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INTRODUCTION

Interest in studying advertising as an effective means of mass communication is growing. Advertising can be called a phenomenon where business, consumer needs and, of course, creativity intersect. We note that the text of the advertisement performs a special role – to convey to the addressee information about the advertised goods or services and to demonstrate them in such a way that they are purchased. The effectiveness of this process depends on the language design of the advertisement.

Advertising is a unique phenomenon that is the subject of many sciences. However, in the conditions of modern society, it is possible to speak with confidence about the global changes taking place in advertising communication, which is gradually losing the signs of informativeness and acquiring a more pragmatic and expressive character.

The object of our research is to study the stylistic means of expressiveness in modern English-language advertising based on the material of the advertising texts of the British publication "The Economist" and the American publication "Time". Accordingly, in the context of our research, we will consider lexical language tools as the most widespread, highly effective resources of expressiveness and language manipulation, in particular, we will systematize the peculiarities of the use of lexical tools, correlating the level of techniques with the strategic level of advertising influence. After all, stylistic means are the most powerful means of speech influence, and *the lexical design of an advertising text acts as a kind of structural unit and is characterized by the variability of forms and signs* (Mundy, 1981, p. 178).

The subject matter of the study focuses on analyzing how linguistic resources and tools are used in English and Ukrainian advertisements.

The aim of this research is to reveal the grammatical, linguistic and stylistic means of expressiveness in both languages and an impact which they have on people. In accordance with the aim of this paper, the following tasks are set:

- to identify the linguistics main categories;
- to compare language usage, such as grammatical structure, lexical choices, rhetorical devices, etc.;
- to examine cultural nuances;
- to reveal the differences in the usage of expressiveness in both languages.

The theoretical value of the paper lies in the linguistic analysis of both cultures and in creativity and innovation study of expressiveness in the advertisements.

The practical value of the research consist in comparing two languages on grammatical, lexical, cultural level; to reveal the impact on the consumers by understanding how grammatical structures, lexical choices and rhetorical devices influence the audience.

The research paper is arranged as follows:

Introduction clarifies the choice of the topic of the study, states the object and the subject matter of the research, aim and tasks.

The first chapter focuses on linguistic, stylistic and grammatical means of expressiveness as well as the distinctive features of present-day English and Ukrainian advertising discourse and provides a comprehensive analysis of techniques that are used.

The second chapter deals with cultural influence in Ukrainian advertising, examine linguistic, grammatical and stylistic devices in both campaigns emphasizing the effect it has and the differences they have.

General Conclusion summarize the obtained research results, suggest theoretically valuable inferences and outline the main perspectives for further research of the problem under consideration.

Analyzing advertising texts, we identified and highlighted the most typical stylistic devices that hypothetically exert the most effective influence on the recipient, helping to create an expressive image of the advertising object, optimizing and intensifying the information-psychological and speech impact on the addressee. Thus,

the main groups of lexical means of expressiveness in English-language advertising texts include: emotional and evaluative vocabulary (evaluative vocabulary, lexemes with positive / negative emotional connotations), tropes and stylistic techniques (metaphor, epithet, hyperbole, personification, word play, paradox, violation of the norms of lexical conjugation, comparison), alternative nominations, antonymic pairs, use of occasionalisms, slang.

In the process of working with advertising texts, we highlighted various stylistic figures, the frequency of which varies in the text. The most frequently used tropes include: metaphor, epithet, hyperbole, personification and comparison. Let us consider each of them separately and trace their connection with higher levels of speech influence.

CHAPTER ONE. CHARACTERISTICS OF MEANS OF EXPRESSIVENESS IN MODERN ADVERTISING NOTIONAL WORD

1. Clearly distinguish the difference between linguistic and stylistic means of expressiveness by using examples;
2. Focus on stylistic devices and their role, how they influence consumers by citing slogans as examples in Ukrainian and English advertisements;
3. Identifying the difference in both languages in advertising strategies by using analysing examples.

1.1. Linguistic means of expressiveness

Linguistic means of expressiveness are techniques that are used to emphasize attention on particular thing, evoke emotions and create a bright image, so it can appeal more consumers to buy company products. There are three main categories: lexical, semasiological and syntactic stylistic means.

Lexical stylistic device is such type of denoting phenomena that serves to create additional expressive, evaluative, subjective connotations. (Umedilloevna 2019, p. 232). It deals with the on the choice and arrangement of words and emphasizes the impact of special vocabulary by using techniques such as: metaphor, simile, personification, etc. The manipulateness of epithets consists in emphasizing the characteristic property or quality of the object / device / service being advertised, as they are the basis for creating an image of the product, appealing to the emotions, personal experience of the addressee, provoking specific associations in the mind (association strategy): The ultimate lounge. The ultimate luxury. Welcome to an experience to savor, where every moment is to be treasured. (Qatar Airways, 2017), There are some things money can't buy. For everything else, there's MasterCard. (Mastercard, 1997). Let us consider the peculiarities of their presentation in the following advertising texts: We are more than a Continent. We are a huge opportunity (ITAU, 2009). — hyperbolic comparison. It is used to emphasize the scale of magnitude and power. A world of investments at your fingertips. (HSBC, 2004). — hyperbolic

metaphor. Metaphor here creates a strong message to draw attention of influential people. Huge inventory. Huge deals. (Honda, 2010). — a hyperbolic epithet. It is used to exaggerate the products of the company and show how successful the project is, it helps to engage new consumers.

These examples show that hyperbole is often combined with other stylistic techniques, giving them the appropriate manipulative coloring. A type of hyperbole is the so-called amplification (expansion) — a stylistic figure that accumulates synonyms and hyperbolic comparisons in order of growth and intensification. This technique is used mainly in the main text: *Good, excellent, superior, above par, nice, fine, choice, rare, priceless, superfine, superexcellent, of the fires water, crack, prime, tip-top, gilt-edged, first class...*; *GKN: over 80 companies making steel and steel products* – (Guest, Keen & Nettlefolds, LTD) . However, there are cases of the use of amplification in the headlines of advertising messages: “One bank. Two centuries. And millions of thanks.” Comparison deserves special attention in the context of advertising communication – the trope is aimed at assimilating one object or phenomenon to another by a certain common feature, the manipulative purpose of which is to reveal new properties and features in the object of comparison that are beneficial to the subject of advertising influence.

Semasiological stylistic focuses on the meaning of the words or phrases and underlines the words which may not have a literal meaning. The techniques which are used are: connotation, denotation and ambiguity to evoke the associations. For example, we can take the slogan *Think different* (Apple, 1997), which employs semantic ambiguity, because of the interpretation as imperative sentence and a brand position in world’s market. Another example *Real Beauty* (Dove, 2004) connects the audience on the emotional level by evoking the positive feelings. There are also dennotative and connotative meaning, we can see how the slogan goes beyond physical appearance and assumes internal qualities.

Syntactic stylistic means center on the structure and arrangement of individual works by using devices such as parallelism, inversion, repetition, etc. The good example of parallelism and antithesis we can find in this advertisement: *Melts in your mouth, not in your hand* (M&M's, 1954). The slogan has the contrast of the two opposing ideas "melts" and "not in your hand" and the parallel "melts in your mouth", "not in your hand" and making a rhyme that creates a memorable statement about the product.

The specificity of advertising discourse determines the use of comparison in the broadest sense to achieve an original sound. At the same time, various speech constructions, grammatical means and possibilities of other stylistic figures are used. For example, in the advertising message "Introducing a camera as fast as you are. (Olympus).

1.2. Stylistic means of expressiveness

Stylistic techniques, which are constructed with the help of lexical means, are a type of rhetorical techniques based on pragmatically motivated deviation from communicative norms and have a high expressive / manipulative potential. Among them, tropes are especially common lexical means of expression. Their manipulative capabilities are highlighted in the works of many researchers, in particular, tropes perform suggestive and persuasive functions in advertising communication. Tropes are linguistic turns (stylistic figures) where a word or expression is used in a figurative sense, based on the juxtaposition of several concepts that are close in a certain respect. In the context of an advertising message, they are aimed at creating an individual, original advertising image that will be noticed and remembered by the addressee. In the process of working with advertising texts, we highlighted various stylistic figures, the frequency of which varies in the text. The most frequently used tropes include: metaphor, epithet, hyperbole, personification and comparison. Let us consider each of

them separately and trace their connection with higher levels of speech influence. Metaphor acts as an effective means of realizing expressiveness in the works of psychologists because it gives the expression imagery, expressiveness, expressiveness, optimizes the psychological impact on the recipient, accelerates the mechanisms of attention and memorization, and activates the recipient's cognitive processes. In particular, S. Kara-Murza notes that "a poetic metaphor that creates a vivid image in the imagination has a miraculous effect on the mind, turning off a sober view of things. *Metaphors clarity and affective impact may lose their urgency under the strong impact of paradoxicality* (Biskun, 2023, p.34). *Metaphor is the application of a strange term either transferred from the genus and applied to the species, or from the species and applied to the genus, or from one species to another or by analogy* (Bickerton, 1969, p. 34).

In the reviewed advertising messages, we find the following examples: (1) *Hammer the hideous expense fiend. Chase.* (10); (2) *Unleash electricity. BMW.* (17); (3) *Get more juice from your talent. ESADE Business School.* These advertising texts are endowed with high expressiveness, create bright images in the mind of the addressee, reduce the criticality of perception due to the generation of associations, activation of thought processes.

A characteristic feature of the construction of half of the analyzed advertising texts is the use of forms of the highest and highest degree of comparison of adjectives, including occasional ones: (28) "There's good, there's better, there's Citigold." (9). Advertisers often resort to lexical repetition, which consists in the purposeful repetition of the same word or speech structure in different parts of the sentence. Their necessity is due to the effect of emotionality and dynamism in the advertising text. In addition, these repetitions activate the memorization mechanisms and quite often "imprint" in the recipient's mind lexical repetition is used within the limits of syntactic parallelism, which allows to strengthen the impact on the addressee, and, depending on the distribution in the sentence, can be anaphoric (the vast majority of analyzed texts) and

epiphoric: (29) *Smarter customers demand smarter commerce. IBM.* (7) *Out-of-the-box thinking. Delivered.* (31) *We think big so you can dream big .Principal Financial group.* (32) *Smile at the world and it smiles back to you.* (12).

In order to distinguish an advertising message from others, advertisers often turn to a language game - a game of images, a playful rethinking of the rules of semantic compatibility of lexemes and phrases, the violation of which creates a paradoxical effect, creating new figurative meanings, attracting attention, engaging the recipient, "hooking" him and literally forcing him to remember the original advertising message. Such non-standard combinations stimulate the addressee to search for implicit content, evoke positive emotions and activate the mental and cognitive structures of the addressee, working in this way to implement a large number of strategies, accordingly, they are a desirable and effective tool in the arsenal of any advertising. A stylistic technique such as word play (pun) has gained particular popularity in English-language advertising texts. A play on words is a figure of speech that consists in the comic (parody) use of different meanings of one word or several words with different sounds. Thus, the addressee effortlessly activates and captures the addressee's attention. In addition, messages of this nature are remembered more quickly, and, accordingly, the names of goods / services are remembered. Let's illustrate this statement with the help of several vivid examples: (33) *No nonsense. Just People sense. Ally bank.* (9); (34) *Where aspiration means inspiration. The Oxford Executive MBA.* (8); (35) *You never know. And we know that. Ally bank.* (11). In general, the paradoxical effect of statements is created by manipulating words with a similar sound (aspiration — inspiration), using double objections (No nonsense) and by double actualizing the content of the message (Financial times as a proper and common name). Another method of creating a paradox is the violation of the norms of lexical conjugation, which occurs, as a rule, in slogans and headlines, characterizes the object of advertising, allowing to connect it with the desired concept (association strategy) and at the same

time giving it unusual qualities (dissociation strategy). In particular, in the advertising text *Now Information makes Cents*, the addressee's expectations are violated, as the neutral stable expression "information makes sense" is transformed into a manipulative, stylistically colored one, where the lexeme "Cents" implies an economically beneficial offer for the addressee, which will help save money with the help of a developer Laserfiche software.

1.3. Grammatical means of expressiveness

Grammatical means of expressiveness refers to the linguistic tools that are used to express emotions, attitudes, etc. Speaking about theoretical foundation the functional linguistics, pragmatics, cognitive linguistics, stylistics and semiotics provide an understanding for conveying information and expressiveness overall. Functional linguistic analyzes grammar choices and impact on the audience. For example the slogan: *Just do it* (Nike, 1988) has a simple imperative sentence structure, which may have a positive influence on the people by encouraging them. Grammatical means aimed at creating expressive language are quite diverse. These means include: syntax, word order, voice, mood, etc. Insertion syntax and words are important means of creating expressiveness of speech. These word combinations are syntactically independent of the sentence and express their own attitude and assessment of the author or speaker of the given message. It can also indicate the source of a message or the relationship between parts of a message. For example, in the words of Boris Johnson (BBC, 2019): "My job is to serve you, the people." (translated into Ukrainian "My job is to serve you, people") Simple and imperfect sentences hint at imperfection and incompleteness. As mentioned above, repetition always adds an expressive tone to a statement, while repetition emphasizes or reinforces a certain meaning. This technique is observed when the authors of reports want to emphasize what they have written. For example, in an interview with Michael Schumacher (BBC, 2023), his wife used

repetition in her statement: "Private is private, as he always said. It's very important to me that he can continue to enjoy his private life as much as possible." (translated into Ukrainian "Personal is personal").

1.4. Distinctive features of present-day English and Ukrainian advertising discourse

Advertising plays a significant role by influencing consumer behavior and the choice he will make. Both languages follow their own schemes to appeal people to their product. The reason they can be different is due to there are different linguistic structure, cultural context and variation of factors that affect markets. *Advertising techniques have a long-standing tradition of psycholinguistic and linguistic study in English speaking countries and a comparatively modest history of professional mastering in Ukraine.* (Dubenko, 2020, p. 15). Speaking about English advertisements, we can see that there is no ambiguity and vagueness in them, the message is always straightforward and express aim of the certain message transparently and surely.

- *Got Milk? Nourish every day* (Got milk?, 1993)— there is nothing uncertain in this message and nothing to contemplate about.
- *Smell like a man, man.* (Old Spice, 2010) — one more example of a simple interpretation and explanation, where it is possible to understand what is this advertisement about without deliberation.

If we take Ukrainian advertisements, most of them are deeply embedded with Ukrainian history, culture and traditions. There usually used vivid colors and we can see a famous historical or current popular figure who has made an impact in terms of popularizing the country in the world. Semasiological stylistic devices play a crucial role in Ukrainian advertisement, because slogans are mostly can not give us a straight answer without any additional context. *Having regard to it, a slogan passes conceptuality of advertisement text, it is convoluted microtext, that must pass the basic idea of*

advertisement campaign, but not only to be compressed, gnostic and remembered.
(Sheverun, Nikolska, & Kositska, 2022, p.140)

- *Якість королівська, а ціна народна.* (Королівський смак, 1992) — epithets. “королівська” refers to something superior which not everyone can have, while “народна” implies something simple and affordable for everyone. Studying this advertisement, we can not tell exactly what it is about, because it can be said like this about everything, so to understand it we are going to need either an additional context or video that shows what we are dealing with.
- *Будь у формі, країні це потрібно* (Моршинська, 2022) — another slogan which demands some additional information, due to absence of keywords.

Conclusions to Chapter One

1. Stylistic means of expressiveness such as metaphors, hyperboles play a crucial role in expressing and evoking emotions in the message;

2. The linguistic means of expressiveness with help of the techniques show that by selecting and arranging words in right order create an emotional connection with consumers

3. The shared pragmatic objectives of advertising texts in both cultural contexts lead to the similar use of stylistic forms in English and Ukrainian advertisements. Effective advertisements typically aim to capture attention, ensure readability, enhance memorability, and drive sales. Consequently, a range of stylistic features can be observed in both English and Ukrainian advertising texts that serve these essential functions. Common stylistic elements include the use of neologisms or coined words, direct addressing of the reader, colloquial language and contractions, idioms, phrasal

verbs, various types of repetition, imperative sentences, metaphors, similes, and hyperboles.

4. However, not all stylistic techniques employed in English and Ukrainian advertising show such clear correlation. A comparative analysis reveals certain stylistic differences between British-American and Ukrainian advertisements. These variances include the use of phonetic expressive devices such as alliteration, assonance, and paronyms, as well as stylistic distinctions influenced by the unique features of English and Ukrainian morphology.

5. Additionally, some prominent stylistic features found in Ukrainian advertising, such as foreign words and manifestations of macaronic speech, do not have equivalents in English advertising.

CHAPTER TWO. USE OF MEANS OF EXPRESSIVENESS IN MODERN ENGLISH AND UKRAINIAN – LANGUAGE ADVERTISING

1.Reveal the difference in the usage of expressiveness in English and Ukrainian advertisements and discover the tendency of using special techniques and their impact;

2. The effectiveness of expressiveness and clarify their importance in advertisements.

2.1. The use of means of expressiveness in modern English-language advertising

The concept of linguistic expression is broad enough and is defined in research as a set of semantic and stylistic features of a language unit, which ensure its ability to act in the process of communication as a means of subjective expression of the speaker's attitude to the content or addressee of speech. *Expressiveness is inherent in units of all language levels Expressiveness is a property of a language unit to strengthen the logical and emotional meaning of what is said, to act as a means of subjective expression of language.* (Struhanets, etc., p.42) Thanks to expressive means, the speaker conveys his attitude both to the content of the message and to the addressee. Carriers of expressiveness may not actually be expressive: in a certain context intrasystemic expressiveness can be realized. System-neutral units acquire the property of expressiveness in an expressive context – contextual expressiveness is realized. The core of expressiveness is an artistic image. Linguistic units serve to reveal images in the text. Studying ways of expressing expressiveness in slogans is important, because expressiveness affects the social consciousness of the addressee. And this directly affects the formation of public opinion. The artistic and aesthetic design of the advertising product (its verbal part) creates a positive image of the brand in the consumer, strengthens emotional attention. Thanks to lexical and stylistic means, contact is established between the consumer, the product and the brand that produces the product. The correct selection of vocabulary in an advertising slogan ensures its expressiveness and, what is important, success and popularity

Advertising vocabulary is affective, that is, it has an emotional meaning. This is caused by the presence in the semantic structure of lexical units of heightened emotionality, bright expression, maximally positive assessment and general influential dominance. Imagery and expressiveness of an advertising slogan at the lexical level is primarily achieved due to connotative vocabulary and words that have a stylistic color (occasionalisms, archaisms, jargonisms, foreign language elements). Slogans must contain keywords and thematic words that represent the semantic concentrates of the advertising text. Keywords describe special properties of a service or product, benefits from a purchase. They also act as semantic "anchors" in the mnemonic fixation of advertising, optimizing the effectiveness of the slogan. Such lexemes are most often represented by nouns, which is explained by the dominant nominative function. Frequent keywords are life, world, time, money, man, quality. In second place are qualitative adjectives, among which the most used are big, new, safe, real, good (better), which illustrate the actualized semantic units "reliability" and "improvement". It is necessary to use thematic vocabulary in advertising slogans. Within the framework of semantic changes, it is relevant to use ambiguous vocabulary, semantic ambiguity, and semantic amplification. From this, the slogan will change according to the professional, socio-cultural, age, gender, etc. characteristics of the potential recipients. The use of abstract words, as a rule, denote concepts that are equally perceived by all advertising consumers, suitable for advertising any product ("favorite", "good"), for example: "we never forget you have a choice".

In order to form his own opinion and make a purchase decision, the consumer needs specific information, which is carried by the appropriate vocabulary ("a diamond is forever / diamonds are forever"). Specific vocabulary is used to influence a certain part of the audience. For example, "*camel soothe your t-zone / camel relieves a headache.*" The vocabulary of the advertising text is characterized by expressiveness, which explains the choice of mostly emotionally colored words that contribute to the formation of a positive image of the advertised product, the word "soothe" evokes a

sense of serenity and tranquility. For example: bounty "*a taste of paradise*" expression is strengthened due to reinforcing expressions, for example: "*reassuringly expensive / absolutely priceless*". The use of different vocabulary, in particular colloquial, gives naturalness and liveliness to speech, creates the effect of casual communication between the advertiser and the reader.

Semasiological stylistic means also is an integral factor advertising slang is deliberately used for stylistic purposes to create the effect of novelty, relevance, and modernity. For example: "*what else? / what else?*". Verbs are often used in advertising texts, because the main task of a slogan is to encourage action. Personal and possessive pronouns are used for advertising targeting. A wide range of emotionally expressive adjectives and adverbs are also used. The conciseness and expressiveness of the verbal imperative ("*eat fresh! / eat fresh!*") help draw the audience's attention to the product.

Syntactic means imply a persuasive construction of an invitation to joint action is also used, for example: let's make things better (the well-known advertising slogan of the "Philips" company). The persistent persuasiveness of an advertising slogan is built on the consistent application of the following communication model: "we, our" - to indicate the advertiser, "you, your" - to address a potential buyer "they, their" - to refer to possible competitors, for example: "how do do you eat yours? / how do you eat yours?" (about cream eggs, chocolate eggs). Adverbs and adjectives are used to describe various properties of the advertised product (size, quality, cost).

For example: "life's good". The selection of words serves as a stylistic means of expression in slogans: words that are less used make the text of an advertising slogan unusual. And this also increases its recognition. For example: "the pursuit of perfection". Polysemy adds a game effect to the slogan. For example: "lifts and separates" / "raises and separates" (underwear). Neologisms increase originality and attract the attention of a potential buyer. For example: "*have a Pepsi day!*" / "*have a great day!*". Puns, lexical repetition and hyperbole are often used in advertising texts. They add new emotional shades to slogans. For example: "*my goodness, my Guinness*"

/ my god, my Guinness, "maybe she's born with it, maybe it's Maybelline". To a lesser extent, such artistic means as: comparison, contrast, metaphor, personification, metonymy, irony, synecdoche, litotes, etc. are used to express expressiveness. Various artistic means of expression add imagery, expressiveness, and new stylistic shades to the advertising text.

2.2. The use of means of expressiveness in modern Ukrainian-language advertising

Advertisers have found a tendency to use slang phrases to activate youth interest in the brand. Slang enables us to understand and reflect the speech of today's teenagers. In our country, slang is the language of the youth, because it is "cool", and precisely to be on the same wavelength with potential buyers, brands use slang words or neologisms to draw attention to themselves. Words to express expressiveness used in many advertising texts are often slang that came to our language from others: pretense, mobile, action, shara, joke, killer, flighty, cool, haipanemo, untwist, shikanemo, snickersuy, etc. Ukrainian-language advertising usually use metaphors, epithets and hyperboles to evoke consumer's emotions. All words are evaluative, and therefore are a signal that the advertised brand is presented to buyers in an explicit or implicit form in comparison with other brands of the same product category. Example: *«Кришталево-чистий смак!»* (Бон Аква, 1988). The epithet crystal-clear is combined with a noun of an inappropriate lexical-semantic group of human senses. The adjective clean is used to indicate the degree of cleanliness of a certain place or environment, but in this case it is occasionally combined with the word taste, which in turn, through the metaphor, makes it possible to imagine a crystal-clear mountain spring with tasty water. *«Завжди спокусливі ціни»* (Сільпо, 1988). The epithet seductive is usually lexically combined with nouns of creatures, but in this example we see a combination of this adjective with a noun of the trade-economic lexical-semantic group. It also metaphorically indicates that the prices are low and affordable for everyone.

Metaphor is one of the most productive means of expressing emotions and expression in advertising text. One of the main ideas of using a metaphor lies in the fact that in everyday communication, a metaphor performs the most important cognitive function, that is, the function of obtaining new knowledge. It involves associating the advertised product with something else, not always real, which creates a large space for playing with the consumers' subconscious. With such an influence on people, the imagery of a metaphor helps to create a psychological impact on viewers, strengthens their internal motivation to act and makes the advertising text more informative and expressive. Most often, metaphors in advertising are formed again thanks to the unpredictable combination of lexemes. let's say:

БОН АКВА: *«Жива сила води»* (<https://sloganlib.ru/napitki/voda/bonqqua>) — implies that drinking this kind of water will give you a specific strength or power;

БЕПАНТЕН: *«Бепантен мазь представляє симфонію сідничок»* (<https://www.bepanthen.ua/uk/our-products/>) — emphasizing the point of harmony and care referring to a “symphony” of it;

ПИВО «ЧЕРНІГІВСЬКЕ»: *«Смак самої природи!»* (<https://adlog.tv/35691.htm>) — it says that by drinking it you will experience freshness and “taste of nature”;

ШОКОЛАД «КОРОНА»: *«Смак справжніх почуттів»* (<https://adspot.me/media/tv-commercials/korona-korona-spokusa-baba46218590>) — it suggests that by eating it you will not only get a sensory satisfaction, but a emotional one. It implies that the chocolate can have genuine deep connections with human emotions

Often in advertising you can find personification (personification), which is a kind of metaphor. In such texts, all inanimate objects are endowed with human features. Authors of advertising in many cases use a metaphorical image of an opponent whom they usually defeat with the help of the advertised product:

Samsung: *«Техніка ніклується — сім'я зуртується»* (<https://d-art.org.ua/slogany-ukrayinskyh-kompanij/>) — the advertisement personifies inanimate thing as a member of a family;

Київстар: *«Інтернет, який тебе розуміє»* — the advertisement personifies the Internet as your friend whom you can talk to.

Conclusions to Chapter Two

1. Through analysis we revealed what roles lexical, semasiological and syntactic stylistic means play in English and Ukrainian advertising;

2. It is necessary to use the thematic vocabulary to characterise the product properly and let consumer understand information properly

3. As for artistic means, you can find a lot of them in specific Ukrainian advertising. The Ukrainian language in general has wide expressive possibilities thanks to a large number of various adjectives. That's why epithets are one of the most common types of tropes we've seen in advertising slogans. The mechanism of their creation is usually based on the combination of, at first glance, incompatible lexemes.

4. The use of expressiveness in modern advertising in both languages serves as a tool to evoke emotions and emphasize the idea of slogan.

GENERAL CONCLUSIONS

Expressiveness can be inherent in units of any language level. Researchers define expressive means at the phonetic, lexical-semantic, phraseological, word-forming, morphological and syntactic levels. Undoubtedly, significant opportunities for the realization of language expression are revealed thanks to the lexical means of the language. Most researchers used lexical analysis to reveal the content of the text and determine the worldview reflected in it. I. Arnold notes that the method of decoding slogans is based on the assumption that semantically, thematically and stylistically, the most thorough is the identification of meanings in the text, and especially unusual meanings, words and phrases. Emotionally expressive vocabulary are stylistically colored lexemes characterized by the presence of an additional connotative meaning in them. This is a sublime, poetic and solemn vocabulary, colloquialisms and barbarisms; lexemes that contain an emotional element, through them express feelings, evaluate objects and phenomena. Lexical stylistics of the English language is the subject of scientific research by scientists. Yes, this issue was considered by I. Arnold, I. Halperin, L. Levchenko, N. Moroz, O. Bobyk, T. Ponomarova, V. Tkachuk, N. Razinkina, O. Zhyvototska, O. Sosnovska, O. Yasinetska, and others . The words belonging to the stylistically colored vocabulary are characterized primarily by the presence of a connotative meaning, that is, additional semantic and stylistic shades that are superimposed on the primary meaning and give the expression emotionality. Most of the words that do not have a stylistic color are expressively neutral vocabulary.

The recipient perceives them without any emotions. This includes words denoting various abstract concepts, words from the industrial and professional field, terms and historicisms. Expressively colored vocabulary expresses an attitude towards objects of reality. Such words are defined more narrowly, because such words express an additional component of the subject.

So, the purpose of the advertising text is to tell real and potential consumers and viewers about this or that product or service; impact on the consciousness of the addressee of the advertising text, a persistent call to make a purchase. Various means of expression are used for the effectiveness of advertising text on the buyer: phonetic, lexical, grammatical, stylistic. In English-language advertising texts, readers are attracted in all possible ways: not only with the help of language, but also graphically. Creators of advertising texts perfectly master the so-called laws of language creation. A witty violation of the basic rules of sentence construction is a language game designed to attract the buyer's attention and surprise him. The finer the game, the greater the effect. Slogans often use ambiguity and artistic means related to it – epithets and metaphors. As for syntax, simple and exclamatory sentences are mainly used.

RESUME

Курсова робота «Засоби виразності в сучасній англomовній та україномовній рекламі» проводить дослідження лінгвістичних, граматичних та стилістичних засобів виразності, які використовуються у сучасній англomовній та україномовній рекламі з метою дізнатися різницю побачити різницю між подачею та використанням різних засобів в обидвох мовах.

У роботі проаналізований різний спектр лінгвістичних, семасіологічних та синтаксичних засобів, такі як: метафора, епітети, гіперболи, персоніфікація, антитеза та паралелізм. Використовуючи відомі слогани популярних брендів, ми дослідили як вони використовуються, яку роль відіграють та їх вплив на покупців. Проаналізувавши ці використання засоби мовлення в рекламі англійської та українською мовами, дослідження демонструє мовні та культурові особливості та їх відмінності.

Практична цінність роботи полягає у можливості подальшого використання результатів дослідження при навчанні студентів-філологів стилістики та аналізу сучасних англо та україномовних реклам.

Робота складається з двох розділів. У першому розділі окреслене теоретичне підґрунття та закріплюються наведеними прикладами. У другому розділі розповідається про використання засобів виразності в сучасній англomовній та україномовній рекламі.

Ключові слова: англomовна та україномовна реклама, засоби виразності, лексичні, семасіологічна та синтаксичні засоби.

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