

method or course, are more suited to learn foreign languages. When you select should be considered: the availability of the scientific basis and benefits for this method; qualifications and experience of the teaching staff; Statistics at the end of the course; duration and content.

References

1. Егорчикова К. М. Пути создания лингвосоциокультурной среды при изучении иностранного языка в школьном возрасте [Электронный ресурс] / К. М. Егорчикова. – Режим доступа: https://infourok.ru/puti-sozdaniya-lingvosociokulturnoy-sredi-pri-izuchenii-inostrannogo-yazyka-v-shkolnom-vozraste-975642.html?click_id=86AZ1NB8oxZvATV&aip=5c61&utm_source=cityads&utm_medium=cpa&utm_campaign=cityads
2. http://academic.ru/publ/filologija/ehmocionalno_smyslovoj_metod_i_ju_shekhtera_pri_izuchenii_inostrannogo_jazyka/5-1-0-80
3. <http://www.ytchebnik.ru/educateng/shehter/>
4. <http://www.kitaygorodskaya.ru/about-us/about-the-method.html>

LINGUISTIC AND EXTRALINGUISTIC FEATURES OF ENGLISH COMMERCIAL ADVERTISING SLOGANS

Zembytska M.

Khmelnytskyi National University, E-mail:zembitska@i.ua

Despite the increased interest of linguists to the language of advertisement, some of its linguistic and extralinguistic features are often disregarded in translation. In this respect, the study of stylistic aspects of English commercial advertising is of great scientific and practical value. The current body of research gives insufficient evidence of empirical studies covering extralinguistic features of English commercial advertising slogans and complexity of their translation. Researchers have mainly focused on linguistic tools used in written advertising texts and their capacity to persuade potential customers. Some aspects of advertising discourse and the problems associated with its translation have been studied by G. Cook, T. Dubitsky, M. Geis, R. Harris, K. Jo Bruno, R. Klink, G. Leech, D. Miller, G. Myers, N. Rees, K. Tanaka, M. Toman, I. Torresi, L. Wu, et al.

Two basic approaches to linguistic analysis of advertisement may be singled out: a) psycholinguistic approach; b) sociolinguistic approach. Within the psycholinguistic approach, researchers [1], [5] specify such types of advertisement as “reason advertisement” and “tickle advertisement”. Reason ads suggest motives for purchase, while tickle advertisements appeal to

the recipient's emotion, humor, and mood. According to sociolinguistic approach, advertisements can be classified by the utilized advertising techniques: "hard-sell advertisement" and "soft-sell advertisement". Hard selling suggests a direct appeal to the recipient, while soft selling relies on mood rather than exhortation [1, p. 15].

Both approaches suggest that there is certain interdependence between the persuasive power of advertisement and the utilized linguistic tools. Advertising discourse differs from other types of discourse by its functional and communicative parameters, as well as its special structure, since it has clearly defined, determined by the advertising-design rules of the structure. Often there is a division of advertising texts into such structural and compositional parts, as the title, the main advertising text, and the slogan. The biggest value in the structure of the ad text is given to the title, which is a kind of appeal to the consumer that should encourage the potential consumer to purchase the product. A slogan is a kind of advertising summary, which is supposed to produce the greatest effect on the recipient. An effective slogan should meet the following requirements: a) conciseness accompanied with intensive emotion, which promises to satisfy the consumer's needs, b) focus on the core commercial proposal, c) simple language that is easily memorized and easily translated. A successful slogan is often a short self-contained advertising message which can be used as an independent piece of text in isolation from other advertising products. These requirements are met by a combination of linguistic and extralinguistic devices applied on different levels.

According to the findings obtained through the literature analysis and interpretation of selected advertising slogans written in English, the following tools are most frequently used at the levels of phonology, morphology, syntax and semantics:

a) initial and full capitalization which is supposed to attract more attention or to stress every single word in a slogan: e.g. "I Love What You Do For Me" (Toyota); "CALIFORNIA'S BEST BEER".

b) rhymes. One of the best techniques for bringing in the brand name is to make the slogan rhyme with it: e.g. "Don't be vague. Ask for Haig" (Haig Scotch). The brand name often takes postposition or is omitted in the rhyme: "Grace, space, pace" (Jaguar);

c) alliteration: e.g. "Fila: Functional... Fashionable... Formidable" (Fila); "The daily diary of the American dream" (Wall Street Journal); "Don't dream it. Drive it" (Jaguar). The repetition of a consonant sound three or more times in a sentence makes the slogan more memorable and produces a strong beating rhythm;

d) homophonic puns: “Haier and higher” (Hair household appliances). “Have a nice trip, buy-buy” (An advertisement for a supermarket in which “buy-buy” is relevantly used instead of “bye-bye”);

e) common use of the second person addressee “you”, which approximates the product or the producer to the consumers, making the message more sincere and honest: e.g. “You get fresh, hot pizza delivered to your door in 30 minutes or less-or it’s free” (Domino’s Pizza);

f) the use of the first person addressee “we” and “us”, which transmits the mission of the producer and encourages the customer to believe that the producer assumes responsibility for product quality;

g) wide use of adverbs, such as “every”, “everything”, “always”, e.g. “In here, It’s Always Fridays” (Friday’s); “Always Coca-Cola”. These words are often used in ads to indicate the universal application of the product or to include as many potential customers as possible or to achieve the emphasis of the product’s utility or the company’s unswerving commitment;

h) negative statements: e.g. “M&Ms melt in your mouth, not in your hand”; “It’s not TV, it’s HBO” (HBO). Negative particles “no”, “not” are used to emphasize the positive side of the product;

i) coinage — the use of coined words (neologisms) created by the means of affixation, conversion, blending, clipping, sentence condensation, onomatopoeia compounding, reduplication, borrowing, etc.: “Get Skintimate with your legs” (Skintimate); “The goddess of never-let-me-go” (Venus); “Plop, Plop, Fizz, Fizz, oh what a relief it is” (Alka-Seltzer);

g) repetition: e.g. “Share moments. Share life” (Kodak).

k) elliptical sentences: “A world in peace, not in pieces”, “Because simple isn't easy”;

l) rhetorical questions, particularly those of second-person reference: e.g. “How Big Can You Dream?” (Cadence);

m) metaphor is used in advertising due to its ability to represent concepts while facilitating learning about the product’s or service’s brand; and the more time is spent interpreting the message, the more its meaning is internalized: e.g. “Slicing Up Freshness” (Arby’s); “Think Outside the Bun” (Taco Bell); “Roses grow on you” (Cadbury’s chocolates).

n) semantic ambiguity, polysemy and puns: e.g. “Let’s make things better” (Philips). Semantic ambiguity is primarily needed to avoid any possible legal liability of the company being advertised; b) the use of puns: e.g. “Pioneer: Everything you hear is true”. “Range Rover: It's how the smooth take the rough”; “When it rains, it pours” (Morton Salt).

o) short simple sentences that are easy to remember: e.g. “We are the low-fare airline.” (Southwest Airlines); “You get rid of dandruff” (Head & Shoulders);

p) imperatives: e.g. .“Life is a journey, travel it well” (United Airlines). Imperatives leave people little room for argument, encouraging them to buy the product without hesitating: “Obey your thirst” (Sprite); “Think different” (Apple); “Buy it. Sell it. Love it.” (Ebay); “Play on” (Lego); “Have it your way” (Burger King);

q) the comparative degree of adjectives and adverbs as well as the superlative degree of adjectives and intensifiers taken as attributes describe the product from the qualitative point of view; “Better Ingredients, Better Pizza” (Papa John’s); “It’s Way Better Than Fast Food. It’s Wendy’s” (Wendy’s fast food). Unqualified comparison is often used: e.g. “Better choice, better joys” (Coleman footwear). Companies tend to choose unqualified comparison to avoid advertising their products at the expense of others.

Even though advertising slogans are usually quite short, their translation is often a great challenge due to some extralinguistic features, such as specific cultural background. In oral communication a person can be convinced as a result of the interlocutor’s charm, tone, or the lyricism of the statement. Devoid of such personal contact with the addressee, the author of the advertising text tries to create the situation of personal communication, to make the text more emotional with the excitement of oral speech, allowing him to establish psychological contact with the addressee.

Stylistic devices are inherent to the strategy of persuasion of advertisement. Relevantly chosen stylistic figures in advertising slogans implicitly encourage the consumers to purchase a particular product or service. Effective advertising slogans contain stylistic devices that awaken in their target audience a more responsive attitude and therefore lure them into consumption. Depending on the nature of the stylistic device, they can be classified into: 1) linguistic resources involving the repetition of some element. Repetition is a basic strength factor and a primordial element of cognition. Repetition makes it easier to recall and record the brand slogan in the memory of the consumer. According to research [4], slogans are most likely to be remembered when they are included in a jingle. There is also evidence to suggest that slogans that have been used before and that are repeated within ads are better remembered. These findings reinforce the earlier findings on branding. The researcher states that the overall length of the slogan wording makes little difference to recall [4, p. 2]. 2) linguistic resources that create a metaphorical situation that provokes a reaction in the recipient (the target market). Metaphor allows the advertiser to relate an abstract concept to a specific item (product or service); and 3) linguistic resources based on both the repetition of a linguistic unit and semantic variation.

Rhetorical figures at the syntactic level can be distributed into four basic groups: 1. Repetition of identical elements: anaphora, anadiplosis,

antimetabole, climax, diacope, epanalepsis, epiphora, epizeuxis, mesodiplosis, plocé, polyptoton, polysyndeton, symplocé and tautology. 2. Repetition of diverse elements: parallelism. 3. Rhetorical figures that alter logical syntactic order: chiasmus and hyperbaton. 4. Rhetorical figures that involve omission or suppression of an element: asyndeton, ellipsis and zeugma [3, p. 354]. One of the most creative semantic figures in advertising is metaphor: e.g. “Your Daily Ray of Sunshine” (Tropicana orange juice). However, the language of advertisement abounds in semantic stylistic devices, such as: antithesis, epithet, hyperbole, irony, litotes, metaphor, metonymy, oxymoron, paradox, personification, simile, synchrisis, synecdoche.

The research has shown the great range of stylistic devices used in English-speaking advertising slogans. English advertising texts include lexical, syntactic and mixed groups of linguistic resources. Typically an advertising text includes a set of devices which allows influencing the opinion of the consumer effectively. The following tools are most generally used: metaphors, metonymy, ambiguity, puns, repetition, similes, parallelism, and paradox. Other common devices include: alliteration, rhythm and rhyming, repetition, deviations in spelling, capitalization; structural simplicity, ellipsis, superlatives; direct appeal to the recipients, speech acts of persuasion, etc.

Translation of advertising texts is flexible and creative and in some cases target text is completely different from the original. The main problem that occurs while translating the English advertising text into Ukrainian is that usually the length of the translated text often exceeds the length of the original phrase since the contrasted languages are typologically different. Many experts disapprove of having advertisement translated and consider it one of the pitfalls in advertising business. Among the translation techniques, free adaptation is preferred, which suggests a creative interpretation of the original.

References

1. Cook G. *The Discourse of Advertising* / Guy Cook. – London : Routledge, 2001. – 256 p.
2. Harris, R. J. et al. Psycholinguistic Studies of Misleading Advertising / R. J. Harris, T. M. Dubitsky, K. J. Bruno // *Journal of Current Issues and Research in Advertising*. – 2012. – №11. – P. 241–262.
3. Musté, P. et al. A. Linguistic choice in a corpus of brand slogans: repetition or variation / P. Mustéa, K. Stuerta, A. Botella // *Procedia: Social and Behavioral Sciences*. – 2015. – № 198. – P. 350–358.
4. Slogans in Advertising [Electronic resource]. – Access mode: <<http://www.armi-marketing.com/library/SlogansInAdvertising.pdf>>.
5. Tanaka, K. *Advertising Language: A Pragmatic Approach to Advertisements in Britain and Japan* / Keiko Tanaka. – London : Routledge, 1994. – 168 p.