

Міністерство освіти і науки України
Київський національний лінгвістичний університет
Кафедра англійської філології, перекладу і філософії мови
імені професора О. М. Мороховського

Кваліфікаційна робота магістра
Лінгвопрагматичні і стилістичні особливості англомовних
інформаційної та порівняльної реклам

Кириї Анастасії Сергіївни
студентки групи МЛа 51-19
факультету германської філології
денної форми навчання
Спеціальності 035 Філологія

Науковий керівник
кандидат філологічних наук,
доцент Кириченко І. С.

Допущена до захисту

«_____» _____ року

Завідувач кафедри

_____ проф. Маріна О. С.

(підпис) (ПІБ)

Національна шкала _____

Кількість балів: _____

Оцінка ЄКТС

Київ – 2020

Ministry of Education and Science of Ukraine
Kyiv National Linguistic University
Professor O. M. Morokhovsky Department of English Philology, Translation, and
Philosophy of Language

Master's Thesis
**Stylistic and Pragmatic Features of English Informative and Comparative
Advertisements**

Anastasiia Kyrii
Group 51-19
Department of Germanic Philology
Full-Time Study
Speciality 035 Philology

Research Adviser
I. S. Kirichenko
Candidate of Philological Sciences

Kyiv –2020

TABLE OF CONTENTS

INTRODUCTION	4
CHAPTER ONE. THEORETICAL FRAMEWORK FOR THE STUDY OF ADVERTISING	6
1.1. Advertising in Various Fields of Study	7
1.1.1. Advertising in Business Disciplines	8
1.1.2. Advertising in Psychology	10
1.1.3. Advertising in Linguistic Studies	13
1.1.4. Advertising Discourse Theory	15
1.2. Functions of Advertising	18
1.3. The Structure of an Advertising Message	20
1.3.1. Verbal Plane	20
1.3.2. Appeal in Advertising Messages	24
1.3.2.1. Pathos	26
1.3.2.2. Logos	27
1.3.3. Visual Contents and Other Non-verbal Elements of Advertising Messages	28
1.4. Pragmatics of Advertising Language	30
1.4.1. Grice's Maxims	31
1.4.2. Geis's Maxims	33
1.4.3. Implementation of Speech Act Theory in Advertising	35
1.5. Classification of Advertisements	38
1.5.1. Informative Advertisements	39
1.5.2. Comparative Advertisements	40
Conclusions to Chapter One	41
CHAPTER TWO. STYLISTICS AND PRAGMATICS OF ENGLISH INFORMATIVE AND COMPARATIVE ADVERTISEMENTS	45
2.1. Rhetoric of English Informative and Comparative Advertisements	45
2.2. The Stylistic Means Used in English Informative and Comparative Advertisements	52

2.3. Pragmatic Specificity of English Informative and Comparative Advertisements	59
Conclusions to Chapter Two	66
GENERAL CONCLUSIONS	68
RÉSUMÉ	70
LITERATURE CITED	71
LIST OF ILLUSTRATION MATERIALS	75
APPENDICES	82
APPENDIX A	83
APPENDIX B	85
APPENDIX C	86

INTRODUCTION

Communication as a process of sharing and receiving information, nudging and requesting has undergone tremendous changes throughout the history of humanity. The channels of communication are no longer the same as they were a decade or a century ago. The one that is becoming more and more popular is advertising. It has been of an avid interest amid representatives of various disciplines, linguistics probably being the most bountiful considering the research links. The study of stylistic and pragmatic features of English advertising is of high relevance nowadays, as it is a diverse area which is far from having been extensively studied.

Over the last century stylistic and pragmatic specificity of English advertising has aroused avid interest among scholars, linguists in particular. The evidence for this is an array of research by such outstanding scholars as Dyer G. (1982), Vestergaard T. and Schroder K. (1985), Leech G. (1966), Geis (1982), Cook G. (1992), Tanaka K. (1994), Goddard A. (1998), Phillips B. J. (2000), Toncar M., and Munch J. (2001), O'Shaughnessy J. (2004) and many others.

The topicality of our research is determined by the necessity in systematizing the information about the most common types of advertising texts – informative and comparative, as well as defining their stylistic and pragmatic characteristic features.

The object of the study is confined to present-day English informative and comparative advertisements.

The subject matter of the study is concerned with stylistic and pragmatic features of English informative and comparative advertisements.

The aim of the research is to reveal the stylistic and pragmatic distinctive features of present-day English informative and comparative advertisements.

The aim is achieved through the following **tasks**:

- to survey the approaches to the definition of advertising in various fields of study;
- to specify the functions of advertising;

- to outline the structure of advertising messages;
- to determine the salient characteristics of informative and comparative present-day advertisements;
- to define the rhetorical appeals as modes of persuasion employed in the advertisement types under study;
- to reveal pragmatic and stylistic specificity of present-day English informative and comparative advertisements.

The theoretical value of this paper lies in introducing a theoretical basis for a further study of advertising discourse, in particular, for the further study of various aspects of the advertising language, which have undergone significant changes over the past decade.

The practical value of the research is conditioned by the possibility to employ its results to teaching Stylistics and Text Interpretation, as well as elective courses in Advertising Theory. The data obtained can serve as the basis for profound reading and analysis of non-fiction texts.

The research paper is arranged as follows:

Introduction defines the choice of the topic of the study, asserts the object and the subject matter of the research, its aims and tasks.

The first chapter focuses on defining the essence of advertising in different spheres of study; functions of advertising, structure of advertising texts, their non-verbal components, pragmatics of advertising texts and types of advertisements.

The second chapter deals with the analysis of pragmatic and stylistic features of English informative and comparative advertising texts.

General Conclusions summarize the acquired research results, suggest theoretically valuable conclusions and outline the main directions for further research of the problem under consideration.

CHAPTER ONE

THEORETICAL FRAMEWORK FOR THE STUDY OF ADVERTISING

Nowadays, the process of running any business is characterized by a high level of competitiveness. This competition comes from the never-ending technological progress and consumer's growing expectations and demands. Due to this fact, businesses, small or big, are being placed under huge pressure to satisfy their target audience. Organizations are improving themselves, their products and services to be the best on the market (Pomat, 2013, c. 10).

Marketers are in charge of making current or potential customers aware of these improvements and innovations through creating advertising products (leaflets, advertisements etc.). Advertisement has now become a strong channel of communication between a business and a customer. It fulfills a plenty of different functions and strongly impacts people's views, values and beliefs. It definitely shapes the way of living and our attitude to ourselves and people around us. Marketers have learnt how to benefit from people not noticing the effect of advertising (Aitchison, 1999, p. 15).

The advent of advertisement does not fall on the previous century and not even the one before that. The first mentioning goes back to the prehistoric times. Apparently, it was not that elaborated and sophisticated as it is now, yet it was used with the similar purpose. Advertisement in those days was a means of announcing new products or services. It aimed mainly at those who had money to spend on oil, livestock, weapon and other tools. It was presented in the written or oral form (Dyer, 1982, p. 24).

With the appearance of other means of communication advertising not only evolved but vastly spread its influence. For instance, the invention of typography allowed to convey a message to the masses in bigger amounts and faster than ever before. Moreover, discovering photography in the mid-19th made it easier to show the benefits of an advertised product to the potential customer (Brown, Yule, 1983, p. 16).

However, real breakthrough for advertising occurred only in the 20th century. It is claimed to be “the century of advertising” as it brought a lot of changes in this sphere. Technological progress contributed to industrialization and mass production. Organizations and companies could not have distributed all their production if they had not been using advertising for promotion. Besides, new means of distribution of advertisement such as multicolor printing, television, radio, satellite communication and internet added up to popularization of marketing (Bruthiaux, 1996, p. 19).

1.1. Advertising in Various Fields of Study

It is important to provide the definition of the term “advertising” to understand how it works in communication with people influencing them to take particular actions. The research revealed a problem with finding the one correct definition of this term. The problem lies in variations of definitions through the course of time. A famous American psychologist and marketing researcher Daniel Starch was one of the first researchers in this field who tried to define advertisement and this is what he suggested in his work (1923): “*The simplest definition of advertising, and one that will probably meet the test of critical examination, is that advertising is selling in print*” (Fennis, Stroebe, 2010, p. 3).

From this definition it becomes clear that advertisement at the beginning of the 20th century was viewed as a means of selling a product or service in a printed form as it was the most advanced tool of that time.

After all the years that passed, the amount of forms and means used in marketing has drastically increased. This argument can be supported by recently updated definition in the American Heritage Dictionary: “*A notice, such as a poster or a paid announcement in the print, broadcast, or electronic media, designed to attract public attention or patronage*” (American Heritage Dictionary).

At present, the definition of “advertisement” has broadened a lot owing to the technological advancements. Therefore, it is becoming more and more influential in each and every sphere of our lives.

What is more, every possible media is applied in advertising for delivering its message. It is present in print (newspapers, magazines etc.), on the television, radio, internet, clothes, posters and many others. If each technological innovation used for communication is incorporated into advertisement, then advertisement can also be considered as a means of communication. However, it is a means of communication not between people, but with the users of a product or service.

1.1.1. Advertising in Business Disciplines. From the perspective of business, advertising is a complex process which requires effective teamwork of specialists from different spheres such as Marketing, Management, Finance and so on.

Managers control the team to get a particular purpose which leads to selling a product, service or getting a new customer. They oversee the outcomes of advertising activity. Their main tasks are to create and to direct the business strategy of advertising; to incorporate advertising campaigns; to supervise different advertising-related departments (Barthwal, 2010, p. 73).

Marketers are the people who reach prospective consumers and turn them into real customers (Fitzgerald, Arnott, 2000, p. 12). Shaw provided the most precise definition of what marketing is: “*Marketing is an integrated analysis and execution of those activities necessary to plan, distribute, price, promote, and effect exchange of satisfying products and services to present and potential users*” (Bowdery, 2008, p. 44) . As it can be seen above marketers are the people who are the main power in the advertising process. They work on increasing the brand awareness and consumer loyalty.

The department of Finance works with the budget and its limits. It allocates large budgets for the advertising expenses in social, printed or visual media.

This industry consists of a huge number of specialists who prepare advertisements to going on air. Among those the following can be mentioned:

designers, brand managers, researchers and visualizers. They have to work conjointly in order to convey the message to the target market. After being briefed by an organization or a brand that buys this advertisement, the team converts this information about imagery, values and ideals by creating text, visuals and layouts to communicate with the potential consumer (Brewster, Palmer, 2001, p. 25).

Now, it is relevant to enumerate the features of advertising which are inherent to it. Firstly, it is a paid form of communication. As it was stated before, companies, organizations or brands pay to have the advertisement created and distributed in the most efficient way. Marketers know how to make it more persuasive and how to achieve the goal, which is buying a product or a service.

Secondly, its main means of distribution are various media. For instance, social networks and web-sites, different magazines and newspapers – these are all proven ways to find and attract a potential customer or to drive a successful bargain.

Thirdly, it always presupposes presence of a target audience (Brewster, Palmer, 2001, p. 27). A target audience, as defined by Cambridge Dictionary, is *“the particular group of people to which an advertisement, a product, a website or a television or radio program is directed”* (Cambridge Dictionary). Hence, these are the people who are potentially interested in suggesting or buying a product or service advertised. Reaching an appropriate target audience is the main feature of the advertising process. It hugely depends on the generation, occupation and interests. For instance, there are three different generations which can be targeted by the advertisement: X, Y, and Z. Generation X – Baby Boomers born in the 50th, have strong family values as well their children – generation Y. Therefore, advertisements should invoke to these values. On the other hand, generation Z will not respond to such advertisements as they are more into freedom, equality and movement.

Finally, advertisement always includes a call for action. As the main purpose of any advertisement is to familiarize others with some products or services with their further acquisition, it should possess a certain word or a phrase that would

force people to buy it. Sometimes this aimed action is hidden and sometimes it is placed on the most visible place and is highlighted by some bright colors. This call for action is the last step in attracting potential consumers, as they know exactly what they should do in order to receive the product or service that appealed to them so much (Bernabach, 1980, p. 76).

To put it briefly, marketers consider advertising through the system of its peculiarities: it is paid, it is distributed through the media, it always has a target audience and it maintains a call for action or an aimed action. Marketers, managers and accountants work together on raising the awareness of a brand, company, product or service among potential consumers to turn them eventually into present customers.

1.1.2. Advertising in Psychology. Advertising is closely connected to psychology as is it always creates a specific effect on the behavior, feelings, and attitude of present or potential customer. It can make people purchase the products or services they do not really need. This effect is often indirect and implicit, thus is hard to be noticed unless having a deeper overlook (Бутенко, 2006, с. 116).

Fennis and Stroebe in their book “Psychology of Advertising” have presented a substantial research in the fields of social and consumer psychology to explain the impact of advertising. The main questions that they address there are:

- What influence does advertising have on consumers’ behaviour? What are the causes of this influence?
- What are the psychological processes behind the effectiveness of advertising?
- How do consumers decode advertising messages?
- What messages are comprehended? When and why?

In accordance with Fennis and Stroebe, consumer responses included in the process of interacting with any advertisement are processing, retention and recollection of advertising information, the creation and shift of attitudes toward advertising objects, and behavioral responses (Fennis, Stroebe, 2010, p. 10).

One of the most important effects that advertising can have is that one on memory. It is so because an array of advertising contacts are created long before the purchasing context. For instance, when people listen to some radio or television program while cooking or cleaning the house (Kisch, 2010, p. 24).

Here it is significant to differentiate between explicit and implicit memory as they both take part in forming new advertising contacts. Explicit memory enables to recollect the facts and events consciously. The example of the effect on the explicit memory would be the exposure to an advertisement and then remembering the brand, the category or a price of a product or service advertised. On the other hand implicit memory is a unconscious form of memory. The effect of influencing this type of memory is the exposure to an advertisement without remembering this exposure, yet resulting in choosing that particular brand, product or service advertised (БуТЕНКО, 2006, с. 116).

The information retrieval is another question discussed by Fennis and Stroebe. Citing them, it strongly depends on the time between advertising exposure and retrieval situation, as, for instance, purchasing of a product or service; the amount of exposures and spacing of them.

Another significant process that activates memory is called “priming” (Fennis, Stroebe, 2010, p. 85-88). Priming is a subconscious reaction to stimuli that impacts conscious decisions. In other words, this is the aprocess of forming associative connections in the subconscious. In advertising, this method is used when choosing a brand name or product attributes which are stored in memory of present or potential customers as a result of exposure to the words or objects associated with them.

Advertising can also affect the attitude of a consumer in the way it associates the object with particular attributes and sets or changes beliefs about the advertised object. This effect is investigated as attitude is believed to predict behavior usually while purchase decision making. The attitudes or evaluations are also divided into two categories: explicit attitudes and implicit attitudes. Explicit are the evaluations

which happen consciously and implicit are the evaluations which occur subconsciously (Крыловский, 2004, с. 27).

Last but not least is that advertising can affect people's behavior. The degree to which advertising can influence consumer's behavior strongly depends on their motivation. Cambridge Dictionary provides such a definition to the word "motivation": "the need or reason for doing something" (Cambridge Dictionary). The needs as well as reasons for taking action could vary from person to person. These basic needs were studied by a famous American psychologist Abraham Maslow who offered a theory of a "Hierarchy of Needs". According to this theory, the needs that motivate people to do something are intrinsic from the early ages (Heylighen, 1992). Heylighen has also made a considerable contribution to the study of behavior. In his book "A cognitive-systematic reconstruction of Maslow's theory of self-actualization" he states that there are two main principles which drive behavior. These are:

1. An active need is that one that has not been fulfilled yet.
2. Needs can be organized hierarchically. This means that from all the unsatisfied needs those which are situated the lowest in the hierarchy are the most active and are to be fulfilled before getting to a higher need.

Referring to the hierarchy of needs it is significant to overview the original Maslow's model, which encompasses five stages of needs:

1. Self-actualization (morality, personal fulfillment, creativity, problem solving, need for development, spontaneity).
2. Esteem (self-esteem, achievements, reputation, status, responsibility, confidence, respect of others, respect by others).
3. Love and belonging (relationships, family, work group, affection, sexual intimacy).
4. Safety (security, protection, law, order, limits, stability; security of: the family, body, employment, health, property, resources, morality,).
5. Physiological (air, food, water, shelter, sex, sleep) (Heylighen, 1992).

In his work “Ultimate Small Business Marketing Guide” Stephenson advocates that some of these needs are more powerful than others and can serve as emotional triggers (anything, as an act or event, that initiates a reaction or series of reactions) when being included into an advertisement. These are: the need for friendship, the need for security, the need to achieve, the need for education or the need to lead (Stephenson, 2007, p. 118). To support this idea he provides the following examples: *“a home alarm company can appeal to the need for physical or property security in their advertisements while a financial consultant would appeal to people’s need for financial security in their ads. Likewise, a university would try to appeal to the need to achieve and learn in their advertisements”* (Stephenson, 2007, p. 118). The one who seeks strong relationships with other people or a friendship would choose a course on psychology if the advertising ensures that they will get all the necessary information and tools to get this.

Taking everything into account, advertising from a psychological perspective is targeted at invoking to particular moral values and intrinsic motives and desires of human beings. It drives humans’ behavior and results at taking a desired action.

1.1.3. Advertising in Linguistic Studies. Firstly, it is important to define what language is. According to Cambridge Dictionary “language” has a meaning of system of communication consisting of sounds, words, and grammar, or the system of communication used by people in a particular country or type of work (Cambridge Dictionary).

Therefore, language, being a system of communication, is a core of any relations between people, colleagues and workmates, employers and employees, and between a potential consumer and an advertiser.

Apparently, any language plays a crucial role in the quotidian interactions between humans. The process of a message delivery is conducted through a language from one person to another. If there is bad or no knowledge of the language, the communication comes to a dead-end. Hence, if one seeks a communication, they must use an appropriate language that it understandable for

both the speaker and the listener. The language helps to transmit a message which consists of information, ideas and emotions. It is used to build relationships with people as well (Vestergaard, Schroder, 1985, p. 130).

An advertisement is a form of communication that is employed by an advertiser to affect people's opinions and choices. The message, included in the advertisement, is delivered through various media – either print or electronic. Being a marketing medium, an advertisement depends on the language used to be efficient. This means that advertising also strongly relies on the language to get its message through to the receiver that is a potential consumer. Beside employing special colors, forms, visual objects and photos, marketers and advertisers work thoroughly on the concept, idea and words which will convey. This is the most important task and step before displaying the advertisement. This step, if done properly, can ensure the overall success and increasing of the profit to the company or brand advertised (Vitale, 2007, p. 11).

Therefore, advertisement as any other form of communication cannot strive without a language. The language brings clarity and understanding to what the product or service is, what the advantages of attaining them are, and how the person who purchased it can benefit from them. The answers to these questions potential customers decode from the message conveyed through the language. One wrong word and there will be no desired results.

Thus, understanding how the language works, which sentences, words and expressions push people to certain actions and which of them have no effect, is the basis for a further successful communication between an advertiser and a potential consumer. In opposition, advertising – language, these two phenomena become almost the same that is why it is relevant to define what an advertising language is (Vestergaard, Schroder, 1985, p. 130).

There is definitely such a thing as an advertising language. A specific choice of words, grammatical structures and a refined utilization of syntax – all these constitute an advertising language. Despite this, an advertising language is not some unique system of communication consisting of its own sounds, words, and

grammar. It is rather a way of using readymade linguistic means and components in order to fulfill relevant functions of marketing and advertising in particular (Berman, 2010, p. 46). To support this idea it is relevant to provide the following example: *“Kickstart the day with the rich aroma of finely roasted coffee beans”* (NC). In this example various stylistic devices are exploited: kickstart the day – metaphor, rich, finely roasted – epithets; coffee beans = a cup of coffee – metonymy. According to Geoffrey Leech it is a linguistic variety of English. As well as it is a type of a language which is adapted to some particular social purpose (Leech, 1983, p. 7).

Advertising, in its simplest meaning, is the process of dragging someone’s attention to something. To serve this purpose, many advertisers take refuge in purposeful playing with words and structures, creating questionable or even misleading statements. What is more, breaking the rules of the language might add up to the effect that advertisement is supposed to produce on the target audience. Nevertheless, if it goes about informing others about a product or service the language used should be understandable and close to the target audience (Goddard, 1998, p. 24).

From the linguistic perspective, advertising texts are a valuable resource of language employment in the context for analysis. They can be analyzed to understand how words in the particular contexts are decoded by the readers and what meanings they acquire.

1.1.4. Advertising Discourse Theory. In spite of having a lot of changes and deviations from the norms, an advertising language has to meet audience’s expectations and to be recognizable. To achieve that advertisers try to follow particular strategies and principles. These strategies and principles help in keeping advertisements being efficient (Blommaert, 2005, p. 16). Obviously, they can be viewed only from the linguistic point of view or from the perspective of an advertising discourse.

The most famous scholars and linguists who have made substantial researches on the advertising discourse are Geoffrey Leech and Guy Cook. Leech

was concerned with grammar whereas Cook was mainly interested in pragmatic aspects of the language in advertising (Tanaka, 1994, p. 133).

Geoffrey Leech is famous for his much-quoted study “English in advertising: a linguistic study of advertising in Great Britain”. In this study he surveyed different types of linguistic devices employed by British advertisers and designers. He considered an advertising style being a public-colloquial one owing to the aim of advertising which is to reach the general public. This mixture of styles leads to such peculiar features as: vast employment of personal pronouns “we” and “you”, when referring to the audience; passive forms are often omitted. Leech also claims that prevalence of formal or informal style in the advertisements strongly depends on the status of the target audience which is connected with their age, education and willingness to participate (Tanaka, 1994, p. 133).

What is more, he admitted the disjunctive nature of the language used in advertising and its peculiar features. Among them Leech distinguishes the following: absence or infrequent usage of function words (articles, pronouns and auxiliary verbs) and prevalence of nominalization (Tanaka, 1994, p. 133).

Therefore, to read such advertisements one needs to know about the English proper names and nominal group structures. Leech coined a new term to name this disjunctive nature which is “a block language”. It is a trait of posters and some public announcements. In addition to this, Leech insisted that each nominal group is presented as an isolated and independent unit, and the relation between different parts of the message is construed not with help of grammatical means (Tanaka, 1994, p. 133).

Moreover, Leech refers to advertising as a subliterary genre due to the fact that just like in literature, an advertiser or a copy-writer seeks for a defeated expectancy effect and creativity in employment of language within predicted techniques. Hence, the aim of a writer of a literary text coincides with the aim of an advertiser and lies in attracting and maintaining readers attention. However, advertisers have an additional aim, which is to nudge the reader to execute a particular action (Leech, 1966, p. 32).

Even though Leech's study was conducted in the last century, it is still relevant and is exploited for further researches in the area of advertising discourse. His recent follower is Guy Cook who, in his study of 1991, broadened past linguistic formulations of advertising discourse. He examined the advertisements of the time and came to a conclusion that advertising texts should not be considered in isolation but in connection with the music and pictures around them as well as with those who create and perceive them. He advocates the idea that an advertisement consists not only of a language but also a paralinguage which was neglected in the 20th century because of the influence of semiology of Saussure. Paralinguage, according to Cook, in face-to-face communication is a meaningful behaviour other to language such as gesturing, facial expression, body posture, eye contact etc. When considering writing, paralinguage is manifested by the size of the page and letters, typefaces and handwriting styles. These factors can reinforce or oppose the linguistic meaning which can be built with the help of salient wording or stylistic devices (Cook, 2001, p. 64).

Furthermore, Cook views shared knowledge as a key element that helps a reader of an advertisement to understand the meaning. Presenting a variety of examples from real advertising campaigns, he shows how a text can create and reinforce different social types and he also believes that the process of self-identification within the advertisement should be found within the discourse and not outside of it. With this statement, Cook presumes that identity of people, who perceive advertisements every day, is partly constructed by advertising (Cook, 2001, p. 65).

Nevertheless, while Leech and Cook provided an extensive research on British advertising, Geis conducted a research on American advertising and mostly on TV advertising in the USA. Geis followed Leech in focusing on the stylistic means of the advertising. He provided a detailed study of such linguistic phenomena as comparatives, similes, noun compounds and the opposition count – mass nouns (Tanaka, 1994, p. 133).

Taking everything into consideration, these three famous scholars viewed advertising from the discourse analysis perspective. They were convinced that the language used in this type of discourse aimed at persuading people to buy something or showing the beneficent features of a particular product or a service.

1.2. Functions of Advertising

At this point it is significant to specify the functions of advertising in order to understand what is behind its fast spreading and popularity. There are four main functions. These are: economic, social, marketing, and communicating function. (Lee, Johnson, 2005, p. 10)

The first function is economic. Its basics lie in increasing sales and profits of a company, organization or brand. It is done by informing people about a new product or service, creating a need for it and, finally, encouraging those people to make a purchase. The more people react to an advertisement the better it is for the economy and society in general. A good example to support this idea is the history of Volkswagen brand development. This German company is nowadays selling one car out of 10 globally and contributes huge sums of money to the German economy, being one of the largest companies in the car industry not only in German, yet worldwide. The great success came to Volkswagen when one of Manhattan advertising agencies called DDB (Doyle, Dane, Bernbach) started creating radical advertising campaigns within 1950 – 1960 span. The innovative approach went down to not attracting uninterested consumers, yet to keep present customers and eventually to make them ambassadors of this company by informing them of new models produced and so on. It was totally opposite to what their competitors did at that time and it helped create a brand that is known not only in German, but globally as well. Therefore, being one of the largest exporters in Germany, Volkswagen influences the economy of the country (Scorse, 1987, p. 22).

The second function is social. Advertisements are a reflection of the consciousness of the society at the particular stage of its development. Thus

advertising strongly impacts on the system of beliefs and ideological views of each individual. Moreover, it invokes to consumers' instinct, which is to improve one's material conditions. The next example helps illustrate this point: "*A Rolex will never change the world, we leave that to the people who wear them*" (RW). According to this advertisement, people who wear Rolex watches are so rich and powerful that they are able to cause great changes in our world. By stating that marketers of Rolex call to the instinct of being better and stronger than others and to possess better material benefits (Allen, O'Guinn, Semenik, 2008, p. 19).

Nevertheless, it shapes the culture of consumption. Those who view advertisements of different companies, brands or organizations can differentiate between them and choose something that meets their demands. By comparing goods, products or services, consumers develop a clear understanding of what is good and what is bad for them (Lee, Johnson, 2005, p. 10).

The third function is marketing. This function lies in the desire to satisfy a customer who receives goods or services. Advertising is an essential component of marketing as it makes it possible to provide that satisfaction.

The last but not least function is called a communicating function. As it was mentioned above, advertisement can be viewed as a means of communication and it is indeed one of the specific forms of communication. Initially, it is created, developed and designed to connect advertisers and target audience by different means of information channels and to provide a strong impact on the latter one. This type of communication has become prevalent, because people are faced with advertising during the biggest part of the day through social networks, web-sites, advertisements on the public transport or towers (Lee, Johnson, 2005, p. 10).

To sum it up, advertising fulfills an array of highly important functions for any business. It establishes an information channel between an advertiser and a customer. It shapes the view of a consumer on differences and similarities amid brands which results in purchasing a desired product or service. Advertising transmits the values and the state of consciousness of a society at the particular stage of development. It also makes great contributions to the economy of the

country the company operates in by increasing sales and profits. Last but not least, advertising also achieves one of the main marketing goals which is to satisfy a customer with a product or service purchased.

1.3. The Structure of Advertising Message

Advertising messages exploit signs and symbols as well as any other form of media texts. The reason for this is that they help convey specific points to the target audience, present or potential consumers of an advertised product or a service quickly and efficiently. These signs and symbols constitute verbal and nonverbal components of the advertisement. To understand how these components act together in order to reach out the target audience it is relevant to study them in a more detail (Сердобинцева, 2010, с. 17).

Roland Barthes in his study “The Rhetoric of the Image” took an attempt to identify these components on the example of the advertisement made by Panzani (an Italian brand of pasta). They include:

1. The linguistic message or a text encompasses the title, the sub-head, the caption, the body of an advertisement, and the slogan. These could be connotative (associative) or denotative (precise) in meaning. Barthes identifies the name of the brand “Panzani” as a connotative meaning that associates with something Italian, whereas the captions and labels convey the denotative meaning (the message of the advertisement).

2. The symbolic message (the connoted image). This comprises all the non-linguistic features such as visual(s), color and punctuation. With regard to Panzani advertisement, Barthes refers to these as to symbolic message: half-open bag – a recent return from the shop; tomatoes and peppers –Italian food; the collection of objects – culinary service.

3. The literal message (the denoted image) is the literal meanings of non-linguistic components of the advertisements (Tanaka, 1994, p. 10).

1.3.1. Verbal Plane. Although nowadays almost any advertisement includes visual elements, verbal component is also crucial as it helps in decoding the

message. Advertising texts are still present on billboards, in magazines or newspapers, on the internet and are pronounced by celebrities on the television.

According to Barthes, verbal components can play the role of anchorages or relays. As anchorages they direct the reader in order to avoid some interpretations and to make the right. In combination with an image they transmit the meaning which the sender wants you to get. As relays, verbal components add to the meaning conveyed by the image. They work conjointly and are the parts of a bigger picture of the meaning (McQuarrie, Phillips, 2005, p. 11).

Dennison and his classification of elements of the advertising text, there are five such elements:

- headline;
- subheading;
- body/main text/copy;
- signature;
- slogan.

Headline is the first thing that is perceived by the reader. Its fundamental function is to attract the readers' attention and make them interested. When it is not catchy it will not have attention of a reader on it for long. In terms of advertising, the headline is the main component that grabs the reader's attention and lures them into reading the following article or any other type of promotional material. That is why this part is so essential and must be well-thought (Dennison, 1991, p. 45). Stephenson suggests applying "Pareto Principle" (better known as the 80/20 rule) to creating an advertisement. He offers to devote 80% of the time to creating such a headline which will craft the attention of a reader from the very first second. And the remaining 20% should be spend on "*the balance between the advertisement and the marketing message*" (Stephenson, 2007, p. 120). Sometimes, when the body copy is absent, headline conveys alongside with an image the whole advertising message (Bailey, 1982, p. 64).

There is no particular rule to writing a perfect headline. However, there are a number of factors for creating an efficient advertisement. Among them are:

- The headline should comprise short, simple words up to 4 in a line and not more than 10 in the headline. For instance, in Maybelline's advertisement for mascara: "*Pump up your lashes with double collagen*" (MPUCL) the headline includes 8 words and 2 words in each line.
- The headline has to have an action verb that prompts a present or potential customer to take action. An example for this would be L'Oreal's advertisement for mascara: "*Millionize your lashes!*" (LVML).

Subheading is another important part of an advertisement as it connects the headline with the body copy and sometimes gives an explanation to the headline. For instance: "*Ink your lips in liquid matte intensity. Up to 16 hour wear. Ink with attitude!*" (MSMI). In accordance with Dahl, a headline and a subheading in a good advertisement can sometimes work together well even without a body copy (Dahl, 2007, p. 101).

A body copy in the general meaning is the words of the advertisement which showcase the benefit of purchasing a service or a product. To create such a stimulating body copy marketers often apply AIDA model, a valuable acronym contributed to the American advertising by E. K. Strong in 1925 and it stands for:

- Attention;
- Interest;
- Desire;
- Action.

The AIDA model is valuable in the way it serves the main goal of the advertising process – prompting others to purchase a product or service. It can also be exploited as a checklist of following the structure of an advertisement (Allen, 2006, p. 52).

The body copy can be written in different forms. The main types of body copy are:

1. Factual copy.

It provides factual information about the product or service and why this should be purchased. For instance: *“The Samsung LED 8000 Smart TV creates a totally immersive way to experience TV with an ultra slim bezel and enhanced Smart TV features”* (SST).

2. Narrative copy.

It includes some story about solving a problem with the help of a product or service advertised. For instance: *“– You are not turning out tomorrow in this (soiled and grimy cricket shirt), Bill, it’s disgrace! I’ll wash it for you. – You! Don’t make me laugh, Liz... let’s forget that stuff about washing. – Just give me a few minutes and I’ll show you.”* (SLD). Here even a woman without special skills in washing laundry could achieve the best result with the laundry detergent.

3. Testimonial or monologue copy.

Comprises the words of a celebrity or a trustworthy expert in the field in order to ensure present or potential customers in the honesty of a brand. For instance an advertisement of La Roche Posay with a quote of a popular blogger Charan Bahia: *“Love this product it does make you as if you had a peel done everyday”* (LRPHS).

4. Descriptive copy.

Encompasses various information about the aspects of a product or service advertised. For example: *“Ultra bright LED display, powerful 20W stereo speakers, 500000+ hours of content on PatchWall, 64-bit quad-core processor, 1GB RAM + 8GB Storage, one remote: Control TV, set-top box and more”* (XLST).

5. Dialogue copy.

There are two spokespersons who discuss the advantages of a product or service advertised. In Tide’s commercial there are two women who discuss the benefits of using laundry detergent: *“– I always rinse – and Tide gives me cleaner clothes than any soap I ever used! – I don’t rinse! I’ve found my Tide wash comes spanking clean right from the wringer!”* (TLD).

6. Institutional copy.

This body copy is oriented not on the product or a service but on a company or brand. This is done to raise the awareness of present or potential customers in the aims of a company or brand (Danesi, 2007, p. 58). To raise this awareness the brand La Roche Posay has launched a commercial campaign with words: “*Nei dermatologist recommended skincare brand worldwide*” (La Roche Posay).

A slogan is another verbal component of an advertisement. In its core it is a short catchy phrase that is easy to remember and is associated with a company or a brand. For instance: “*Make it happen*” (Maybelline); “*Because you are worth it!*” (L’Oreal). The main goal of this verbal component is to become ingrained into the memory of a present or a potential customer. Very often slogans encompass stylistic devices to make them expressive and memorable. As for instance metaphor: “*Open happiness*” (Coca-Cola), inversion: “*Impossible is nothing*” (Adidas) (Dennison, 1991, p. 46).

As it can be seen from above a verbal component is an essential part of an advertising message. A viable advertising message encompasses a headline which catches the attention of a customer; subheading which brings clarity to what was stated in the headline and bridges the gap between it and the body copy; body/main text/copy – the component that provides a more detailed information about the beneficial sides of a product or a service, can be of several types: factual copy, narrative copy, testimonial or monologue copy, descriptive copy, dialogue copy and institutional copy; slogan – a short catchy phrase that is associated with a particular brand and makes it well-remembered.

1.3.2. Appeal in Advertising Messages. Plato’s rhetoric and the process of advertising are closely connected as they are both aimed at persuasion. Quoting Plato “Rhetoric is the art of ruling minds of men” (Fennis, Stroebe, 2010, p. 34). This precise definition leads to a literal meaning of rhetoric which is the technique of communicating eloquently and persuading others. According to the modern approach, persuasive communication should consist of three elements. These are:

- speaker – the one who delivers the message;

- audience – the person or people who are the receivers of the message;
- message – the information conveyed to the audience (Beasley, Danesi, 2002, p. 62). In accordance with Aristotle and the traditional approach to the persuasive communication, it should comprise three modes or means which are referred to as “modes of persuasion” or rhetorical appeals (Beasley, Danesi, 2002, p. 62). These are:

- ethos;
- pathos;
- logos.

Citing Aristotle: “The first kind depends on the personal character of the speaker (ethos); the second on putting the audience into a certain frame of mind (pathos); the third on the proof, or apparent proof, provided by the words of speech itself (logos)” (Beasley, Danesi, 2002, p. 63). Thus, ethos is oriented on the speaker, pathos on the audience and logos on the message.

These rhetorical appeals are widely exploited in advertisements as they help catch the attention of a target audience. Ethos focuses the receiver’s attention on the action or a voice of the advertiser or a trustworthy spokesperson to raise credibility of a company or a brand. For instance, Eva Longoria, being an ambassador of L’Oreal, has appeared in the advertisement dying her grey hair with L’Oreal’s hair dye with a quote *“Don’t blink or you’ll miss the magic”* (LEC) implying that this dye perfectly covers grey hair. Pathos creates a specific pleasant atmosphere for a receiver and the product or a service advertised. For instance, in an advertisement for its foundation Avon admits: *“24-hour power stay foundation, don’t just double your wear, triple it”* (APSF). Appeal to logos is about providing reasonable proof that will motivate a present or potential customer to pay for the pleasure they long for. This could be a statistics or the list of benefits. For example: *“What women experience: 87% skin has healthy glow; 90% skin appears brighter; 87% skin feels hydrated; 97% skin is bouncier; 87% skin is smooth”* (VMB). This statistics helps persuade the reader easier.

1.3.2.1. Pathos. It is relevant to look at such appeal as pathos in more detail. Pathos is encountered almost in every advertisement. It is exploited in various ways. A romantic story, contagious disease, winning a prize – all of these arouse emotions. An experienced marketer includes detailed descriptions, stylistic devices and other non-verbal components to intensify pathos or, in other words, emotional response. It is common knowledge that when a person is driven emotionally they comprehend information better and more clearly. The pathos mode is also able to impact the behavior of a target audience and make them take action. The bigger the degree of influence on our emotions is, the more we think about the object that caused it and the more we are likely to change our behavior and do what the advertising message persuades us to do (Ramsey, 2009, p. 56).

Nonetheless, pathos mode evokes only short-term feelings and emotions which will not last as long as those from the ethos mode. That is why a call for action in the advertisement should make the target audience purchase a product or a service on the spot.

Now, it is important to present a few examples to better understand how the implementation of pathos works in the advertising process. The first example is taken from the anti-smoking advertising campaign led by the National Health Service of England. Packages with cigarettes contain images of negative consequence of nicotine on the health and body of a person as for instance: lung diseases, blindness, problems with fertility and others. All these pictures are very realistic and evoke shocking feelings.

In the advertisement with a picture of an eye that has lost eyesight, the National Health Service aims at shocking the viewers of this advertisement. It does it by showing the impact of smoking addiction. Moreover, not only the image creates this horrifying effect. The verbal component containing information about the composition of tobacco smoke enhances this effect: *“Tobacco smoke contains over 70 substances known to cause cancer”* (NHS, anti-smoking campaign).

In opposition to the advertisement described above, the advertisement created by Jacobs for its Christmas campaign stirs only the most positive feelings

and emotions. In this advertisement the atmosphere of a holiday is created through various images: the image of cups of warm coffee with some steam coming from them; the image of a happy family of two generations; the image of a boy inviting Santa Claus to the house. All these appeals to pathos are supposed to make a viewer buy the coffee advertised to emulate this atmosphere at their homes.

Appealing to pathos or to feeling and emotions is an effective tool in persuading a present or a potential customer to make a move.

1.3.2.2. Logos. Another mode of persuasion is logos. In comparison with pathos, this mode does not appeal to emotions, yet to the mental comprehension of an advertising message. As it was mentioned before, this mode operates through facts, statistics, schemes, block chains and other data that need to be processed in order to make a decision and take a course of actions. Practical and functional features of products or services and the benefits of exploiting them appeal to our ratio. Therefore, the decisions receivers make are based on logic and reasoning.

Logos mode motivates a present or a potential customer through information. This information is included into the testimonial body copies, feedbacks after utilizing a product or a service, recognition, awards and ratings in order to persuade a consumer that they are making a right choice (Beasley, Danesi, 2002, p. 61).

A variety of advertisements created for food service industry appeal to logos by placing bold numbers for discounts or special offers with reduced prices. To exemplify this it is relevant to view an advertisement designed by Burger King. This advertisement contains a visual component that is presented with an image of ready-made French fries and a verbal component that says: “*40% less fat, 30% less calories*” (BKFF). This information appeals to the logos of those who try to lead a healthy lifestyle and count calories in their daily ration.

Another example is an advertisement by Listerine which says: “*We’ve done the math - Listerine kills 99.9% germs*” (LMW). This statistics prompts a consumer to buy this mouth wash because it is extremely effective in fighting microbes in our mouths.

Appealing to logos is sometimes a more effective technique as it involves the processing the information, analyzing it and making the right decision which is a purchase.

1.3.3. Visual Contents and Other Non-verbal Elements. Citing McQuarrie and Phillips, non-verbal components are becoming more and more popular as marketers have seen the advantages in persuading people to make purchases. McQuarrie suggests that only a verbal component without its non-verbal supplement would hardly be persuasive. Referring to Barthes and his structure of an advertisement, non-verbal components such as visual(s), colours, and punctuation constitute over a half of an advertisement (McQuarrie, Phillips, 2005, p. 7).

Barthes advocates that images with a visual portrayal of reality are denotative images. These bear a function of naturalization. They naturalize the verbal component of an advertisement. To understand what the term “naturalization” means it is relevant to refer to Saussure’s semiotic theory. According to his theory a sign comprises two elements: signified (meaning or a concept) and signifier (a text or an image which represents the meaning or a concept). Representation, however, could be fulfilled in two different ways: connotation (a text or an image evoke some associations, thoughts or feelings connected with signified) and denotation (a text or an image represents an object or a phenomena of a real world). Naturalization, according to Barthes, is when connotative meaning becomes denotative (Beasley, Danesi, 2002, p. 19). For instance, an image of a burger with French fries and Cola in advertisements of McDonald’s, Burger King and other fast-food restaurants has been naturalized to the feeling of fullness, tastiness, cheap food.

In accordance with Beasley and Danesi, visual elements are faster and better perceived than verbal. When there is a visual portrayal of reality, there is no need to include an array of words to describe it. Images are able to transmit much more information and more precisely than words. They are better remembered and need less time to be comprehended (Beasley, Danesi, 2002, p. 19).

However, it is significant to be exceptionally attentive while creating such an advertisement containing visual component. It is especially important when entering the international market. In some countries the gestures or another non-verbal communication markers depicted in the images could be offensive or forbidden (Bowdery, 2008, p. 83). Nowadays there is a variety of advertisements which display nudity and as it is known such way of advertising is strongly forbidden in the Middle-East countries. Saudi Arabia and Iran forbid showing any other skin except for face. In the commercial for her fragrance, Rihanna was depicted all naked with only high heeled shoes on. It was immediately reported controversial and banned by ASA (Advertising Standard Authority).

Another visual ploy widely utilized in advertisements is a visual metaphor. A visual metaphor is the use of one image to arouse another. It bears a connotative meaning and can be open to various interpretations. Thus, marketers always seek signs in the popular culture. Those signs, in order to be interpreted correctly, are to have the resemblance with myths, values and cultural norms of a target audience. This is what Nescafe often does in its advertisements. One of the recent advertisements includes an image of a cup of coffee compared to an alarm clock implying that in times of active and fast-changing life this coffee will certainly wake you up. Possessing many meanings and being less susceptible to growing old, visual metaphors are a great non-verbal element (Phillips, 2000, p. 83).

All in all, advertisements which include visual contents and other non-verbal elements have more chances to be perceived by the targeted audience and, eventually, will persuade them to purchase a product or service advertised. “Naturalized” objects depicted in the images would invoke to deeper parts of our consciousness and, being common knowledge to any member of contemporary society, would be perceived correctly. This is closely connected with visual metaphors which are also carefully created by marketers considering the prevalent values and cultural norms of the modern society. However, visual metaphors are connotative by their nature and can be interpreted in various ways.

1.4. Pragmatics of Advertising Language

In order to study how pragmatics is implemented in advertising language it is relevant to view different points on defining this term.

According to Yule, pragmatics can be defined from three different perspectives. From one perspective, it is “*the study of utterances as communicated by a speaker and interpreted by a hearer*” (Yule, 2014, p. 4). Secondly, it is the study of context contribution to the meaning. In accordance with this perspective, meaning is strongly dependent on the way a speaker structuralizes their message (what they say). Thirdly, it is the study of how the hearer comprehends and interprets the message received (explicit and implicit meanings) (Yule, 2014, p. 4).

The last two perspectives are closely connected to coherence relations. According to Cook, coherence is “*the property of being unified and meaningful*” (Cook, 2001, p. 14). It means that coherence is the connection between the structural and semantic elements of a message. The process of finding this coherence is called interpretation. It requires from the participants of a communicative act particular cultural and background knowledge that can help them interpret the message correctly in a given context (Haep, 2001, c. 29). To understand the essence of this type of communication peculiarities it is significant to provide an example:

Person X: May I?

Person Y: Yes, you may.

In the example given above, person X does not provide explicit information about his/her request. However, person Y, applying cultural knowledge and having mentally processed this message in a given context, provides a respond appropriate for the context, he/she understands that person Y is willing to come into the room and replies to this request positively (Gibbs, 2002, p. 108).

In advertising, as in a channel of communication, coherence takes an important role. As it has been covered before, an advertising body that encompasses simply explicit information is quickly forgotten and loses attention of a target audience. Therefore, implicit information that will be interpreted by a

present or a potential customer is a key to a successful body copy (Bates, 1976, p. 25).

Moreover, for interpreting such a message in an advertisement a consumer should possess particular knowledge. At the same time an advertiser should ensure that their advertisement encompasses the information (generation, hobbies, lifestyle et cetera) that can be interpreted by their target audience (Berger, 2000, p. 81). To support this idea, the following example can be provided: “*limited time \$25 hoodies – we’re high-key obsessed!*” (HH) – these are the words of a body copy created by a famous clothing brand Hollister. From the wording it is easily understood that this brand targets the generation Z. The slang expression “high-key” is predominantly used by youngsters from 15 to 23 years and means “honestly”, “openly”, “publicly”. It invokes to the open addiction of the generation Z to fast-changing fashion, consumerism and cheap yet popular clothes.

On the other hand, an advertisement addressed to the generation X and/or generation Y would include totally opposite inclinations: “Cholesterol free, zero trans fat enriched with vitamin-A, for a healthy family” (PO). As the generations X and Y have strong moral values, they worship their families and lay weight on the health, this advertisement will definitely resonate. It contains information about the benefits of using this particular frying oil for health and it also includes a word “family” invoking to strong family values.

Apart from coherence, pragmatics comprises conversational implicatures, maxims of conversation and Speech Act Theory.

1.4.1. Grice’s Maxims. Now it is relevant to consider conversational implicatures in order to understand their relations to maxims of conversation. Conversational implicatures, being purely implicit, help us communicate our intentions, ideas and thoughts more efficiently than if we used explicit information.

However, for conversational implicatures to be efficient, the communicators should follow the rules of communication or, in other words, maxims of conversation. Originally, there were four maxims introduced by Grice. Those are:

1. The maxim of quantity:

- make your contribution as informative as required;
- do not make your contribution more informative than required.

2. The maxim of quality:

- do not say what you believe to be false;
- do not say that for which you lack evidence.

3. The maxim of relevance/relation:

- be relevant.

4. The maxim of manner:

- be perspicuous;
- avoid obscurity of expression;
- be brief;
- be orderly (Tanaka, 1994, p. 12).

The maxim of quantity presupposes one being as informative as they possibly can, and giving as much information as is needed, and not more. For instance:

Person X: Tell me your phone number.

Person Y: +3875466698743.

The maxim of quality in turn is about being credible, and not giving information that is not true or that is not supported by evidence and proof. The following example illustrates this maxim:

Person X: Do you know anything about that robbery at our block of flats last night?

Person Y: Yes, but not much. As I've understood from the news, the robbers were from our neighborhood.

When considering the maxim of relevance/relation, one is to try to be consistent, and to say things that are relevant and significant to the discussion. And the maxim of manner lies in one trying to be as precise, as succinct, and as coherent as one can be and avoiding uncertainty and vagueness. As it can be seen

from the two examples above the answers were connected with the requests and were not ambiguous. (Tanaka, 1994, p. 12).

1.4.2. Geis's Maxims. Geis's study of advertising is pragmatic and is based on communication theory. His approach to relating an encoder and a decoder of the information is built on Cooperative Principle or Grice's maxims which is the achievement of effective communication in common social situations. Taking that in consideration, Geis advocates that understanding the meaning does not happen by decoding symbols but by deducing the contextual implicit information hidden in these symbols and carried out by maxims identified as mutually agreed interactional rules. According to Geis, comprehension of advertising texts is possible only by inference rather than by decoding the symbols. He also expanded this set of rules or maxims from four to six and this is one of his major contributions to the study of an advertising discourse (Geis, 1982, p. 13).

Geis claims that advertisers in the USA utilize the knowledge about Grice's Cooperative Principle and its Maxims. However, he assumes that sometimes the addressees of an advertisement fail to interpret the meaning of it because advertisers purposefully disobey the maxims. Thus, addressees are uncooperative. Which in turn negates the essence of Cooperative Principle and deviates from the maxim of relevance or relation (Geis, 1982, p. 25).

The maxim of relevance is not the only one maxim that is being deviated. With reference to Geis, maxim of quantity is often flouted. Despite the fact that the implicatures are widely exploited in American advertising and being effective in appealing the target audience, they sometimes mislead readers. Usually, the language in advertisements is concise, precise and brief and it meets the maxims of manner which supposes the same, yet it may flout the maxim of quantity (Make your contribution as informative as possible). Sometimes too brief description is not enough for a potential consumer to identify the source or to interpret it correctly For instance: "*Color so saturated. Shine so irresistible. Feel the compulsion*" (MSCL). In this advertisement by Maybelline it is not enough

information to comprehend that it is about a lipstick and not about eye shadows or blushes.

Therefore, Geis found the solution to this situation in creating his own system of maxims, which would be more precise in terms of communication theory of maxims. His set of six maxims consisted of:

1. The Maxim of Strength:

- Say no less than is necessary.

2. The Maxim of Parsimony:

- Say no more than is necessary.

3. The Maxim of Truth:

- Do not say what you believe to be false.

4. The Maxim of Evidence:

- Do not say for that which you lack adequate evidence.

5. The Maxim of Relevance:

- Be relevant.

6. The Maxim of Clarity:

Avoid obscurity of the language (Tanaka, 1994, p. 10).

Including the maxim of strength, Geis maintains the view that American advertisers try to include the strongest claim they can into their advertisements to show in this way their products' or services' superiority over other products and services. Regardless of the fact that the maxim of strength is very often applied, the claim is almost never as strong as made. Usually, it is exaggerated just to raise the need and value of the product or a service advertised. For instance: "*Up to 16 times bolder lashes without clumps!*" (MPUCM). This claim in Maybelline's advertisement for the mascara is strong, however, this product can be barely applied more than 5 times without having clumps on the lashes. Nevertheless, consumers are more likely to pay attention to the distribution of the maxim of relevance owing to the fact that the reasoning presented with the help of the maxim of strength is not that convincing (Tanaka, 1994, p. 15).

All in all, advertising has been studied from different points of view. Geoffrey Leech conducted a research from the grammatical perspective, while Guy Cook studied stylistic peculiarities in advertising. As for Geis, he studied its pragmatic aspects and showed that interpretation of advertisements is well approached from a pragmatic point of view.

1.4.3. Implementation of Speech Act Theory in Advertising. Considering pragmatics, it is not possible to omit such a phenomenon that became a subfield of pragmatics as Speech Act Theory. Its essence lies in understanding that words can not only present information, but also carry out any action. Firstly introduced by Oxford philosopher J. L. Austin in his famous work “How to Do Things with Words”, Speech Act Theory was then developed by American philosopher J. R. Searle and was based on the idea that an utterance can perform locutionary acts, illocutionary acts, or perlocutionary acts to a particular degree (originally to Austin). This theory contributed a lot to linguistics and philosophy and to a better understanding of human communication (Garvey, 2014, p. 49).

We use language all the time to make things happen. We ask someone to pass the salt or we order some food. Speech acts include asking for a cup of tea, promising to make a cup of tea, giving a cup of tea, and so on. Linguists have called these things “speech acts” – utterances considered as actions, particularly with regard to its intention, purpose, or effect. J. L. Austin claims that many utterances (things people say) are equivalent to actions (Searle, 1969, p. 4).

That was J. L. Austin who generated the following names: locution, illocution and perlocution for the acts that are performed by utterances. To differentiate between these notions, Austin suggests that “doing something” is not an appropriate expression and provides “*the senses in which to say something may be to do something, or in saying something we do something, and the different case in which by saying something we do something*” (Austin, 1963, p. 5). This shows that there are different acts happening to make the process of communication possible. The first component of any communication from a pragmatic point of view is locution. According to J. L. Austin, locution or a locutionary act includes

semantic or literal significance of the utterance and is the act of saying something. The second component is illocution which is the intention of the speaker. The main peculiarity of this speech act is presence of illocutionary force which is the force behind the speaker's words. In the utterance "There is a dog" the locutionary act is created by "dog" referring to a particular animal. However, the illocutionary force of this utterance is to warn the addressee of the danger being bite by the dog. And the third component - the perlocution and is defined as the way an utterance is perceived by a hearer. This act is characterized by the effect it causes on the listener and results in them executing the action uttered by the speaker. Therefore, it is significant to distinguish the illocutionary act and the perlocutionary act. The latter causes a perlocutionary effect which the speaker intends to inflict on the hearer. Another big difference between the illocutionary and the perlocutionary acts is in that we utter the illocution in saying something and the perlocution by saying something (Goleman, 1983, p. 31).

Another famous linguist and philosopher J. R. Searle developed this theory of speech acts and classified the speech act types. He proposed a classification consisting of five types. These are declaratives, representatives, expressives, directives, and commissives (Cycob, 2009, c. 109).

The first act, declarative, changes the reality or the state of a real world (Searle, 1969, p. 4). To execute a declarative act effectively, the speaker must have a special contextual privilege that allows them to do it. For instance, if a boss says: "You are fired!" it means that the hearer is sacked and can no longer occupy their workplace and, in this case, the reality is changed. On the other hand, if the speaker was not a chief, their words would mean nothing and, therefore, change nothing.

The second speech act type is referred to as a representative or an assertive. The essence of the assertive speech act is that the speaker is trying to assert the words they pronounce. The assertives or representatives can be of different kind (Searle, 1969, p. 4). For example: boasting, suggesting, swearing etc. In its advertisement Maybelline employs this speech act to demonstrate the benefits of using their product: *"the Eraser conceals instantly, visibly, precisely"* (MC).

The third speech act type is an expressive. The basis of this type of a speech act lies in expressing speaker's feelings and emotions in connection to a current situation. Different kinds of expressives are apologizing, welcoming, thanking etc. When the speaker, while eating something, utters: "I enjoy it" it means that they taste it with joy and pleasure and convey their feelings in such a way (Searle, 1969, p. 5).

The fourth type of speech acts according to Searle is a directive. The basics of this type is that the speaker, who utters, wants the hearer to execute a particular action (Searle, 1969, p. 5). It means that there is a specific aim which is desired to be fulfilled. The most common kinds of the directives are: requesting, asking, ordering, advising, inviting and begging. For instance, in L'Oreal's advertisement: "*don't just apply – style your lashes*" (LMM) the aim is to get the consumer make a step and use this mascara.

Last but not least is a commissive speech act type. Commissives are commitments to fulfill an action in the future. While executing this type of speech acts, the speaker shows their intention to execute a particular action, which is being discussed at this moment, in the future. The kinds of commissives are: vowing, promising, planning, betting etc (Searle, 1969, p. 6). For instance, Maybelline's advertisement: "*we guarantee you will find your perfect match (foundation)*" (MF) conveys that it would be easy to find their perfect color of foundation and they provide some support with that.

To sum everything up, speech acts, in their general sense, are defined as actions that are performed with the help of utterances. This is a key notion when considering pragmatics as the latter one studies the ways in which context impacts on the meaning and speech acts show how it happens in reality. In pragmatics, the way the meaning is transmitted is inflicted by the speaker and the listener and their intentions, pre-existing knowledge and other factors such as manner, place and time. Knowing how to differentiate between different speech acts can help avoid ambiguity, which is a peculiar feature of an utterance. This information can be applied for analyzing the pragmatic features of advertising messages.

1.5. Classification of Advertisements

Advertising has given rise to the development of new ways of utilizing stylistic devices and expressive means. They serve to construct a new reality or to impose advertisers' ideas and viewpoints on the consumers. As stylistic devices and expressive means tend to project the implicit meaning or the intended meaning, advertisers have to consider different factors before creating a new advert. Among these factors the following could be suggested: generation, cultural differences, social position, level of education etc (Gittings, Brierley, 2002, p. 52). To create a successful advertisement an advertiser needs to know their objectives as well as take these factors into consideration to achieve those objectives. If an addressee misinterprets the implicit meaning or does not even understand that this advertisement can have another intention, this addressee will never become a potential customer of a brand, company or organization being advertised (Alden, 1999, p. 36).

Nevertheless, the objective itself can influence the choice of style and expressive and stylistic means within it. Moreover, objectives, in their turn, are strongly dependent on the type of advertising texts. That is why it is important to focus on the classification of advertising types.

The most common classification of advertising comes from the fundamental objectives of advertising which are to inform, to persuade and to remind. It comprises three types:

1. Informative advertising creates and raises awareness of ideas, products, services and brands. It serves for announcements of new products and services and informing about their advantages and benefits for the consumers.

2. Persuasive or comparative advertising aims at convincing customers of the exceptional quality of the goods and services advertised. It is also involved into altering customer's perception and views on the image of the brand in general. Moreover, it is employed to remain customers loyal to the brand or switch between the brands in the same niche.

3. Reminder advertising is exploited to remind customers about the necessity of purchasing a new product or a service, or the benefits of purchasing it immediately (Janoschka, 2005, p. 22).

Despite the fact that there are three types of advertising, only informative and comparative or persuasive types gain demand and success among sponsors, as they are the most efficient in building strong relations with the target audience.

1.5.1. Informative Advertisements. Informative advertising texts serve as the main means of transferring the most relevant information about the brand, product or service to the target audience of consumers, who lack this information and awareness and thus cannot identify the service or product that could match their needs. Hence, it means that informative advertising can create demands and raise the value of the things advertised. This type of advertising fulfills a range of tasks: it informs the target market of modifications of a product or some new goods; it explains how the product operates; it describes the features and peculiarities of a product or service; it notifies of changes in prices; it develops the image of a brand, company or organization; it prevents potential customers from apprehensions and biases. The main objective of this type of advertising is precisely clear – to inform, therefore, in the texts of this type content prevails their expressiveness. It is more important to provide the necessary pieces of information with the help of words rather than exploit a variety of expressive means or stylistic devices to impress. For this purpose, adjectives which describe the size, color, shape, taste, smell are widely employed (Janoschka, 2005, p. 21). To exemplify that: *“Bigger. Better. Faster”* (SS). In this Samsung’s advertisement for their new smart phone three adjectives the most precisely describe the new features in terms of size, design and speed of operational system of this product.

However, there is one stylistic device that is widely implemented in informative advertising texts is epithet. This stylistic device is highly important as epithets help describe the main characteristics, benefits and positive sides of goods or services. For instance: *“6-hour high potency lip color – addictive texture”* (LL). In this Lancome’s lipstick advertisement the epithet “addictive” implies that the

texture of the lipstick is nice and lightweight to wear and can turn a potential consumer into an “addict” of this lipstick because of that. Metaphor is another stylistic device that is also widely used in informative advertisements: “*Don’t just have the time, have the timeless*” (RW). Synecdoche can also be seen: “*A crown for every achievement*” (RW) – here “crown” is a symbol printed on Rolex watches (Janoschka, 2005, p. 21).

1.5.2. Comparative Advertisements. The second type of advertising that is becoming more and more popular nowadays is competitive or, as it is very often referred to, comparative. According to scholars, who conducted the most recent research on the competitiveness in advertising, Y. Aluf and O. Shy, it is “*the form of advertising that compares rivals brands on objectively measurable attributes or price, and identifies the rival brand by name, illustration or other distinctive information*” (Janoschka, 2005, p. 22). It is built on rivalry between brands and most often comparative advertising texts possess superiority of one brand over another. In this rivalry the demand is created by undermining the reputation or quality of the products or services of the competitors. It is usually implicit, without naming the brand, yet it could refer to its competitor openly. This marketing trick can help a brand advertised get more customers by shifting them from their competitors. It can affect sales in a positive way as well. For instance, in its latest shower cream-gel advertisement Dove used an image of some another shower gel in barbed wire meaning “harsh to skin” and its product with mild creamy foam meaning “nourishing and moisturizing”: “*Doesn’t your skin deserve better care?*” (DSCG). Another example of a comparative advertisement is that one of BMW at the advent of Halloween depicting a Mercedes car wearing a coat with the image of BMW: “*Now every car can dress up as its favorite hero*” (BMW) meaning that BMW is superior to Mercedes as a hero to some common person. There is a frequent use of hyperbole, simile and other lexical stylistic devices as they help influence the opinion of the potential customer more efficiently (Janoschka, 2005, p. 22).

Conclusions to Chapter One

1. Nowadays every possible media is applied in advertising for delivering its message. It is present in print (newspapers, magazines etc.), on the television, radio, internet, clothes, posters and many others. If each technological innovation used for communication is incorporated into advertisement, then advertisement can also be considered as a means of communication. However, it is a means of communication not between people, but with the users of a product or service.

2. Three famous scholars, Cook, Leech, Geis viewed advertising from the discourse analysis perspective. They were convinced that the language used in this type of discourse aimed at persuading people to buy something or showing the beneficent features of a particular product or a service.

3. Marketers consider advertising through the system of its peculiarities: it is paid, it is distributed through the media, it always has a target audience and it maintains a call for action or an aimed action. Marketers, managers and accountants work together on raising the awareness of a brand, company, product or service among potential consumers to turn them eventually into present customers.

4. Advertising from a psychological perspective is targeted at invoking to particular moral values and intrinsic motives and desires of human beings. It drives humans' behavior and results at taking a desired action.

5. From the linguistic perspective, advertising texts are a valuable resource of language employment in the context for analysis. They can be analyzed to understand how words in the particular contexts are decoded by the readers and what meanings they acquire.

6. Advertising fulfills an array of highly important functions for any business. It establishes an information channel between an advertiser and a customer. It shapes the view of a consumer on differences and similarities amid brands which results in purchasing a desired product or service. Advertising transmits the values and the state of consciousness of a society at the particular stage of development. It also makes great contributions to the economy of the

country the company operates in by increasing sales and profits. Last but not least, advertising also achieves one of the main marketing goals which is to satisfy a customer with a product or service purchased.

7. Advertising message consists of three elements: the linguistic message of a text encompasses the title, the sub-head, the caption, the body of an advertisement, and the slogan. These could be connotative (associative) or denotative (precise) in meaning; the symbolic message (the connoted image). This comprises all the non-linguistic features such as visual(s), color and punctuation; the literal message (the denoted image) is the literal meanings of non-linguistic components of the advertisements

8. A verbal component is an essential part of an advertising message. A viable advertising message encompasses a headline which catches the attention of a customer; subheading which brings clarity to what was stated in the headline and bridges the gap between it and the body copy; body/main text/copy – the component that provides a more detailed information about the beneficial sides of a product or a service, can be of several types: factual copy, narrative copy, testimonial or monologue copy, descriptive copy, dialogue copy and institutional copy; slogan – a short catchy phrase that is associated with a particular brand and makes it well-remembered.

9. According to the modern approach, persuasive communication should consist of three elements. These are: speaker – the one who delivers the message; audience – the person or people who are the receivers of the message; message – the information conveyed to the audience.

10. In accordance with Aristotle and the traditional approach to the persuasive communication, it should comprise three modes or means which are referred to as “modes of persuasion” or rhetorical appeals (ethos, pathos, logos). Ethos focuses the receiver’s attention on the action or a voice of the advertiser or a trustworthy spokesperson to raise credibility of a company or a brand. Pathos creates a specific pleasant atmosphere for a receiver and the product or a service

advertised. Appeal to logos is about providing reasonable proof that will motivate a present or potential customer to pay for the pleasure they long for.

11. Advertisements which include visual contents and other non-verbal elements have more chances to be perceived by the targeted audience and, eventually, will persuade them to purchase a product or service advertised. “Naturalized” objects depicted in the images would invoke to deeper parts of our consciousness and, being common knowledge to any member of contemporary society, would be perceived correctly. This is closely connected with visual metaphors which are also carefully created by marketers considering the prevalent values and cultural norms of the modern society. However, visual metaphors are connotative by their nature and can be interpreted in various ways.

12. Coherence is the main part of any advertisement and is the connection between the structural and semantic elements of a message. The process of finding this coherence is called interpretation. It requires from the participants of a communicative act particular cultural and background knowledge that can help them interpret the message correctly in a given context.

13. Conversational implicatures, being purely implicit, help us communicate our intentions, ideas and thoughts more efficiently than if we used explicit information.

14. Speech acts, in their general sense, are defined as actions that are performed with the help of utterances. This is a key notion when considering pragmatics as the latter one studies the ways in which context impacts on the meaning and speech acts show how it happens in reality. In pragmatics, the way the meaning is transmitted is inflicted by the speaker and the listener and their intentions, pre-existing knowledge and other factors such as manner, place and time. Knowing how to differentiate between different speech acts can help avoid ambiguity, which is a peculiar feature of an utterance. This information can be applied for analyzing the pragmatic features of advertising messages.

15. Advertising has been studied from different points of view. Geoffrey Leech conducted a research from the grammatical perspective, while Guy Cook

studied stylistic peculiarities in advertising. As for Geis, he studied its pragmatic aspects and showed that interpretation of advertisements is well approached from a pragmatic point of view.

16. Despite the fact that there are three types of advertising, only informative and comparative or persuasive types gain demand and success among sponsors, as they are the most efficient in building strong relations with the target audience.

CHAPTER TWO. STYLISTICS AND PRAGMATICS OF ENGLISH INFORMATIVE AND COMPARATIVE ADVERTISEMENTS

A great variety of techniques is used in the sphere of marketing to create an advertisement that would fulfill the main goal – selling a product or a service to a consumer. From the linguistic perspective the following techniques can be listed: the use of catchy words and phrases (to be remembered better and faster); employment of positive adjectives and nominative units which aim at different generations. However, stylistic devices and implementation of pragmatic features into an advertising message are of high interest.

2.1. Rhetoric of English Informative and Comparative Advertisements

Advertising is nowadays viewed as a new and effective channel of communication. One of the main tasks of it is persuasion. Persuasive communication is achieved through modes of persuasion or rhetorical appeals.

Considering persuasive communication in advertising it is relevant to consider rhetorical appeals as a concept. In accordance with *Online Etymology Dictionary*, the word “rhetorical” dates back to the mid-15th century and comes from Latin “rhetoricus” which means “eloquent” (*Online Etymology Dictionary*). *Cambridge Dictionary* provides such a definition to the word “eloquent” “*using language to express ideas or opinions clearly and well, so that they have a strong effect on others*” (*Cambridge Dictionary*). Based on this, the following statement can be made: rhetorical appeals are the ways the language is employed to have a particular effect on others, by appealing to their responsiveness. Their main feature is an intentional deviation from the ordinary language, which in turn creates a rhetoric effect.

McQuarrie admits that the readers tend to gain pleasure out of texts only when they require multiple readings. Thus, when a potential customer encounters a text that is simply decoded they will be neither pleased nor interested. As Roland Barthes stated in his book “*The Pleasure of the Text*”, the pleasure of the text comes when a reader successfully comprehends an initially incomprehensible text.

Providing such deviations, rhetoric devices drag receiver's attention to the components and not the message itself (McQuarrie, Phillips, 2005, p. 23).

Toncar and Munch have made a deep research of rhetoric in advertising and they admitted that it is seeking to find the most effective technique to express the idea and the way how to adapt the discourse to diverse situations. Persuasion, being the most frequent aim of advertising, demands from rhetoric domination of the way to express the discourse over the content.

According to Toncar and Munch, rhetoric figures or devices can be efficient means in the process of persuasion of the target audience. They are widely applied in creating advertising texts as they evoke positive feelings and influence consumers' responses which often results in developing a positive attitude towards the brand, product or service (Toncar, Munch, 2001, p. 85).

Traditionally, all rhetoric devices fall into four categories: logos (they appeal to the reasoning and logic), pathos (they appeal to the emotional state), ethos (they appeal to the receiver's evaluation of credibility of the message) and kairos (they appeal to timing).

The first category, considering advertising, operates through statistics, tables and schemes, as it enables a receiver to analyze and process the information and make a choice based on logic. For instance: "*Listerine kills 99% of germs that cause bad breath, plaque and gingivitis*" (LFMW). Here Listerine appeals to reasoning, and for some people the statistics presented is a persuasive element, as it provides information about the effectiveness of using this product. One more example of appeal to logos: "*100% Whopper. 0% beef*" (BKVB). In this example the use of percentages helps to understand that this kind of burger does not include beef and, therefore, can fit into a vegetarian's diet. Another example from Burger King: "*Big taste. 40% less fat. 30% less calories*" (BKS). The percentages here prove that these French fries comprise less calories and, therefore, are less harmful for health and body weight. A range of researches are conducted in the sphere of beauty products in order to place their results into the advertising message and to make it more convincing. For example, Garnier's informative advertisement for its

shampoo includes the results of a humidity-prone experiment: “*3 day sleek even in 97% humidity*” (GS). The possibility to recycle the packaging after utilizing a product is also becoming an important factor before making a purchase. To appeal to this reasoning, Heinz made collaboration with Plantbottle and started sell its products in those bottles: “*Introducing Heinz Ketchup in new Plantbottle packaging. Up to 30% made from plants. 100% recyclable bottle*” (HK). These percentages provide evidence that this packaging is sustainable. One more brand that is becoming more sustainable in its manufacturing is H&M clothes. It appeals to logos of a potential or a present customer through statistics: “*During 2017, we collected 17,771 tonnes of textiles through our garment collecting initiative for reuse and recycling. Today, 59% of the cotton we use is sustainably sourced*” (HMC). Another brand that frequently opts for appealing to its customers’ logos is Garnier: “*84% of women saw fewer splits*” (GC); “*Over 5 million women have chosen their Ultimate Blend*” (GUB). This numbers in statistics convince the target audience, that others also choose this brand, because it is of good quality and provides effective treatment of hair.

The second category functions in advertisements through various descriptions and implementation of stylistic devices and non-verbal elements, as they are proven to be the most efficient tools in appealing to pathos. Nivea often appeals to the emotive sphere of its customers. In its campaign for male and female deodorants, it exploits pathos through the verbal component of the advertising message: “*“We need to talk” – in case of sudden stress: stress protect deodorant*” (NSPD); “*“There’s something I need to tell you” – in case of sudden stress: stress protect deodorant*” (NSPD). Evoking nervous feeling by mentioning phrases people use in stressful situations, Nivea convinces to choose their products.

Stylistic devices are widely utilized in creating informative advertisements, because they are able to make consumers more receptive through the changes of their emotional states and influence their choice in this way. For example, Tiffany: “*After the dance, after the cake, after today, after tomorrow, a Tiffany diamond ring is timeless perfection forever after*” (TDR). This informative advertisement

includes a description of the time after the wedding that passes quickly, yet the ring will serve for a long period because of the materials used. The word “after” is anaphora, as it is repeated at the beginning of each syntagm. It emphasizes the fast-changing life and appeals to emotions of the target audience. An opposite stylistic device has been used to create a famous slogan of Skittles: “*Touch the **rainbow**, taste the **rainbow***” (SS). The repeated word here is “rainbow” and it is epiphora, as it stands at the end of each syntagm. Epiphora here highlights the word “rainbow”, as it bears a resemblance with the sweets produced by Skittles (they have similar colors to those of a rainbow). Another stylistic device used in informative advertising texts that appeals to emotions is metaphor. Nescafe: “*Just grab your mug of coffee and **chase your calling***” (NC) the word combination “chase calling” (do the work) is an example of metaphor, as it describes the action in a way that is not literally correct. It helps to convey the energizing effect this coffee gives. There is one more stylistic device that evokes positive emotions which is pun. Old Spice is known to exploit this rhetoric device in its slogans: “*Make a **smellmitment***” (OSD). The pun here is the word “smellmitment” consists of the words “the commitment to smell”. This pun sounds fun and, therefore, is more memorable. Another pun is created by Starbucks: “*I **beleaf** any weather is sweater weather. I **beleaf** it’s fall*” (SC). The pun here is the funny mix of words “believe” and “leaf”, implying that that is already autumn and the leaves are falling, indicating that. One more example from Old Spice: “*Smell amazing **forever***” (OSD). The word “forever” in this slogan is a case of hyperbole. It enhances the ability of this deodorant to produce a nice smell throughout the day. All these stylistic devices employed make these informative advertisements more expressive and evoke stronger emotions.

Considering non-verbal elements, one of the periodically used ploys that appeal to pathos in informative advertising is a visual metaphor. For example, Chumak employs a visual metaphor for its informative advertising campaign of vegetable and fruit juices. In the first advertisement (see Appendix A), a consumer perceives an image with a tomato sliced into a half containing tomato juice inside.

And in the second (see Appendix A): an image with an apple sliced into a half containing apple juice inside. These advertisements signify that Chumak juices are totally made of vegetables and fruit, and this evokes sympathy for the brand. Another brand known to apply a visual metaphor is Heinz. In the advertisement for its chili ketchup (see Appendix A) marketers of Heinz depict a tomato bottle in the form of a pepper with fire on the top, implying that it possesses very spicy and bitter taste. This imagery arouses memories of when a consumer tasted something similar and, therefore, is more persuasive. In another advertisement for its ketchup (see Appendix A) Heinz represents its product on a tomato branch instead of the fruit, and convinces consumers through the appeal to their emotions of the product naturalness. One more brand famous for implementing visual metaphors in its informative advertisements is Nescafe. There is an image of a cup of coffee and steam coming out of it embodying an alarm clock. It recalls in consumers' mind the situation when they had to wake up because of the alarm clock ringing and their emotional response to it. Hence, it convinces them that this product will have the same effect on them.

In comparative advertisements, however, joking and funny statements about competitors are the most emotionally appealing. For instance: "*Silly Whopper, that's a Big Mac box*" (BGB). Here the marketers of Burger King poke fun at the size of McDonald's Big Mac that is smaller as compared to Whopper (see Appendix A). This evokes positive emotions and disposes to the brand of Burger King. This advertisement is considered comparative as it compares the features of two rival brands where one is presented as more appealing. One more example is taken from a comparative advertisement of Coca-Cola (see Appendix A): "*Everybody wants to be a hero*" (CCD). This headline alongside with an image of Pepsi bottle wearing a Coca-Cola's coat show the supremacy of Coca-Cola over Pepsi in a funny manner and is more memorable. The word "hero" refers to Coca-Cola as a leading brand producing and selling cola soda. Therefore, it makes consumers believe that Coca-Cola's product is of better quality.

The third category requires the presence of a credible and trustworthy source that can prove of the information included into the advertising message. The following example is taken from the informative advertisement of La Roche Posay: “*Recommended by dermatologists. Visible results from day 1*” (LRPAAK). Here the credibility of this pharmaceutical brand is supported by a trustworthy source who is dermatologists. Another example of informative advertisement is worth being reviewed due to the presence a spokesperson in it: “*Looks like a gloss, stays like a stain - Cheryl*” (LGSLG). Here L’Oreal quotes a famous singer Cheryl to prove the quality and effect of their lip gloss. Other L’Oreal’s advertisements including a feedback of a spokesperson: “*“It’s a never ending source of hydration and freshness for my skin” – Doutzen Kroes*” (LC), implying that this cream moisturizes skin well; “*“Age is just a number and maths was never my thing” – Helen Mirren*” (LC), implying that this cream helps to decrease the age changes on the face; “*“Dry hair? What dry hair? – Eva Longoria*” (LS), implying that this shampoo does not cause any damage to the hair; “*“Can a shampoo really change your hair? This one can” – Blake Lively*”, implying that this particular shampoo can provide some care and not damage it. Nivea does the same and includes a review from Rihanna into a body copy for its informative advertisement: “*“I’ve known about Nivea since childhood and having come full circle, I’m excited to share Nivea with my fans all around the world” – Rihanna*” (NP). If such celebrity chooses Nivea than it should be of good quality – this is the reasoning here to opt for this brand. One more example of informative advertisement appealing to ethos: “*Perfect never gets better. Featuring Gigi Hadid*” (RS). Gigi Hadid is considered to be one of the best fashion models worldwide, therefore, her designing sportswear collection for Reebok attracts attention of those who would like to dress and look like her. Another claim that appeals to ethos has been made by Head & Shoulders: “*Recommended by Dermatology Review Panel*” (HSS). The independent association of dermatologists who test and study non-prescription skin care products was mentioned in this advertisement as a reliable source. Ariel proves its reliability as a producer of high-quality detergents in the following way:

“*No1 brand recommended by leading washing machine makers worldwide*” (AD). It has the support of manufacturers who literally create machines for using this detergent, that is why this claim looks credible. Garnier, to prove their trustworthiness and the effectiveness of their products, added feedbacks of real customers who used the products themselves: ““*Goodbye frizz, hello gorgeous sleek hair*” – *Liza, London*” (GUB), ““*Restored my hair and my faith in shampoos* – *Amanda, Yourkshire*” (GUB). These feedbacks can prove that the products are able to treat hair with different problems. The spokesperson of Clinique is Emilia Clarke, a famous actress. This choice can be interpreted in the following way: she appears often on the screen with flawless skin, hence, using this product provides her with such result. Therefore, Clinique appeals to ethos: ““*The more you use it, the less you’ll need it.* – *Emilia Clarke*” (CF).

The last category is best achieved through a right proposition at a right time. Usually, it is conducted in the form of sales, special offers and bonuses with a limitation of time period. This appeal is popular amid fast food restaurants, as such special offers can increase the amounts of sales and income. Here is the example of one famous fast food restaurant Dunkin’ Donuts: “*Wednesday’s dozen donut deal! 4 p.m. – 10 p.m. 1 dozen donuts only \$3.99*” (DD). Limited offer presented in this informative advertisement becomes more valuable, as it can finish soon and there will not be a possibility to buy this product at such low price. One more example: “*Today is World Sandwich Day. Buy two. Pay half*” (SS). This informative advertisement of Subway for its sandwiches provides a limited offer (one day) – half of the price is reduced, if buying two sandwiches. Another informative advertisement in the restaurant business is from Pizza Hut: “*Online only. 50% off. All-menu priced pizzas. Ends 1/9/2017*” (PH). The offer is limited to purchasing online and to the time period. Vichy often promotes its new products with the help of special offers: “*Enjoy a 5-piece deluxe gift + free shipping on orders of \$90+*” (VDHBG). Again, limited time for making a decision and an attractive offer of getting deluxe products for free. Usually, at the end of the season or in the mid season, fashion brands make sales on the items which were not sold

before: *“Up to 50% off on selected items in stores and online. From March 16th to April 2nd”* (ZC). Here Zara appeals to kairos in the way it offers a pretty big discount and a limited time for a purchase. This can also persuade a potential or a present customer to hurry up and buy something there, as it is a good way to save money and to get a trendy apparel piece. L’Oreal is also a brand that often promotes its products through special offers, and, therefore appeals to kairos: *“Get \$10 when you spend \$35. From 9/7/20 to 11/15/20”* (LB). If a consumer uses this offer, they will have an opportunity to save money on some products and buy more others.

All in all, the four categories of rhetoric devices can be encountered in modern English informative and comparative advertisements, as they are effective in persuading others to purchase a product or a service advertised. They appeal to feelings, emotions, mind and timing. Logos, pathos, ethos and kairos are frequently employed in informative advertisements, yet pathos can be seen in comparative.

2.2. The Stylistic Means Used in English Informative and Comparative Advertisements

Stylistic devices are some techniques that create an additional meaning, idea, feeling etc. They are also known as figures of speech and are widely used in different types of writing. With the help of the latter, a writer creates imagery, lays stress or clarifies something (Брандес, 2004, с. 17).

According to professor Galperin, the fundamental and essential feature of these devices is the presence of binary oppositions of two meanings in which, as Galperin admits, *“one is normatively fixed in the language and does not depend on the context, while the other one originates within certain context and is contextual”* (Galperin, 2012, p. 53). It means that style heavily depends on the context and vice versa.

To understand the specifics of the functioning, it is essential to look at the stylistic device classification. The most complete classification of stylistic devices was presented by professor Galperin. He divided them into four groups:

1. Lexical stylistic devices.
2. Syntactical stylistic devices.
3. Lexico–syntactical stylistic devices.
4. Graphical and phonetic expressive means (Galperin, 2012, p. 53).

However, in this work, only lexical stylistic means will be canvassed as they correspond with the topic of this research.

The group of lexical stylistic devices is divided into four subcategories:

1. Stylistic devices based on the interaction between the logical and nominal meanings of a word.
2. Stylistic devices based on the interaction between two logical meanings of a word.
3. Stylistic devices based on the interaction between the logical and emotive meanings of a word.
4. Stylistic devices based on the interaction between the free and phraseological meanings of a word (Galperin, 2012, p. 53).

The second subcategory includes metaphor and metonymy. Metaphor is the process of transferring some quality or meaning of one object to another (Ang, Lim, Elison, 2006, p. 18). An example from the informative advertisement of Old Spice: “**Smell is power**” (OSD). Here the smell of a deodorant is entitled to bring a consumer power over those who do not use it. Estee Lauder for its fragrance: “**Be an inspiration**” (ELMMF). This slogan implies that those who wear this perfume can inspire others. Another example of Estee Lauder’s informative advertisement: “**Rescue and reset skin’s look – fast**” (ELANR). By the words “rescue” and “reset” the meaning of refreshing and hydrating the skin on the face is implied. One more instance of applying metaphor for informative advertisement: “**Red bull gives you wiings**” (RBED). This slogan can be interpreted in the following way: “wings” means “energy” and this product of Red bull can provide you with that. The example of Lipton advertisement includes metaphor which has an explicit meaning of “getting energy out of drinking the iced tea”: “**Taste the bright side**” (LIT). Implementation of metaphor works as a means of attraction and persuasion.

Another metaphor used by Heinz implies that its ketchup in a new recycled bottle is totally organic and sustainable: “*Plant one on every table*” (HK). In the next example of Nescafe’s informative advertising text, metaphor signifies that drinking this coffee will bring energy and, therefore, fresh and positive thoughts: “*Optimism wakes up with Nescafe*” (NC). Clinique for its moisturizing crème-gel: “*Refreshing hydration for thirsty skin*” (CMS). “Thirsty skin” is a metaphor which intentionally aggravates the level of skin dryness to offer a solution to this problem in a form of their product.

For metonymy Galperin provides another definition according to which a word or a phrase is substituted for another closely associated with. The illustration of this stylistic device exploited in informative advertisement of Rolex is: “*The iconic crown*” (RW). Here it is understood that a famous watch produced by Rolex is referred to by the word “crown”, as it has this symbol on its face. Metonymy is also widely exploited by Chumak, an official partner of McDonald’s and Unilever in Europe and the USA, for instance: “*Drink fruits*” and “*Drink vegetables*” (CJ). In these two examples of informative advertisements the words “fruits” and “vegetables” substitute the notions “fruit juice” and “vegetable juice”.

The most common stylistic device in the third subcategory that can be encountered in advertising is epithet. The function of it lies in describing the main qualities of something. Epithets are frequently employed in the informative advertisements for cosmetic and beauty products as they can precisely characterize the shape, smell, color, function and other benefits of a product. For instance: “*Vivid shine, pure color*” (ELL). Here adjectives “vivid” and “pure” describe the features of a new lipstick produced by Estee Lauder. L’Oreal: “*The new range of 6 intense and luminous lipsticks*” (LCRL). The words “intense” and “luminous” are fulfilling a function of an epithet. L’Oreal: “*30% water based*” (LGS). Here “water based” is also an epithet that describes a lip gloss that consists of water on 30%. Another example of using epithet from L’Oreal: “*Stimulating long-lasting moisturizer*” (LTAF). “*Radiant complexion, true color, timeless elegance*” (YSLF). In this advertisement of Yves Saint Laurent adjectives are epithets that are

utilized to describe the beneficent features of the foundation. Garnier for its informative campaign: “**luscious** formula with the essence of royal jelly, honey and propolis” (GUB). The word “luscious”, meaning “possessing intense, nice smell”, is an epithet. It intensifies the aromatic property of these products and makes them more attractive to the customers. One more example from the same campaign: “**Revitalizing** care for **dull, depleted** hair. **Invigorating** formula with the essence of green apple and green tea” (GUB). In this headline and subheading the epithets “revitalizing” and “invigorating” are employed to enhance the ability of these products to treat seriously damaged hair and the epithets “dull” and “depleted” are used to enlarge the problem and convince a potential or present customer to purchase these goods.

Another frequent stylistic device of the third category is hyperbole. This is a deliberate exaggeration of a size, quality or other characteristics and in informative advertising it is applied to intensify the qualities of a product or service. In its advertisement for a foundation Lancome uses a hyperbole “endless”: “**Endless perfection**” (LTI). It is applied to convince a consumer of exceptional “longevity” or “stay” of foundation on their skin. Pantene often employs hyperbole in their informative advertisements to enhance the effect of its products: “**Hair stronger than the sun**” (PPV). This headline implies that this product provides a high degree of sun protection. In its another advertisement Pantene applies the same device: “**Brighter than the moon**” (PPV). The intentional exaggeration of the property of this product to make hair shiny creates the need to purchase it. One more brand has implemented hyperbole in creating a slogan for its new product: “**Bigger than bigger**” (AI). Apple exaggerates the size of its Iphone with the help of this metaphor to convince others that the display has bigger resolution than any other smartphone. This is an example of a comparative advertising text.

Oxymoron can be also seen among modern informative advertisements. It is when two antonymous in meaning words are used together, in one syntagm. For instance, Estee Lauder: “**Invisible foundation**” (ELF). Here two words contradict each other, however, they let the consumer understand that this foundation will not

be very visible or is not like a mask on their face. One more example of oxymoron: “*Unreal taste*” (NC). The implicit meaning here is that the taste of this coffee is special, not similar to another.

Paradox or extended oxymoron is also applied in informative advertising texts. For example: Lancome: “*Feels like nothing*” (LBEC). The paradox exploited in the headline refers to the ability of this foundation to be lightweight. One more example to illustrate the use of this stylistic device in informative advertisement: “*It only does everything*” (STV). Sony, by using this paradox, is being precise, concise and makes a targeted consumer stop and think about the features of the product advertised. Marketers of Jaguar have created a slogan for the new model of a car by implementing paradox as well: “*It’s good to be bad*” (JFTR). With this slogan they refer to the high speed that can be reached with this automobile. Mercedes exploits paradox to describe the abilities of a new car model: “*Winter is not winter anymore*” (MEC). Here, it is implied that it is easy and safe to drive this car all year round.

Simile is the stylistic device that is predominantly used in comparative advertisements. It compares two objects or phenomena which belong to different classes, however, they have something in common. For instance: “*Looks like a gloss, stays like a stain*” (LGSLG). In this L’Oreal’s advertisement a simile “looks like a gloss” conveys the meaning that it looks just like other lip glosses, yet “it stays like a stain”, meaning that it is the long-lasting lip gloss. Another example of comparative advertisement with simile is from Burger King: “*Big Mac? Seems more like a medium*” (BK). Here marketers of Burger King compare their medium-size burger with Big Mac burger from McDonald’s, assuring that their product is bigger in size and that they do not lie about it to their customers (see Appendix B). One more example of using simile: “*No one’s chili Ketchup like Heinz*” (HCK).

The fourth subcategory comprises puns and zeugma. Puns are a stylistic device in which context enables to realize a few meanings of some polysemantic words. The central word is repeated but the structure is changed, which is also

known as “a play of words”. Puns make the whole statement funny and, therefore, more memorable and distinguishing. Advertising informative campaigns of Old Spice are known to widely employ puns: “*Spray goodbye to boyhood, smellcome to manhood*” (OSD). In this advertisement “spray” stands for “say” and “smellcome” for “welcome” and “smell”. “*Smell mantastic*” (OSD). Here “mantastic” stands for “man” and “fantastic”, meaning that the one who uses this deodorant will use a masculine, nice fragranced product. “*Believe in your smellf*” (OSD). In this example “your smellf” refer to the words “yourself” and “smell”, meaning that this deodorant has high protection level from the sweat and you can rely on it. One more brand that has employed pun to create a slogan for its detergent is Fairy: “*That’s fairyconomy*” (FD). It could be interpreted as fair economy, meaning that a consumer of this product will save money and get good quality product. Another pun is from the informative advertisement of BMW: “*Fasterpiece*” (BMW). This pun is coined from two words: “fast” and “masterpiece”. They both add up to revealing the specific features of this brand: it produces cars which can speed up in just seconds to hundreds of kilometers and they are almost unique in these terms. Nowadays Bosch is one of the biggest manufacturers of home devices and appliances which can be linked into IoT (Internet of Things) – the network of such gadgets used to make home smart. Bosch has exploited pun in its recent advertising campaign aimed at raising brand awareness: “*Like a Bosch*” (BIoT). Here the word “Bosch” refers to the name of the brand and to the phrase “*Like a boss*”, meaning “*easy, with a confidence*” (BIoT). The next example is from Audi’s comparative advertisement: “*Musk-have*” (AET). With this slogan for its new electric car, Audi mocks the creator of Tesla, another big producer of electric cars, Elon Musk and claims that Audi’s car is better than Tesla. Another instance of pun implementation is from Clinique: “*Let’s get one thing clear – your skin*” (CiD). The phrase “get one thing clear” is polysemantic in meaning. It can mean “to clarify something” or “to clean something”. In this piece of the advertisement the phrase realizes in these two meanings which evoke a positive attitude towards the brand. Mercedes enhances

the quality of a new model of its automobile using pun: “*Fabuttractive. The E-Class Coupe. It deserves a whole new language*” (MECC). The pun “fabuttractive” stands here for “attractive” and “fabulous”.

Another type of stylistic devices in this category is zeugma. In general meaning it is the use of one word with other words, yet in different meanings. For instance, Fanta has applied zeugma to create its slogan: “*More Fanta, less serious*” (FD). The whole slogan could sound like “Take more Fanta, take it less serious”. In this case the verb “take” has different logical connections with the words “Fanta” and “serious”. In the first case it denotes physical action of getting a drink and in the second one it means “to become relaxed”. One more example of zeugma is from Toyota’s advertisement: “*Room for the whole crew. No room for boring*” (TH). Here the word “room” has connections to two different things. In the first case the capability of a car to accommodate many people is meant, whereas in the second case the feeling of boredom is meant and that it will be replaced by fun with a big company inside. Here is another example from Garnier’s informative advertisement: “*Restored my hair and my faith in shampoos*” (GUB). The verb “restored” is used in this headline in straight and indirect meanings. In the first case it means that this product can treat damaged hair and in the second case that this product is now the customer’s new preferred. The following example is also from a campaign of hair care brand: “*We fill every OGX bottles with exotic fragrances and benefits your hair will love*” (OGX). The verb “fill” links to “exotic fragrances” in direct meaning, implying the aromatic feature of products, and to “benefits” in indirect meaning, referring to the positive effect after using these products. A famous cosmetic brand Clinique has exploited zeugma for an informative advertisement of their foundation: “*The results you can see makeup you can’t*” (CF). The verb “see” is linked to the word “makeup” in the straight meaning (the foundation is not very visible on the skin) and to the word “results” in the indirect meaning (the effect of caring ingredients).

Taking everything into consideration, stylistic devices convey an additional meaning, idea, feeling etc. and they are employed to attract and persuade.

Therefore, stylistic devices are widely exploited in advertising texts as the main purpose of them is to draw attention of their current or potential customer to their product, brand or service. The most frequently used lexical stylistic devices in informative advertisements are metaphors, metonymy, epithet, hyperbole, paradox, zeugma, puns and oxymoron. Simile is predominantly used in comparative advertisements, yet puns and hyperbole can also be applied in this type of advertising texts.

2.3. Pragmatic Specificity of English Informative and Comparative Advertisements

Another perspective from which the modern advertising can be approached in linguistic analysis is pragmatics. Pragmatics is two-sided in the way it studies both how the context contributes to the meaning (how the speaker/writer structuralizes the utterance) and how it (implicit or explicit meaning) is interpreted by a hearer/speaker. These two ways exemplify how structure can modify the semantic component of the utterance, in other words, the coherent relations (Saussure, Schulz, 2005, p. 17).

In contemporary advertising marketers seek for creating such a context in which meaning would be implicit, and, therefore, would catch and hold the attention of the target audience for longer. It requires from marketers complete awareness of tastes, habits, preferences and values of their target audience. Interpretation of such implicit meanings requires from a receiver background and cultural knowledge (Saussure, 2007, p. 46). Samsung, being a producer of cutting edge technologies starting from smart watches to big refrigerators, is able to target different generations with its informative advertisements. For instance: “*The right microwave for your delicious meals*” (SMO). This advertisement aims at generation X as it invokes to the family values. Usually, elder people like to cook tasty food for their families and relatives, that is why this advertisement would be efficient and correctly interpreted by such audience. Another advertisement of this brand, however, is oriented on generation Y: “*More for you. More space. More*

savings” (SF). This informative advertisement of a fridge appeals to the feeling of independence, to the possibility of saving room and money, as young people nowadays are struggling with it and prefer to save more. Marketers of Samsung definitely know how to aim at the generation Z as well: “*Water and dust resistant. Summer fun, worry free*” (SGS). Generation Z is known to spend a lot of time with their gadgets, therefore, they need them to be long operating. Samsung provides such a smart phone that could be with the person the whole day even in the water. Or another example of informative advertisement for Samsung’s smartphone: “*The smartphone that lets you do what you can’t*” (SS). The implicit meaning here is that people are limited in their abilities, however, this smartphone is able to go further and is cutting edge. Innovations these are what youngsters are looking for.

Among other values to which marketers of famous brands appeal is health. Generation Y takes care of their health and body shape, they optimize their diets to eat only healthy food. The next example of LG’s informative microwave advertising illustrates this the best: “*Make tasty moments healthy*” (LGM). One more example of targeting generation Y from LG: “*Perfect blend of health and taste, 88% less oil*” (LGM). This informative advertisement implies that the owners of this microwave will use less oil for cooking and, therefore, their food would be healthier. The following example of Apple’s informative advertisement is also appealing to the value of health: “The future of health is on your wrist” (AW). The implicit meaning here is that this watch is able to track precisely your blood pressure, thus the wearer can be sure of their health.

Other brands know how to target a particular generation by using slang and invoking to the values as well. For instance: “*You hair has dreams too, you know*” (GF). In this informative advertisement for its styling product, Fructis uses a slang phrase to target young people of generation Y, as it is most frequently used by them, and also appeals to their need of having individuality. Another example is taken from the same Fructis marketing campaign: “*Filters don’t fix flyaways. That’s all you*” (GF). This headline refers to popular among generation Y Snapchat filters, the term coined in 2011, that can mask face or hair problems. The

US famous brand of organic hair care treatment also targets generation Y who choose sustainability and organics with a slang word: “**Rock what you got**” (OGX). With this slogan it persuades the target audience to embrace the natural peculiarities of their hair.

Moreover, young adults of population Y are frequently under the stress of work and fast changing tempo of life. To alleviate this struggle Whirpool presents its informative microwave oven advertisement: “*Whirpool wants to **simplify your life***” (WMO). It implies that this microwave oven will help its owners save their time.

Another pragmatic feature of English informative and comparative advertisements is deviation or flouting of conversation maxims. As a catchy advertisement has to comprise implicit meanings, some of the maxims are flouted and some of them are fulfilled. For instance: “*The longwear you love to wear*” (LTIF). This Lancome’s slogan in the informative advertisement of its foundation meets the Maxim of Parsimony, which is “Say no more than is necessary”, Maxim of Truth, which is “Do not say what you believe to be false”, yet it flouts Maxim of Clarity, which is “Avoid obscurity of the language” and Maxim of Strength, which is “Say no less than is necessary”. There is solely not enough of information to decode the message correctly on the spot, therefore, ambiguity of meaning occurs. This slogan can refer to a mascara, eye-shadows, a lipstick, a lip gloss or a foundation. One more example of flouting of Geis’s maxims of conversation is: “*Feels like nothing. Perfects like everything*” (LBEC). In this Lancome’s informative advertisement the Maxim of Strength and the Maxim of Clarity are flouted. It is not clear due to the lack of information what product is being advertised: a powder, a concealer, a corrector or a foundation. This is what makes advertisements drag the attention of the target audience.

Geis’s maxims of conversation can be also applied for the analysis of English comparative advertisements. For instance, Samsung and Apple have been long known to be rivals in the sphere of electronics industry. In one of the comparative advertisements for its smartphone, Samsung refers to Apple by

slogan: *“It doesn’t take a genius”* (SGS). Steve Jobs was often called “genius” for his innovations in the industry, yet Samsung uses neither his name, nor the name of the brand. In this way Samsung meets the Maxim of Parsimony, the Maxim of Truth and it still meets the Maxim of Relevance as it contributes to the interpretation, however it flouts the Maxim of Strength and the Maxim of Clarity.

Other two competitors are famous on the market of detergents and they are Fairy and Persil. Fairy generated a comparative advertisement for British market in which it referred to Persil: *“Fairy lasts 2x longer than the next best-selling brand”* (FD). To interpret this headline correctly a receiver should be aware of statistics in Great Britain. This flouts the Maxim of Strength and the Maxim of Clarity, yet it meets the Maxim of Parsimony, the Maxim of Truth and the Maxim of Evidence.

The next rivals are McDonald’s and Burger King and they are famous on the market of fast food restaurants. Burger King is known for its aggressive comparative advertising campaigns against McDonald’s: *“It just tastes better”* (BK). Here it is implied that the products of Burger King taste better than those of its main competitor – McDonald’s. Burger King does not name the brand, therefore, this slogan flouts the Maxim of Strength, but it meets the Maxim of Parsimony and the Maxim of Truth. One more example of comparative advertisement from Burger King: *“Silly Whopper, that’s a Big Mac box”* (BK). Here it is clear that Burger King’s product “Whopper” is compared to McDonald’s Big Mac. The implicit meaning here is that the size of Whopper does not allow it to fit into the box of Big Mac, as it is bigger and, therefore, it is more cost-efficient to buy. This headline flouts the Maxim of Strength and the Maxim of Clarity.

Analyzing advertisements from the pragmatic perspective is not complete without viewing how Speech Act Theory is exploited in writing body copies in them. A good advertising copy should encompass not only description of a product or a service, yet also a call for action. This is achieved by implementation of an illocutionary act, which is the way an utterance conveys warnings, regrets, promises etc. Usually it is done with the help of an Illocutionary Indicating Device and it is usually a performative verb (Yule, 2014, p. 48). And it finally results in a

perlocutionary act, which is the way an utterance affects a hearer/reader, resulting in a particular action of the latter one.

The most frequently used type of illocution in informative advertisements is representative speech act, as it describes the attributes of a product or a service. For instance: “*The Eraser **conceals** instantly, visibly, precisely*” (MIARE). Here the performative verb “conceals” shows the main feature of this product. Another example is from Garnier’s informative advertisement of their new series of products: “*Shampoo: **cleanses and revitalizes**, conditioner: **invigorates and boosts shine**, refreshing lightweight leave-in spray: instantly **detangles and primes hair for styling***” (GUB). A representative speech act is fulfilled here through the performative verbs “cleanses”, “revitalizes”, “boosts”, “invigorates”, “detangles” and “primes”. Another type of products in this campaign are being advertised in the same way: “*Shampoo: **hydrates thirsty hair**, mask: **leaves hair soft with a silky shine***” (GUB). Here the performative verbs are: “hydrates” and “leaves”. One more instance from Lancome: “*The new Lancome BB. Fearless perfection: **protects, corrects, covers***” (LBBC). It comprises three performative verbs: “corrects”, “protects” and “covers” which precisely and concisely define the features of this product. Another example also illustrates exploiting a representative speech act in informative type of advertising texts: “***Removes tough stains in 1 wash***” (AD). This representative formulated by Ariel admits high efficiency of its product against dirt and spots, realized through a performative verb “removes”. On the following example it is seen how marketers of Dove transmit the main features of its product to the target audience: “*Dove Nutritive Solutions. Progressively **nourishes and makes hair soft, smooth and beautiful. Day after day***” (DNS). Performative verbs are “nourishes” and “make”.

One more type of illocution widely exploited in informative advertisements is directives, they get others to fulfill a particular action. Estee Lauder has exploited directive for a slogan of its foundation: “***Dare to go nude***” (ELF). It implies that this foundation is very lightweight and is almost invisible on the skin, so you have to try it to experience the same. Another example: “***Face the day with***

confidence” (LTIF). In this Lancome’s informative advertisement directive is represented by a performative verb “face” and it implies that having this foundation on the face will make the wearer sure of the coverage for the whole day. Maybelline’s informative advertisement for its mascara: “**Don’t just apply – style your lashes**” (MVER). The meaning here is that this mascara helps to curl and change the shape of eye-lashes. Jacobs’s informative advertisement: “**Dream with your eyes open**” (JEC). It means that after drinking this coffee you will no longer be sleepy, yet energized and awake. Another brand has created a series of informative advertisements for its new products, formulating directives in them. This brand is Lipton: “**Relax with Lipton cinnamon**” (LR). Here a directive persuades a customer to purchase to enjoy its relaxing effect. “**Energize with Lipton forest fruit**” (LE). Here a buyer will benefit in getting energizing effect. “**Refresh with Lipton lemon mint**” (LR). A consumer of this type of Lipton can feel refreshed after drinking it. One more example from Lipton, yet of iced tea this time: “**Drink it up**” (LIT). Lipton again offers to purchase its drink and drink all of it, implying that it can quench the thirst. Another example is from Head & Shoulders informative advertisement: “**Get rid of dandruff**” (HSS). It is implied here that after purchasing and using this product the head will not be dry and there will not be dandruff. This type of speech act was applied in another advertisement of Head & Shoulders: “**See it. Smell it. Feel it**” (HSS). It gets consumers to take a range of actions: firstly, look at it, then try the aromatic features of it, after that to wash the head and see the effect. Another famous brand in the same industry creates very persuading directives: “**Undo up to 1 year’s damage in 1 week**” (FS). Garnier Fructis persuades a potential or a present customer to buy this product, as it can fix the damaging effect of a heater, air blower, iron etc. Marketers of Garnier use directives for their other products as well: “**Target pimples and marks together. Discover clean and pure skin**” (GPA). This directive convinces of quick result and high effectiveness of the product.

Rarely, even expressive type of speech acts can be encountered amid informative advertisements of popular brands. One of the best examples to

illustrate this is slogan of McDonald's: "*I'm lovin' it*" (MD). Here it expresses the joy of a person who is eating products of this fast food restaurant at the moment.

Another type of speech acts is commissive. This type is a commitment to fulfill some action towards a listener or a reader. Colgate frequently uses commissives in its informative advertisements: "*Whiter teeth in one week*" (COWT). It promises good results after using this tooth paste just in a week. Vichy: "*10 minutes. Incredibly smooth skin. 1 month. See your skin transformed*" (VLS). It promises to provide the result just after one use and a cumulative effect after a month. One more promising advertisement from Vichy: "*In 4 weeks visibly reduces the appearance of: dark spots, sun damage, age spots, acne marks, uneven tone*" (VPC). Another brand, Listerine, guarantees money pay back in case the promised result is not achieved: "*Love the difference in 21 days or your money back*" (LMW). The next example is from Fructis: "*Blast of hydration lasts 2 days**. **When using Garnier Fructis system of shampoo and conditioner*" (GF). This commissive gives a promise to provide moisturizing effect for two days. Dove: "*Dove's most effective solution prevents hair fall from the roots. Visible results in two weeks*" (DS). With this commissive Dove ensures of the effect that a consumer will experience in two weeks. L'Oreal in its informative advertisement promises to pay money of a purchase back in case there is no visible result, which is coverage of grey roots: "*Try it! Love it! Money back guarantee*" (LMR). Maybelline states that their matte liquid lipstick can last for almost one day without losing its properties: "*Ink your lips in NYC Matte. Up to 18 hours*" (MSIL).

Taking everything into consideration, it is worth admitting that marketers employ a variety of pragmatic rules in order to persuade potential or present customers to purchase a product or a service advertised. They appeal to logos, pathos, ethos and kairos of the consumers to persuade them faster to make some choice. One of the main specificity of modern English advertisements is their implicitness of the meaning. It requires from a hearer/reader some cultural or background knowledge to interpret correctly. Sometimes, informative

advertisements can target a particular generation and for this marketers use particular wording and appeal to different values and needs of the target audience. Geis's maxims of conversation are partially met in informative and comparative advertisements. The Maxim of Clarity and the Maxim of Strength are often flouted, as it is not always understandable what is being advertised or to what compared. In informative advertisements are often used such types of speech acts as commissives, representatives and directives.

Conclusions to Chapter Two

1. From the stylistic perspective, modern English informative and comparative advertisements comprise a specific combination of language structures applied to create a specific impression or effect. For this effect stylistic devices are widely exploited. They convey an additional meaning, idea, feeling etc. and they are employed to attract and convince of the exceptional quality, good service or other benefits. Their main purpose is to draw attention of their current or potential customer to their product, brand or service.

2. The most frequently used stylistic devices are of lexical type. In informative advertisements metaphors, metonymy, epithet, hyperbole, puns, zeugma and oxymoron can be frequently encountered, as they help to highlight and intensify the description of the attributes of a product or a service advertised. Simile is predominantly used in comparative advertisements, as it enables comparing of brands, products or services.

3. From the pragmatic perspective, advertisements are created to make potential or present customers buy a product or a service advertised. It is achieved through dragging their attention to the advertisement by implicitness of the meaning. It requires from a hearer/reader some cultural or background knowledge to be interpreted correctly. Sometimes, informative advertisements can target a particular generation and for this marketers use particular wording and invoke to different values and needs of the target audience.

4. Geis's maxims of conversation are partially met in informative and comparative advertisements. The Maxim of Clarity and the Maxim of Strength are often flouted, as it is not always understandable what is being advertised or to what compared. This is done intentionally, as this obscurity of meaning catches a reader's or a hearer's attention until the message is interpreted correctly.

6. In informative advertisements such types of speech acts as representatives (to describe the features of a product or a service), directives (to get a reader/hearer to purchase a product/service) and commissives (to promise or to guarantee something to a potential or a present customer) are often used.

GENERAL CONCLUSIONS

This study was intended to explore the stylistic and pragmatic nature of modern English informative and comparative types of advertising. This research, based on the extensive review of the literature, enables to come to the following conclusions. Firstly, advertising has now become a powerful channel of communication, as it is integrated in all mass media means both printed and electronic. It can now be seen on television, on the internet, on the radio, in magazines, newspapers and so on.

Secondly, the language used in this type of discourse aims at persuading people to buy something or showing the attributes of a particular product or a service in a better light.

Thirdly, a range of functions are fulfilled by advertising and it is valuable for any business. It sets an information channel between an advertiser and a customer. It also defines consumer's perspective on different brands which results in purchasing a desired product or service. Advertising helps to understand the values and the cultural level of a society at the particular stage of development. It contributes greatly to the economy of company's country by increasing sales and profits. Advertising satisfies customers with a product or a service.

What is more, any advertising message consists of three elements: the linguistic message (the title, the sub-head, the caption, the body of an advertisement, and the slogan), the literal message (literal meanings of non-linguistic elements) and the symbolic message (non-linguistic features).

The main achievement of the current research is defining the main peculiarities of two types of advertisements, which are informative and comparative, from the stylistic and from the pragmatic perspective.

From the stylistic perspective, modern English informative and comparative advertisements comprise a variety of stylistic devices which help to create a specific impression or effect. They transmit an additional meaning, idea, feeling etc. Their main purpose is to draw attention of their current or potential customer to their product, brand or service. A distinguishing feature of informative

advertisements is a wide use of metaphors, metonymy, epithet, hyperbole, puns, zeugma and oxymoron which help to enhance the value of a product or a service advertised. Simile is predominantly used in comparative advertisements, as it enables comparing brands, products or services.

From the pragmatic perspective, advertisements are created with an aim to persuade potential or present customers make a step and buy a product or a service advertised. One of the key pragmatic features of advertisements is their implicitness of the meaning. This helps to drag and hold the attention of a present or a potential customer longer. Informative advertisements can target a particular generation with particular choice of words and invoking to different values and needs of the target audience.

Moreover, some of Geis's maxims of conversation are flouted intentionally. It also makes a present or a potential customer stop, wait and think before interpreting the message in the advertisement correctly. These are The Maxim of Clarity and the Maxim of Strength

Furthermore, different types of illocutionary speech acts are exploited in informative advertisements. These are representatives – they describe the attributes of a product or a service; directives - they get a reader/hearer to purchase a product/service and commissives – they are used to make a promise or to guarantee something to a potential or a present customer.

A further research of the stylistic and pragmatic features of informative and comparative advertising can be done considering the differences between English and Ukrainian peculiarities of these two types. The aim of such a research could be showing the cultural differences and how it influences the interpretation of the advertising message.

RÉSUMÉ

Реклама наразі є одним з каналів комунікації який привертає увагу представників різних наукових сфер. Однак, лінгвістика посідає перше місце, зважаючи на велику кількість проведених досліджень. Вивчення стилістичних та прагматичних особливостей інформаційних та порівняльних рекламних текстів є доцільним, оскільки ця область є мало дослідженою.

Предметом дослідження є сучасні англомовні інформаційна та порівняльні рекламні тексти.

Актуальність теми зумовлена необхідністю у систематизації інформації про найчастотніші типи рекламних текстів – інформаційні та порівняльні, а також у визначенні їх стилістичних та прагматичних особливостей.

Практична цінність даного дослідження полягає у можливості застосувати його результати для викладання стилістики та інтерпретації тексту, а також курси за вибором з теорії реклами.

Робота складається з двох розділів. Перший розділ окреслює теоретичне підґрунтя аналізу рекламних текстів. У другому розділі визначені особливості сучасної англомовної інформаційної та порівняльної реклам з точки зору стилістики та прагматики, наведено їх приклади.

Ключові слова: реклама, інформаційна реклама, порівняльна реклама, стилістичні особливості, прагматичні особливості.

LITERATURE CITED

1. Безменова, Н.А. (1991). *Очерки по теории и истории риторики*. Москва: Наука.
2. Безменова, Н.А. (1989). *Речевое воздействие как риторическая проблема*. Москва: ИНИОН.
3. Безменова, Н.А., Герасимов, В.И. (1984). *Некоторые проблемы теории речевых актов*. Москва: ИНИОН.
4. Бутенко, Н. Ю. (2006). *Соціальна психологія в рекламі*. (Монографія). Київський Національний Економічний Університет, Київ.
5. Брандес, М. П. (2004). *Стилистика текста. Теоретический курс*. Москва: Прогресс-Традиция.
6. Гальперин, И. Р. (2012). *Очерки по стилистике английского языка*. Москва.
7. Голоднов, А.В. (2010). *Персуазивная коммуникация. Стратегии и тактики воздействия*. Санкт-Петербург: Астерион.
8. Ирисханова, О.К. (2014). *Игры фокуса в языке. Семантика, синтаксис и прагматика дефокусирования*. Москва: Языки славянской культуры.
9. Кохтев, Н.Н. (1991). *Стилистика рекламы*. Москва: МГУ
10. Кравченко, О. (2018). *Рекламная концепция и рекламный образ. Разработка эффективной рекламы*. Москва: Литагент «Ридеро».
11. Крыловский, К. (2004). *Психология рекламы*. Київ.
12. Наер, В. Л. (2001). *Модальность как аспект прагматики текста. Виды модальности. Средства выражения субъективной модальности*. Москва: МГЛУ.
13. Сердобинцева, Е.Н. (2010). *Структура и язык рекламных текстов*. (Монографія). Москва: Флинта, Наука.
14. Синяева, И.М., Жильцова, О.Н., Жильцов, Д.А. (2016). *Основы рекламы*. Москва: Юрайт.

15. Овруцкий, А.В. (2004). *Анатомия рекламы*. Санкт-Петербург: Питер.
16. Ромат, Е. В. (2013). *Реклама. Учебник для вузов. 7-е изд.* (Монографія). Санкт-Петербург: Издательский дом «Питер».
17. Сусов, И. П. (2009). *Лингвистическая прагматика*. (Монографія). Вінниця: Нова Книга.
18. Aitchison, J. (1999). *Cutting Edge Advertising*. Singapore: Prentice Hall.
19. Alden, D. (1999). Brand Positioning Through Advertising in Asia, North America, and Europe: The Role of Global Consumer Culture. *Journal of Marketing*, 63, 75-87.
20. Allen, C. T., O'Guinn, T. C., Semenik, R. J. (2008). *Advertising and Integrated Brand Promotion*. Mason: Cengage Learning.
21. Allen, M. E. (2006). *How to promote and advertise*. New Delhi: Lotus Press.
22. Ang, S. H., Lim, Elison, A. C. (2006). The influence of metaphors and product type on brand personality perceptions and attitudes. *Journal of Advertising*, 35, 39-53.
23. Austin, J. L. (1963). *Locutionary and illocutionary acts*. Goteborg.
24. Bailey, H. (1982). *The Copywriter's Biggest Job*. Adweek.
25. Barthwal, R.R. (2010). *Industrial Economics: An Introductory Textbook*. New Delhi: New Age International Publisher.
26. Bates, E. (1976). *Language and context. The acquisition of pragmatics*. New York: Academic Press.
27. Beasley, R., Danesi, M. (2002). *Persuasive Signs. Berlin and New York*.
28. Berger, A. (2000). *Ads Fads, and Consumer Culture: Advertising's Impact on American Character and Society*. Lanha Littlefield.
29. Berman, M. (2010). *Street-Smart Advertising: How to Win the Battle of the Buzz*. Maryland: Rowman and Littlefield Publishers.
30. Bernabach, B. (1980). *A creative Credo for the Advertising Business*. Advertising Age.

31. Blommaert, J. (2005). *Discourse*. Cambridge: Cambridge University Press.
32. Bowdery, R. (2008). *Basics Advertising 01: Copywriting*. Lausanne: AVA Publishing.
33. Brewster, A. J., Palmer, H. H. (2001). *Introduction to advertising*. Honolulu, Hawaii: University Press of the Pacific.
34. Brown, G., Yule, G. (1983). *Discourse Analysis*. Cambridge: Cambridge University Press.
35. Bruthiaux, P. (1996). *The Discourse of Classified Advertising: Exploring the Nature of Linguistic Simplicity*. Oxford: Oxford University Press.
36. Cook, G. (2001). *The Discourse of Advertising*. London and New York.
37. Dahl, G. (2007). *Advertising for Dummies*. Hoboken, New Jersey: Wiley Publishing, Inc.
38. Danesi, M. (2007). *Why It Sells: Decoding the Meanings of Brand Names, Logos, Ads, and Other Marketing and Advertising Ploys*. Retrieved from http://books.google.com.ua/books?id=L45WIXpB9ZkC&printsec=frontcover&hl=ru&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false
39. Dennison, D. (1991). *The Advertising Handbook: Make a Big Impact with a Small Business Budget*. Vancouver: Self-Counsel Press.
40. Dyer, G. (1982). *Advertising as communication*. London: Routledge.
41. Fennis, B. M., Stroebe W. (2010). *Psychology of Advertising*. Psychology Press.
42. Fitzgerald, M., Arnott, D. C. (2000). *Marketing Communications Classics: An International Collection of Classic and Contemporary Papers*. London: Thomson Learning.
43. Garvey, B. (2014). *J. L. Austin on Language*. Berlin: Springer.
44. Geis, M. (1982). *The Language of Television Advertising*. New York: Academic Press.

45. Gibbs, R. W. (2002). A new look at literal meaning in understanding what is said and implicated. *Journal of Pragmatics*, 34, 457-486.
46. Gittings, C. E., Brierley, S. (2002). *The Advertising Handbook*. New York: Routledge.
47. Goddard, A. (1998). *The Language of Advertising*. London and New York.
48. Goleman, J. (1983). *Syntax and Semantics* (Vol. 3: Speech Acts). New York: Academic Press.
49. Heylighen, F. (1992). *A cognitive-systematic reconstruction of Maslow's theory of self-actualization* (Vol.37).
50. Janoschka, A. (2005). *Web Advertising: New Forms of Communication on the Internet*. Amsterdam: John Benjamins Publishing,
51. Kisch, C. (2010). *Close-up. Ads*. Copenhagen: Gyldendal Uddannelse.
52. Lee, M., Johnson, C.(2005). *Principles of Advertising: A Global Perspective*. Second Edition. Binghamton: The Haworth Press.
53. Leech, G.M. (1966). *English in Advertising*. London: Longman.
54. Leech, G.M. (1983). *Principles of Pragmatics*. London: Longman.
55. McQuarrie, E. E., Phillips, B. J. (2005). Indirect persuasion in advertising: How consumers process metaphors presented in pictures and words. *Journal of Advertising*, 34, 7-20.
56. Phillips, B. J. (2000). The impact of verbal anchoring on consumer response to image ads. *Journal of Advertising*, 29, 15-24.
57. Saussure, L. de, Schulz, P. (2005). *Manipulation and ideologies in the twentieth century: Discourse, Language, Mind*. Amsterdam: John Benjamins.
58. Saussure, L. de. (2007). Procedural pragmatics and the study of discourse. *Pragmatics and Cognition. Special issue, "Pragmatic Interfaces"*, 15(1), 139-160.
59. Scorse, G. (1987). *Ogilvy Versus Bernbach. Advertising Age*.
60. Searle, I. R. (1969). *Speech Acts*. London / New York: Cambridge.

61. Stephenson, J. (2007). *Ultimate Small Business Marketing Guide: 1500 Great Marketing Tricks That Will Drive Your Business Through the Roof*. Toronto: Entrepreneur Press.
62. Sternkopf, S. M. (2005). *English in marketing*. Berlin: Frank and Timme.
63. Tanaka, K. (1994). *Advertising Language. A pragmatic Approach to Advertisements in Britain and Japan*. London: Routledge.
64. Toncar, M., Munch, J. (2001). Consumer response to tropes in print advertising. *Journal of Advertising*, 30, 55-65.
65. Yule, G. (2014). *Pragmatics*. Oxford: Oxford University Press.
66. Vestergaard, T., Schroder, K. (1985). *The Language of Advertising*. Oxford: Blackwell.
67. Vitale, J. (2007). *Hypnotic Writing: How to Seduce and Persuade Customers with Only Your Words*. New Jersey: John Wiley and Sons.
68. American Heritage Dictionary [Электронный ресурс]. — Режим доступа до словн.: <https://ahdictionary.com>.
69. Cambridge Dictionary [Электронный ресурс]. — Режим доступа до словн.: <https://dictionary.cambridge.org/>.
70. Online Etymology Dictionary [Электронный ресурс]. — Режим доступа до словн.: <http://www.etymonline.com/>
71. Oxford English Dictionary [Электронный ресурс]. — Режим доступа до словн.: <http://www.en.oxforddictionaries.com>.

LIST OF ILLUSTRATION MATERIALS

- | | | | | | | | |
|----|----|---|---------|---------|------|-----------|---|
| 1. | NC | – | Nescafe | coffee. | Page | Retrieved | from |
| | | | | | | | https://www.nescafe.com/us/en-us/ |
| 2. | RW | – | Rolex | watch. | Page | Retrieved | from |
| | | | | | | | https://www.rolex.com/watches/find-rolex.html#p=1&f= |

3. MPUCM – Maybelline Pump Up Colossal Mascara. Page Retrieved from <https://www.maybelline.com/eye-makeup/mascara/volum-express-pumped-up-colossal-washable-mascara>
4. LVML – L’Oreal Volume Million Lashes. Page Retrieved from <https://www.lorealparisusa.com/products/makeup/eye/mascara/voluminous-million-lashes-mascara.aspx>
5. MSMI – Maybelline Superstay Matte Ink. Page Retrieved from <https://www.maybelline.com/lip-makeup/lipstick/superstay-matte-ink-liquid-lipstick>
6. SST – Samsung Smart TV. Page Retrieved from <https://www.samsung.com/us/tvs/>
7. SLD – Surf Liquid Detergent. Page Retrieved from <https://www.unilever.com/brands/home-care/surf.html>
8. LRPHS – La Roche Posay Hyalu Serum. Page Retrieved from <https://www.laroche-posay.us/face-and-body-skin-care/face-products/face-serum/hyalu-b5-pure-hyaluronic-acid-serum-3337875583626.html>
9. XLST – Xiaomi Led Smart TV. Page Retrieved from <https://www.mi.com/global/mitv/>
10. TLD – Tide Liquid Detergent. Page Retrieved from <https://tide.com/en-us/shop/type/liquid-detergent>
11. LEC – L’Oreal Excellence Cream. Page Retrieved from <https://www.lorealparisusa.com/products/hair-color/products/permanent/excellence-creme-permanent-triple-protection-hair-color.aspx>
12. APSF – Avon Power Stay. Page Retrieved from <https://www.avon.uk.com/product/12305/power-stay-24-hour-longwear-foundation-spf10>
13. VMB – Vichy Mineral Booster. Page Retrieved from <https://www.vichyusa.com/skin-care/skin-care-product-type/face-moisturizer/mineral-89-mineral89.html>

14. NHS – National Health Service. Page Retrieved from <https://www.hrsa.gov>
15. BKS – Burger King Satisfries. Page Retrieved from <https://www.bk.com>
16. LMW – Listerine Mouth Wash. Page Retrieved <https://www.listerine.com>
17. HH – Hollister Hoodie. Page Retrieved from <https://www.hollisterco.com/shop/wd/guys-hoodies-and-sweatshirts-tops?originalStore=us>
18. PO – Power Oil. Page Retrieved from <https://www.facebook.com/PowerOilPromo/>
19. MSCL – Maybelline Shine Compulsion Lipstick. Page Retrieved from <https://www.maybelline.com/lip-makeup/lipstick/color-sensational-shine-compulsion-lipstick>
20. MF – Maybelline Foundation. Page Retrieved from <https://www.maybelline.com/face-makeup/foundation-makeup>
21. SS – Samsung Smartphone. Page Retrieved from <https://www.samsung.com/us/smartphones/>
22. LL – Lancome Lipstick. Page Retrieved from <https://www.lancome-usa.com/makeup/lips-and-nails/lipstick>
23. DSCG – Dove Shower Cream-Gel. Page Retrieved from <https://www.dove.com/us/en/washing-and-bathing/body-wash.html>
24. TDR – Tiffany Diamond Ring. Page Retrieved from <https://www.tiffany.com/engagement/shop/engagement-rings/>
25. SS – Skittles Sweets. Page Retrieved from <https://www.candywarehouse.com/brands/skittles>
26. OSD – Old Spice Deodorant. Page Retrieved from <https://oldspice.com>
27. ELMMF – Estee Lauder Modern Muse Fragrance. Page Retrieved from <https://www.esteelauder.com/product/11564/27307/product-catalog/fragrance/fragrance-collections/modern-muse/modern-muse/eau-de-parfum-spray>

28. ELANR – Estee Lauder Advanced Night Repair. Page Retrieved from <https://www.esteelauder.com/skin-care/advanced-night-repair>
29. RBED – Red Bull Energy Drink. Page Retrieved from <https://www.redbull.com/us-en/energydrink/red-bull-energy-drink>
30. CJ – Chumak Juice. Page Retrieved from <https://www.chumak.us>
31. ELL – Estee Lauder Lipstick. Page Retrieved from <https://www.esteelauder.com/products/649/product-catalog/makeup/lips/lipstick>
32. LCRL – L’Oreal Caresse Rouge Lipstick. Page Retrieved from <https://www.amazon.co.uk/LOréal-Paris-Caresse-Lèvres-Dating/dp/B00VN5RGUI>
33. YSLF – Yves Saint Laurent Foundation. Page Retrieved from <https://www.yslbeautyus.com/makeup/face-makeup/all-hours-foundation/2850YSL.html>
34. BKB – Burger King Burger. Page Retrieved from <https://www.bk.com>
35. ELF – Estee Lauder Foundation. Page Retrieved from <https://www.esteelauder.com/products/643/product-catalog/makeup/face/foundation>
36. LBEC – Lancome Blanc Expert Cushion. Page Retrieved from <https://www.lancome.com.sg/whats-new/blanc-expert-cushion/>
37. LGSLG – L’Oreal Glam Shine Lip Gloss. Page Retrieved from <https://www.loreal-paris.co.uk/en/products/make-up/lip/lipstick/glam-shine-stain-splash>
38. HCK – Heinz Chili Ketchup. Page Retrieved from <https://www.heinz.com/product/00013000001120>
39. FLD – Fairy Liquid Detergent. Page Retrieved from <http://www.fairylaundryaids.com>
40. FD – Fanta Drink. Page Retrieved from <https://www.fanta.com>
41. SMO – Samsung Microwave Oven. Page Retrieved from <https://www.samsung.com/us/microwaves/>
42. SF – Samsung Fridge. Page Retrieved from <https://www.samsung.com/us/refrigerators/>

43. SGS – Samsung Galaxy Smartphone. Page Retrieved from <https://www.samsung.com/us/smartphones/>
44. LGM – LG Microwave. Page Retrieved from <https://www.lg.com/us/microwave-ovens>
45. AW – Apple Watch. Page Retrieved from <https://www.apple.com/shop/buy-watch/apple-watch>
46. WMO – Whirlpool Microwave Oven. Page Retrieved from <https://www.whirlpool.com/kitchen/cooking/microwaves.html>
47. LTIF – Lancome Teint Idole Foundation. Page Retrieved from <https://www.lancome-usa.com/makeup/face/foundation/teint-idole-ultra-24h-long-wear-foundation/1000554.html>
48. MIARE – Maybelline Instant Age Rewind Eraser. Page Retrieved from <https://www.maybelline.com/lip-makeup/lipstick/superstay-matte-ink-liquid-lipstick>
49. MVER – Maybelline Volume Expert the Rocket Mascara. Page Retrieved from <https://www.maybelline.com/lip-makeup/lipstick/superstay-matte-ink-liquid-lipstick>
50. JEC – Jacobs Espresso Coffee. Page Retrieved from <https://www.germanshop24.com/beverages/coffees/jacobs-espresso-whole-beans-2.20-lbs/>
51. MD – McDonald's. Page Retrieved from <https://www.mcdonalds.com/us/en-us.html>
52. COWT – Colgate Optic White Toothpaste. Page Retrieved from <https://www.colgate.com/en-us/products/optic-white>
53. VLS – Vichy Liftactiv Serum. Page Retrieved from <https://www.vichyusa.com/skin-care/skin-care-product-type/face-serum/liftactiv-supreme-serum-10-3337875604796.html>
54. VPC – Vichy Proeven Cream. Page Retrieved from <https://www.vichyusa.com/skin-care/skin-care-concern/uneven-skin-tone/proeven-night-3337871324971.html>

55. LFMW – Listerine Freshburst Mouth Wash. Page Retrieved from <https://www.walmart.com/ip/Listerine-Freshburst-Antiseptic-Mouthwash-for-Bad-Breath-500-mL/15716833>

56. LRPAAK – La Roche Posay Anti-Acne Kit. Page Retrieved from <https://www.laroche-posay.us/best-acne-treatment>

57. BKVB – Burger King Vegetarian Burger. Page Retrieved from <https://www.bk.com>

58. RS – Reebok Sportswear. Page Retrieved from <https://www.reebok.com/us>

59. SS – Subway Sandwiches. Page Retrieved from <https://www.subway.com/en-US>

60. VDHBG – Vichy Deluxe Hydrating Bonus Gift. Page Retrieved from <https://www.vichyusa.com/gift-guide>

61. PH – Pizza Hut. Page Retrieved from <https://www.pizzahut.com>

62. GS – Garnier Shampoo. Page Retrieved <https://www.garnierusa.com>

63. HMC – H&M Clothes. Page Retrieved https://www2.hm.com/en_us/index.html

64. SC – Starbucks Coffee. Page Retrieved <https://www.starbucks.com>

65. AD – Ariel Detergent. Page Retrieved <https://www.ariel.co.uk/en-gb>

66. ZC – Zara Clothes. Page Retrieved <https://www.zara.com/us/>

67. DD – Dunkin Donuts. Page Retrieved <https://www.dunkindonuts.com>

68. DNS – Dove Nutritive Solution. Page Retrieved <https://www.dove.com/us/en/home.html>

68. LR– Lipton Relax. Page Retrieved <https://www.lipton.com/us/en/home.html>

69. GF – Garnier Fructis. Page Retrieved <https://www.garnierusa.com>

70. AET – Audi E-Tron. Page Retrieved

71. AI – Apple Iphone. Page Retrieved

72. GC – Garnier Cream. Page Retrieved <https://www.garnierusa.com>

73. GUB – Garnier Ultimate Blend. Page Retrieved
<https://www.garnierusa.com>
74. JFTR – Jaguar F-Type-R. Page Retrieved
<https://www.jaguarusa.com/all-models/f-type/index.html>
75. NSPD – Nivea Stress Protect Deodorant. Page Retrieved
<https://www.niveausa.com>
76. PPV – Pantine Pro-V. Page Retrieved <https://pantene.com/en-us>
77. OGX – OGX Shampoo. Page Retrieved <https://www.ogxbeauty.com>
78. BIoT – Bosch Internet of Things. Page Retrieved <https://www.bosch.us>
79. CF – Clinique Foundation. Page Retrieved <https://www.clinique.com>
80. CMS – Clinique Moisture Surge. Page Retrieved
<https://www.clinique.com>
81. MECC – Mercedes E-Class Coupe. Page Retrieved
<https://www.mbusa.com/en/vehicles/class/e-class/coupe>
82. LTAF – L’Oreal Triple Active Fresh. Page Retrieved
<https://www.loreal-paris.co.uk/face-care/triple-active>
83. LS – L’Oreal Shampoo. Page Retrieved
<https://www.lorealparisusa.com/products/hair-care/products/shampoo.aspx>
84. LMR – L’Oreal Magic Retouch. Page Retrieved
<https://www.lorealparisusa.com/products/hair-color/products/root-touch-up/magic-root-cover-up.aspx>
85. LE – Lipton Energy <https://www.lipton.com/us/en/home.html>
86. LR – Lipton Refresh <https://www.lipton.com/us/en/home.html>

APPENDICES

APPENDIX A

Appeal to pathos in modern English informative and comparative advertisements



Informative advertisements. Chumak



Informative advertisements. Heinz



Informative advertisement. Nescafe



Comparative advertisement. Burger King



Comparative advertisement. Coca-Cola

APPENDIX B**Simile in comparative advertising****Comparative advertisement. Burger King**

APPENDIX C

Flouting Geis's Maxims of Communication

It doesn't take a genius.

IPHONE 5

- 4.0" screen
- 4G LTE
- Retina Display
- 1136 X 640 resolution
- Up to 225 hrs standby time
- Up to 8 hrs talk time
- Full HD 1080p video recording
- 3.95 oz weight
- 1GB RAM
- 5in
- 16, 32 or 64GB fixed internal storage
- iOS 6.0 OS
- A totally different plug

GALAXY S III

- 4.8" screen
- 4G LTE
- HD Super AMOLED™ Display
- 1280 X 720 HD resolution
- Up to 290 hrs standby time
- Up to 11.4 hrs talk time
- Full HD 1080p video recording
- 4.7 oz weight
- 2GB RAM
- S Voice
- 16 or 32 fixed + up to 64GB microSD storage
- Android 4.0 OS
- Standard micro USB plug
- NFC
- Smart Stay
- S-Beam
- ShareDial
- Group Cast
- Direct Call
- Smart Alert
- Tilt to Zoom
- Palm Swipe Capture
- Palm Touch Mute Pause
- Picture In Picture
- Turn Over To Mute
- Share To Update
- Removable battery

The Next Big Thing Is Already Here

GALAXY S III

/SamsungMobileUSA

SAMSUNG

©2012 Samsung Telecommunications America, L.L.C. Samsung and Galaxy S are registered trademarks of Samsung Electronics Co. Ltd. Appearance of iPhones may vary. iPhone screen images simulated. Above listed features are representations, not all included.

Comparative advertisement. Samsung



Comparative advertisement. Fairy



Comparative advertisement. Burger King