advertising slogans, nevertheless, copywriters do not make use of chiasmus very often.

[14] *"All for **Good. Good** for All"*

[93] *"**Fun For All. All For Fun**"*

Wales (2001) claims that **parallelism** is one of the most important stylistic devices which are used in advertising. "Parallelism depends on the principles of equivalence or repetition of the same structural pattern: commonly between phrases or clauses" (Wales, 2001, p. 283).

According to Prasad (2017), "parallelism is a technique to enhance the memorability of the speaker" (p. 591). She further adds that "parallelism may be either syntactic repetition of structure or verbal repetition. A syntactic parallelism may establish a relationship of similarity or contrast (anti-thesis)" (Prasad, 2017, p. 591).

Skračić and Kosović (2016) suggest that "parallelisms contribute to building the rhythm that has already been developed at the phonological or lexical level" (p. 43).

[147] *"**It's** small. **It t**alks. And **it's** in color."*

[148] *"**Go** green, **Go** Ford"*

[149] *"**Always** the real thing, **always** Coca-Cola"*

In addition to this, there is another rhetorical device that resembles parallelism. **Anaphora** is a stylistic device that "repeats the same word or group of words at the beginning of successive clauses or verses to emphasize an image or a concept" (Skračić & Kosović, 2016, p. 43). Advertising slogans below demonstrate the usage of anaphora in clauses that creates the effect of gradation, enhancing every following clause.

[105] *"**Every** Story is Unique. **Every** Home is Different."*

[112] *"**It's** you, **it's** me, **it's** all of us"*

[113] *"**More** Saving. **More** Doing"*

[116] *"**Right** Store, **Right** Price"*

[120] *"**It's** our philosophy. **It's** the way we do business"*

[8] *"**Smart** Energy. **Smart** Grid. **Smart** Choices"*

[135] *"**For** Animals, **For** Health. **For** You"*

Skračić and Kosović (2016) point out that parallelisms are often connected with elliptical structures. According to Fomukong (2016), "**ellipsis** refers to resources for omitting a clause, or some part of a clause or group, in contexts where it can be assumed" (p. 110). The author also adds that this "cohesive device serves the brevity principle, thus in advertising it saves space and money and avoids insignificant features by focusing only on the part of the message that draws attention" (p. 110).

[150] *"The iPhone you've been waiting for"* - "**(It's)** The iPhone you've been waiting for"

[130] *"Energy you can depend on"* - "**(It's our energy)** you can depend on"

[126] *"Better Benefits at Work"* - "**(We provide)** Better Benefits at Work"

[110] *"The Best Friend Thirst Ever Had"* - *"*The Best Friend **(that)** Thirst Ever Had*"*

[45] *"It keeps **going... and going...** and going"*

The slogans exemplified above are elliptical construction that lack some kind of information. However, it is still possible to decode the advertising message which is beneficial to advertisers. One of the reasons to use ellipsis in advertisements is "to reproduce the elliptical nature of spoken language in order to establish closeness with the reader" (Goddard, 2001).

In conclusion, it is worth pointing out that syntactical patterns often remain unnoticed by consumers. However, syntactical stylistic devices are still effective in the advertising discourse since they achieve their ultimate goal. In Lapšanská's (2006) point of view, consumers "turn to the visual layout, which provides him/her many clues to correct interpretation, so the explicit structure of the sentence is not so important" (Lapšanská, 2006, p. 41).

2.3. Linguistic iconicity of the English advertising slogans

Shift to the cognitive paradigm in science and humanities has marked a significant change in the vector of many linguistic studies. Nowadays it is common practice to apply a cognitive approach to linguistic analysis, especially related to text interpretation and discourse analysis. It also concerns pragmatics and semiotics. With the focus on the latter, discourse analysis has started to deal with non-verbal tools of communication in a sophisticated manner. Being illustrative in this respect, advertising discourse successfully combines verbal and non-verbal communication systems to convey message most effectively.

In the world of rapid digitalization, non-verbal communication has become ubiquitous. Today linguistic signs are barely used alone. As a rule, in advertising they are accompanied by other semiotic codes like visual or auditory. This brings additional connotation to the advertising slogans. For this reason, we believe that linguistic iconicity is an inevitable part of advertising discourse analysis, advertising slogans in particular.

According to the study by Nöth (2001), Ferdinand de Saussure's dogmatic principles are gone by the wayside, and today linguistic signs are believed to have iconic features that are realized on the phonological, morphological, syntactical, and textual levels.

It leads us to the study of the notion of iconicity and its realization in language. According to Fischer (1997, p. 69) iconicity is explained as "a specific feature of a linguistic sign revealed in the likeliness of sound-form, shape, or structure between the sign and the signified".

Iconicity was firstly studied by Charles Peirce who is considered as a pioneer in iconic relations of a sign (Nöth, 2001). He developed the theory of signs, which is based in the triadic nature of a sign. On this basis, Pierce classified all signs into indices, icons, and symbols (Nöth, 2001).

"Icons, indices, and symbols are by no means mutually exclusive categories. Every language sign, even an iconic or an indexical word is a symbol. In this respect, deictic words are indexical symbols, and iconicity in language is iconicity in symbolic signs" (Nöth, 2001). Consequently, we will focus on the icon in advertising as the most illustrative representative of symbolic relations in a language.

Peirce (1982) classified linguistic iconicity into the following categories: diagrammatical, imagic, and metaphorical. This section will view the three types of iconicity in the framework of the English advertising slogans.

2.3.1. Diagrammatical Iconicity. According to Peirce (1982), the resemblance between the sign and its object is only a structural one. Nöth (2001) supports this definition by providing an example from literature: "as in the case of a narrative told according to the ordo naturalis of the events: the sequence of the propositions of the narrative is the same as the sequence of the events represented in this narrative" (p. 6).

Fischer (1997) states diagrammatic iconicity implies that there is a consistency between a structural pattern and its meaning (p. 67). Nöth (2001) points out that the

rules of word formation and syntax contribute to the creation of diagrammatic iconicity in language.

For instance, in the advertisement below an American delivery service company presents its slogan *"Guten Morning. Overnight delivery"* (Tsitsuashvili, 2019) in which the correlation of the words "guten" and "morning" is both linguistic and spatial. (Figure 2.4)

Figure 2.3. Advertisement of FedEx

Here the notion of distance is iconically reflected in the way in which these two lexical units are ordered. Together, the signifiers imply the idea that orders are delivered from Germany to the USA. By analyzing this slogan on the syntactic level, their temporal connection can be revealed, with two sentences denoting two different parts of the day but naming one marketing message.

Diagrammatic iconicity is also present in a commercial by Mercedes Benz. The company's slogan was "*Needmorespace? New E class. More legroom. More luggage"* (Ortiz, 2017).
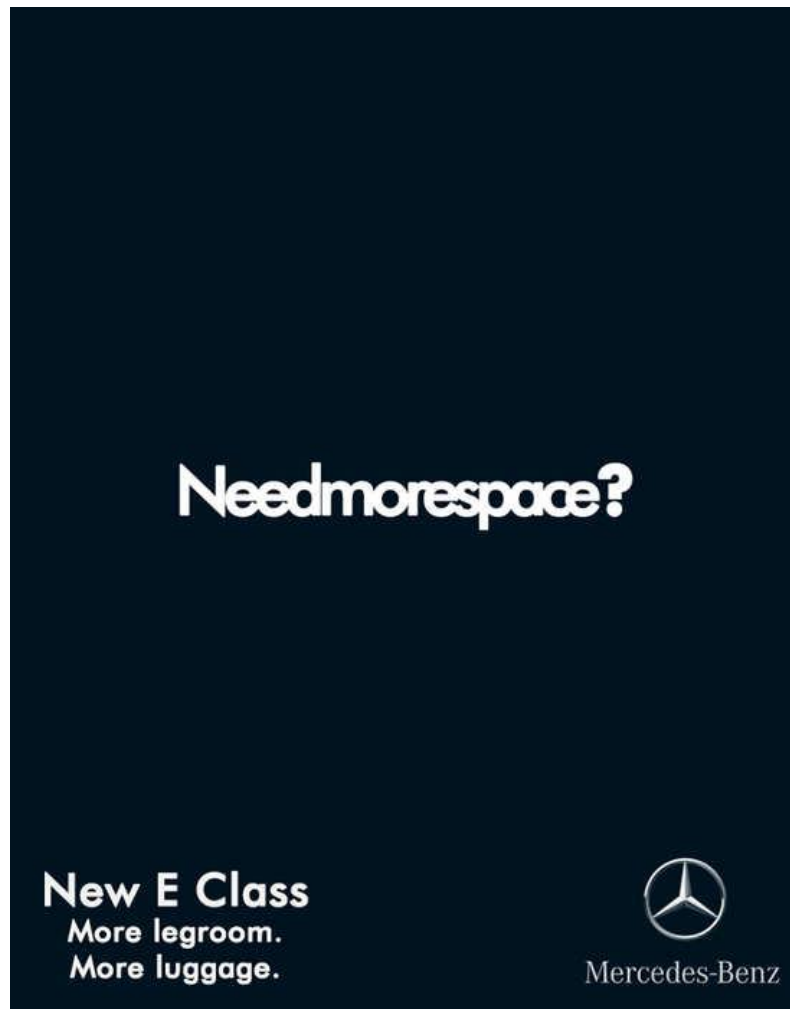
Figure 2.4. Advertisement by Mercedes Benz

Here the reference to the signified is iconically revealed in the verbal representation. In other words, lack of space in a car is manifested by means of visual compression of the words. The aim is to convey discomfort linguistically. As a result, it is as inconvenient for a recipient to read the compressed text as for drivers to sit in a small car. As it was mentioned above, linguistic structures tend to highlight the message.

2.3.2. Imagic iconicity. In imagic iconicity there is a direct, one-to-one relation between the sign, or signifier, and the signified, while diagrammatic iconicity is deprived of such a concrete relation (Nänny & Fischer, 1999, p. 22).

According to Nöth (2001), "in imagic or imaginal iconicity the sign evinces an immediately perceptible similarity to its object of reference, as for instance in the onomatopoeic words 'cuckoo' or 'ping-pong'" (p. 6).

Studying the correlation between an object and its sign in imagic iconicity, Fischer and Ljungberg (2019) conclude that "the similarity between sign and object may be due to common features inherent in both: by direct inspection of the iconic sign we may glean true information about its object".

Chandler (2002) provides a detailed definition of icons which, in our opinion, explains the imagic type of iconicity: "It is a mode in which the signifier is perceived as resembling or imitating the signified (recognizably looking, sounding, feeling, tasting or smelling like it) - being similar in possessing some of its qualities, e.g. a portrait, a cartoon, a scale model, onomatopoeia, metaphors, "realistic" sounds in "programme" music, sound effects in radio drama, a dubbed film soundtrack, imitative gestures" (p. 37).

In imagic iconicity, "a sign evinces an immediately perceptible similarity to its object of reference, as for instance in onomatopoeic words" (Nöth, 2001, p. 6). Thus, onomatopoeia is a bright example of imagic iconicity that can be found in English advertisements. The following slogan was presented in one of the cough medicine advertising campaigns that said: *"You (cough) look good. Make sure good news sounds like good news"* (*Digital Synopsis*, 2018).

In the following advertisement, "the auditory mode, i.e. the sound of cough, is linguistically integrated into the text. It should be noted that although the onomatopoeic word "cough" brings a new connotation to the slogan, without it the message would not be complete" (Savchuk, 2019, p. 388). The phrase "*You (cough) look good*" is ironic because its pragmatic aim is to hide the truth and give a fake compliment. However, the advertiser suggests protecting the wrong interpretation of this statement and getting rid of cough by using their medicine.

Figure 2.5. Advertisement by a pharmacy company

Nevertheless, not only onomatopoeic words are imagic icons. The following advertisement by Redbull presents its slogan *"Shift into extra gear"* which is iconic (Tsitsuashvili, 2019).
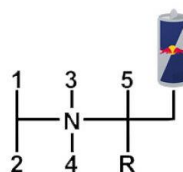
Figure 2.6. Advertisment by Redbull

This slogan is supported by a picture of the six-speed transmission, where advertisers added the additional gear in the form of a RedBull can. Since cars have

only five major speeds with the last one being the highest (it makes the engine move the fastest speed), the extra gear is decoded by consumers as the new highest gear. This interpretation is immediate and evident due to the similarity of the object and the concept it represents. Therefore, one can fairly claim it to be imagic iconicity.

2.3.3. Metaphorical Iconicity. Peirce (1982) described metaphorical iconicity as a mediated one. Nöth (2001) agrees with him, stating that "the ideas conveyed by the sign and the idea of its object are mediated by a third idea, the tertium comparationis between the tenor and the vehicle of the metaphor (p. 6).

Meir (2010) argues that language cannot be the primary tool of metaphorical icons. She suggests that "iconic signs, then, are more restricted in the metaphorical extensions they can undergo than non-iconic signs, because their form is not arbitrary" (Meir, 2010, p. 870). The author concludes that "sign languages, then, are instrumental in getting better understanding of metaphors and the forces that shape them" (Meir, 2010, p. 870).

For this reason, it is fair to assume that paralanguage of the linguistic material is highly important in creating symbols and signs. This statement justifies the need to study semiotics of the advertising slogans and their linguistic features.

The following advertisement by Airbnb (Tsitsuashvili, 2019) represents metaphorical iconicity. Taking into consideration the fact that this company is an online broker for arranging homestays and lodgings for tourists, the metaphor becomes evident.
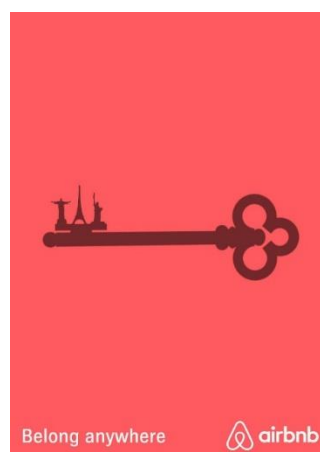

Figure 2.7. Advertisement by Airbnb

With the help of the image, advertisers compare Airbnb with a key. By transferring the attributes of the key to the company, it is possible to conclude that Airbnb opens new countries, cities and other places for people. What is more, the advertising slogan *"Belong anywhere"* refers to the concept of 'home'. The role of this slogan is to add connotation and underline that Airbnb can make people feel like home everywhere. As a result, both elements refer to 'home' as their ground.
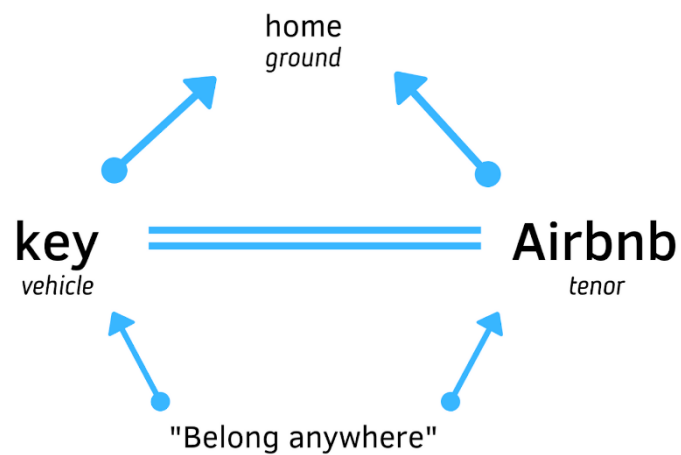

Figure 2.8. The analysis of the Airbnb advertisement

In its advertising campaign, Toyota used the slogan *"Go green. Save Earth"* (Tsitsuashvili, 2019) which is presented in the advertisement above. We will analyze the first part of the slogan ("Go green") since it presents a metaphorical icon.
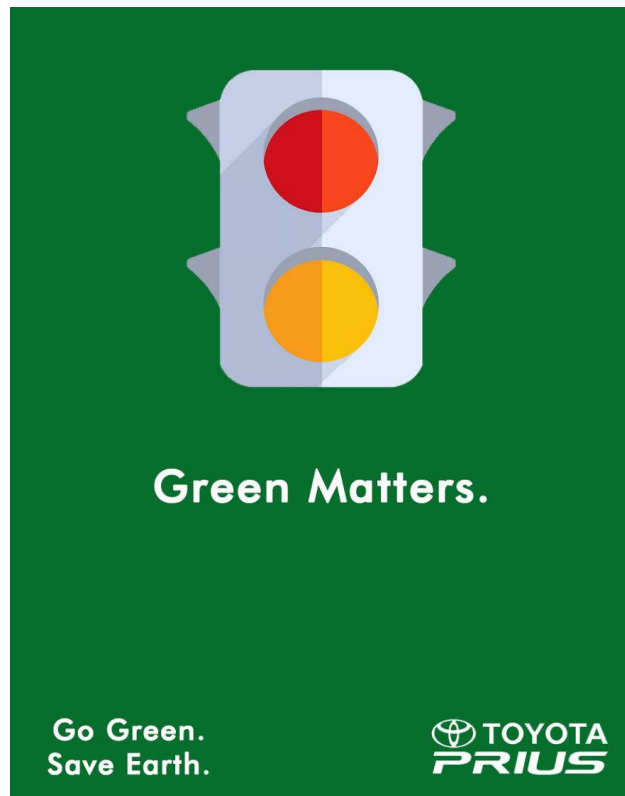
Figure 2.9. Advertisement by Toyota

Here the Toyota Prius car is compared to the traffic lights. To understand this metaphor, it is vital to know that Toyota Prius is a hybrid electric automobile developed by Toyota in 1997 (Eisenstein, 2018).

The ground of the metaphor is *"Green matters"* which is followed by the advertising message *"Go green"*. The given metaphor can be decoded from two perspectives. On the one hand, by seeing the traffic lights in the advertisement, consumers recall the traffic rule to move only on green light. This is a vehicle of the suggested metaphoric icon.

The idea that *"Green matters"* is supported by the absence of the green light on the picture, and this is regarded as a source. On the other hand, if to interpret the message from another points of view where Toyota Prius acts as a tenor, it can be said that the advertisement persuades the addressee to buy an eco-friendly electric car because the protection of the environment is important. This is the target of the metaphor which implicitly encourages consumers to make a purchase.

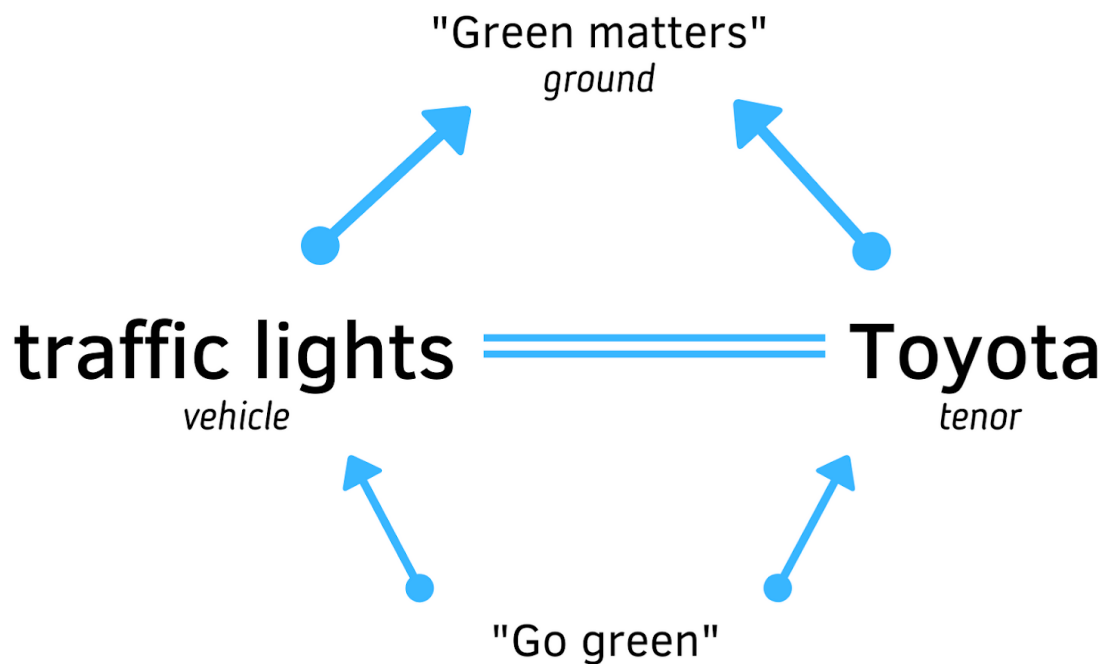In general, this metaphoric icon can be summarized in the diagram below.

Figure 2.10. The analysis of the Toyota advertisement

To sum up, it is important to say that linguistic iconicity is a universal tool. As Nöth (2001) remarked, "iconicity in language is ubiquitous, and iconic signs are, to a certain degree, omnipresent in language and verbal communication" (p. 2). For this reason, it is fair to say that iconicity has become an inevitable part of the advertising discourse since it exploits signs as the major means of persuasion.

Conclusions to Chapter Two

1. The vocabulary and grammar systems of the English language are diverse, as well as its stylistic and semiotic potential. They also constantly undergo significant changes to adapt to the globalization of the contemporary world. Since advertising slogans are one of the most flexible discourse units, it is necessary to track modern tendencies in the language system.

2. English advertising slogans contain a small number of neologisms, euphemisms, slang. However, we traced a wide usage of personal pronouns,

imperative verbs, and noun phrases. Many of the analyzed advertising slogans comprise compound words which are formed primarily by means of derivation and compounding. On the syntactic level, advertising slogans can be characterized as noun or verb phrases with the frequent use of negation and imperative structures.

3. The language of advertising slogans is figurative and innovative due to various polysemantic and stylistically coloured words used in them. Hyperbole, pun, personification, metaphor, and metonymy are the most frequently used stylistic devices on the lexico-semantic level. The use of contrasting elements in a slogan makes binary oppositions which emphasize the benefits. On the morphological level, we revealed morphological transposition and derivation as one of the most creative linguistic tools for advertising slogans. The syntactic stylistic devices include anaphora, ellipsis, and inversion.

4. Advertising slogans appear to be extremely iconic. The three types of linguistic iconicity can be traced in modern advertising slogans. They are diagrammatical, imagic, and metaphorical iconicity. Obtaining iconic features, advertising slogans express the message in a more emphatic way.

GENERAL CONCLUSIONS

In conclusion it can be said that advertising discourse is a type of modern discourse that uses creative and persuasive language in order to incline consumers to a certain behaviour, predominantly to make a purchase. Although people feel displeased about advertising, they are constantly being affected by advertisements. This is the result of an effective implication which advertisers conceal in slogans.

As a result of a systemic analysis of the theoretical base, it was concluded that advertising slogans are characterized by the ability to encode a significant advertising message into a short and simple phrase which has a strong attention-getting power. Among various functions a slogan can perform, one of their key objectives is to increase attention around the company and its goods.

The language of advertising is creative and compelling because copywriters often resort to the intentional infringements of linguistic norms. By exploiting unusual vocabulary or unconventional grammar structure, companies long for catching the attention of their potential customers, thus getting more profit.

Advertising slogans use innovative vocabulary, meaning that they tend to form new words or transform already existing lexical units in order to sound extraordinary. Neologisms, coinages, slang words, idioms are the most illustrative examples of using the vocabulary potential of English in advertising slogans. However, ordinary words can also contribute to the effectiveness of a slogan. In this paper, it was revealed that the usage of personal pronouns can be symbolic and perform a deictic function.

On the morphological level we found out that with the help of compounds, it is possible for advertisers to condense the number of words in a slogan, yet retain their contextual meaning. The same effect is prescribed to elliptical constructions and one-member sentences. Apart from that, one can unveil the cases of anaphora which is used to make the slogan rhythmical and easy to remember.

Another important element of advertising slogans are rhetorical devices that perform different functions, depending on the context. In this regard, one can claim

that personification helps advertisers to shorten the distance between the company and consumers, while hyperbole stresses the advantages of a product.

We also came to a conclusion that linguistic iconicity is instrumental in advertising discourse. It enables advertisers to make a link between pictures, words, and images in a sophisticated manner, so that consumers get involved into the decoding of the implicit meaning. Linguistic signs in advertising slogans also enhance the power of advertisements by helping to imprint the message in the memory of potential customers.

The study of advertising slogans in modern English advertising discourse that was carried out in this paper opens the prospects for further investigations. They can relate to the psycholinguistic and pragmatic approach to the study of advertising slogans, linguistic aspects in culture specific advertisements, stylistic features of the field companies, semiotic specifics of advertising slogans, as well as the diachronic approach to the development of modern advertising slogans.

RÉSUMÉ

Савчук В. В. Лексико-граматичні та стилістичні особливості англомовних рекламних слоганів.

У сучасному світі рекламний дискурс набуває все більшого значення, адже реклама стає невід'ємною частиною нашого життя. Діджиталізація суспільства сприяє більш швидкому поширенню інформації. Це вимагає від підприємців та маркетологів пошуку нових методів привернення уваги потенційних споживачів. Завдяки багатому лінгвістичному потенціалу англійської мови, рекламний дискурс стає стилістично забарвленим та неординарним. Найкраще це спостерігається у рекламних слоганах, які є основним елементом передачі рекламного повідомлення.

У даній магістерській роботі розглянуто лексичні, граматичні та стилістичні аспекти англомовних рекламних слоганів у сучасному рекламному дискурсі.

Метою роботи є проаналізувати основні лексико-граматичні та стилістичні особливості англомовних рекламних слоганів та визначити їх функцію у реалізації маркетингового повідомлення.

Магістерська робота включає в себе вступ, основну частину, яка складається з двох розділів, висновків, резюме, списку використаної літератури, ілюстративних матеріалів та додатків.

Розділ 1 пропонує короткий огляд теоретичного матеріалу, який стосується сучасного рекламного дискурсу та характеризує головні риси й функції рекламних слоганів.

У Розділі 2 визначено основні лінгво-стилістичні засоби та їх роль у англомовних рекламних слоганів, а також проаналізовано лінгвістичний аспект іконічності у рекламних повідомленнях.

Ключові слова: advertising discourse, advertising slogan, lexico-grammatical aspects, stylistic features.

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APPENDICES

APPENDIX A. The list of the analyzed advertising slogans

1. 7 Up – The Un-cola

2. Burger King – It'll blow your mind away

3. Danaher Corp. – Invent.

4. Northern Trust Corp. – You know your destination. You need a wise, caring advisor alongside you.

5. Tourism Australia – So where the bloody hell are you?

6. Guiness – I choose greatness

7. Lil-Lets – They work. You play

8. Southern Co. – Smart Energy. Smart Grid. Smart Choices.

9. Activision Blizzard – We make Great Games.

10. Adidas – Impossible is nothing.

11. Advance Auto Parts – We're Ready in Advance.

12. AES Corp – The Power of being Global   .

13. Airgas Inc – You'll find it with us.

14. Alliance Data Systems – All for Good. Good for All.

15. Allstate – You're in good hands with Allstate.

16. Altria Group Inc – We're A Company Moving Forward

17. American Express – Don't leave home without it

18. American International Group, Inc. – We know money.

19. AmerisourceBergen Corp – Because It's All Right Here.

20. Apple Computer – Everything is easier on a Mac

21. Avis Rental Cars – We Try Harder

22. Beef Council – Beef. It's what's for dinner

23. BMW – The Ultimate Driving Machine

24. Bounty – The picker-upper

25. Brylcreem – A little dab'll do ya

26. Budweiser – The king of beers

27. Budweiser – This Bud's For You

28. Burger King – Have it your way

29. Camel cigarettes – I'd walk a mile for a Camel

30. Champale Malt Liquor – Champale Makes You Feel Special, Every Day

31. Charmin – Please don't squeeze the Charmin

32. Chevrolet – See the USA in your Chevrolet

33. Citibank – The Citi never sleeps

34. Clairol – Does she or doesn't she?

35. Coca Cola – Open happiness

36. Cola-Cola – Always Coca-Cola.

37. Cola-Cola – The Coke Side of Life.

38. Corona – Every bubble's passed its fizzical.

39. DeBeers – A diamond is forever

40. Domino's Pizza – Get the door, it's Domino's!

41. Domino's Pizza – You got 30 minutes.

42. Duracell – You can't top the copper top.

43. E.F. Hutton – When E.F. Hutton talks, people listen

44. eBay – The World's Online Market Place

45. Energizer Batteries – It keeps going... and going... and going

46. FedEx – When there is no tomorrow.

47. General Electric – Imagination at Work

48. General Electric – We bring good things to life

49. Goldfish – The snack that smiles back.

50. Hallmark – When you care enough to send the very best

51. Harley Davidson – American by Birth. Rebel by Choice.

52. Hutch Cellular India – Wherever you go, our network follows

53. Intel – Intel inside

54. Kay Jewelers – Every kiss begins with Kay

55. Kodak – Share moments. Share life.

56. L'Oreal – Because you're worth it

57. Lay's Potato Chips – Betcha can't eat just one

58. Levis – Quality never goes out of style.

59. Lexus – The relentless pursuit of perfection

60. M&Ms – Melts in your mouth, not in your hands

61. McDonald's – I'm lovin' it

62. McDonald's – You Deserve a Break Today

63. Miller Lite – Tastes great, less filling

64. Motel 6 – We'll leave a light on for you

65. Mountain Dew – Do the Dew.

66. Nikon – At the heart of the image.

67. Olympus – Your vision. Our future.

68. Porsche – There is no substitute.

69. Reebok – I am what I am.

70. Solex – It's Style.

71. Sony Playstation – Live in your world, play in ours

72. Staples – That was easy

73. Taco Bell – Think outside the bun.

74. Tag Heuer – Success. It's a Mind Game.

75. U.S. Postal Service – We deliver

76. United Airlines – Fly the Friendly Skies

77. UPS – What Can Brown Do For You?

78. Walmart – Save Money. Live Better.

79. Wheaties – The Breakfast of Champions

80. WINS Radio, New York – You give us 22 minutes, we'll give you the world

81. Yellow Pages – Let your fingers do the walking

82. Apple – Byte into an Apple

83. Archer-Daniels-Midland Co – Resourceful by nature

84. Assurant Inc. – Assurant. On your terms.

85. AT&T Inc. – Your world. Delivered.

86. Avago Technologies – Your Imagination, Our innovation

87. Baxalta – Your Life, Our Inspiration

88. Best Buy Co. Inc. – Expert Service. Unbeatable Price.

89. Brown-Forman Corporation – We enrich the experience of life.

90. CA Inc. – Agility made possible

91. Cameron International Corp. – Raising Performance. Together.

92. Henry Schein – We will help you get there

93. Carnival Corp. – Fun For All. All For Fun

94. CBRE Group – Local Real Estate. Worldwide

95. ADT Group – Always there for you.

96. The Coca Cola Company – Things go better with Coke.

97. Darden Restaurants – To nourish and delight everyone we serve

98. Dominion Resources – What we do everyday powers you everyday

99. Dr Pepper Snapple Group – We do things with flavor

100.   DTE Energy Co. – For all the energy you'll ever need.

101.   Electronic Arts – If it's in the game. It's in the game.

102.   EOG Resources – When you think energy, think EOG

103.   Equifax Inc. – Inform. Enrich. Empower.

104.   Equity Residential – A place people are proud to call home

105.   Essex Property Trust Inc. – Every Story is Unique. Every Home is Different.

106.   Eversource Energy – Take only pictures, leave only footprints

107.   Expeditors Int'l – You'd be surprised how far we'll go for you.

108.   Federal Realty Investment Trust – We make home possible

109.   Tuborg – The lord of the drinks

110.   The Coca Cola Company – The Best Friend Thirst Ever Had

111.   FMC Technologies Inc. – We keep you first. And keep you ahead.

112.   HCA Holdings – It's you, it's me, it's all of us

113.   Home Depot – More Saving. More Doing.

114.   Honeywell Int'l Inc. – If we say it, we'll do it

115.   Illinois Tool Works – When customers depend on us… We're there.

116.   Kroger Co. – Right Store, Right Price

117.   Mallinckrodt Plc. – Our source. Your supply.

118.   Microsoft Corp. – Your Potential. Our Passion.

119.   Nordstrom – Reinvent Yourself

120.   Pulte Holmes Inc. – It's our philosophy. It's the way we do business

121.   Snap-on Inc. – Being a Pro Matters

122.   TJX Companies Inc. – Get the max for the minimum.

123.   Transocean – Because 70% of Earth is covered by water

124.   Trip Advisor – Plan and book your perfect trip

125.   U.S. Bancorp – All of US serving you.

126.   Unum Group – Better Benefits at Work.

127.   Visa Inc. – Go with Visa

128.   Vornado Realty Trust – Fully-integrated real estate investment trust

129.   Whirlpool Corp. – Work Globally, Act Locally

130.   Wisconsin Energy Corporation – Energy you can depend on

131.   Xilinx Inc – Programmable

132.   XL Capital – Make Your World Go

133.   Yum! Brands Inc – Alone we're delicious…together we're Yum!

134.   Zimmer Biomet Holdings – Personal fit. Renewed life

135.   Zoetis – For Animals, For Health. For You

136.   3M Company – Science. It's applied to life

137.   Skintimate – Get Skintimate with your legs

138.   Venus – The goddness of never-let-me-go

139.   Apple – Millions of songs. Thousands of videos. Hundreds of games

140.   Emirates – Visit new worlds with our inflight entertainment

141.   Apple – Touch comes to iPod

142.   KIA Motors – The car that cares (KIA) Jaguar. Born to perform

143.   Apple – The first music player that talks to you. Now in five colors

144.   Apple – Things go better with an apple

145.   Pepsi – Any Weather is Pepsi Weather

146.   The Coca Cola Company – Coca-Cola. Enjoy

147.   Apple – It's small. It talks. And it's in color

148.   Go green, Go Ford

149.   The Coca Cola Company – Always the real thing, always Coca-Cola

150.   Apple – The iPhone you've been waiting for

151.   Wynn Resorts Ltd – Wynn Las Vegas

152.   Fiat Strada – Hand built by robots

153.   Skittles – Taste the Rainbow

154.   The Coca Cola Company – Have a Coke and a Smile

155.   FedEx – We live to deliver

156.   TSYS – People-centered payment