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Кафедра англійської мови, факультет іноземних мов
вул. Садова 5, корпус 19, а. 215, 58000 Чернівці, Україна

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**Іщук Н., Свіргун А.
(Вінниця)**

LINGUISTIC ASPECTS OF ADVERTISING SLOGANS

У статті розглядається використання лінгвістичних аспектів в англійських рекламних слоганах. Матеріалом для дослідження є корпус із понад 200 англomовних слоганів комерційної реклами, вибірково відібраних з Інтернет-джерел. Результати показують, що найбільш популярними лінгвістичними засобами проаналізованих рекламних слоганів є імперативні речення, ритм, еліпсис, персоніфікація, асонанс та метафора.

Ключові слова: *реklamний слоган, аналіз, фонологічний аспект, синтаксично-лексичний аспект, семантичний аспект.*

В статье рассматривается использование лингвистических аспектов в английских рекламных слоганах. Материалом для исследования является корпус из более чем 200 англоязычных слоганов коммерческой рекламы, выборочно отобранных из Интернет-источников. Результаты показывают, что наиболее популярными лингвистическими средствами проанализированных рекламных слоганов являются императивные предложения, ритм, эллипсис, персонификация, ассонанс и метафора.

Ключевые слова: рекламный слоган, анализ, фонологический аспект, синтактико-лексический аспект, семантический аспект.

The paper deals with the usage of linguistic aspects in English advertising slogans. advertising different brands, each of them covering one segment of products. The material for the study is the corpus of above 200 online commercial advertising slogans written in English that were sampled on the random basis from the Internet sources. An attempt was also made to look into the etymology of a slogan. The selected slogans under analysis meet the fundamental requirements set for successful slogans: conciseness with high emotional tension, concentration of the essence of the commercial proposal and simple language that is easily memorized. The study suggest that the persuasive power of advertisements to large extent depends on the utilized rhetorical devices, strategies and methods. The slogans chosen for the analysis were divided into three groups: the phonological aspect (rhyme, alliteration, assonance, consonance, rhythm, onomatopoeia), the syntactic and lexical aspect (anaphora, epiphora, rhetoric questions, imperative sentences, exclamatory sentences, inversion, one-member sentences, ellipsis), and the semantic aspect (personification, simile, hyperbole, metaphor, antithesis). The results show that the most popular linguistic features of the examined advertising slogans are as follows: imperative sentences, rhythm, ellipsis, personification, assonance and metaphor. Collectively, our results prove that in creating effective commercial advertising slogans dominating are syntactic and lexical devices (39%), with phonological techniques following them (35%) and figures of speech at the semantic level making up 26%.

Key words: advertising slogan, analysis, phonological aspect, syntactic and lexical aspect, semantic aspect.

Introduction. Being an important part of any marketing campaign, advertising slogan can influence the target audience consciously or subconsciously. Companies that can make the best use of their slogans make the biggest profit, so advertising has turned into a science, dedicated to studying the most effective means of influencing the purchasing decisions made by consumers. In fact, it is a mixture of marketing and linguistic means. The former initiates creating an advertising slogan, whilst the latter provides a set of linguistic devices (phonological, lexical, semantic, stylistic and syntactic). The combination of both can intensify the persuasiveness of advertisements, thus making advertising language complex and multifaceted.

For the theory of language, it is still relevant to study the techniques, strategies and methods used to maximize the effect of slogans and to make them unique and attention-grabbing, as well as to carry out a further analysis of the linguistic features of advertising slogans.

Review of recent publications. Nowadays, both foreign and domestic authors are increasingly analyzing and describing the functional language, which is used in successful slogans, making connections and building theories on how a specific element of text creates an influential effect. A number of foreign authors, such as G. Leech [1], G. Myers [2], G. Cook [3], X. Ding [4] and J. Cuddon [5] pointed out numerous language devices that are typical for slogans. Besides, a few domestic scholars such as M. Zembytska, Yu. Mazur [6] have published their works, dedicated to linguistic aspect of slogans. However, some of the aspects have not been studied thoroughly. This paper focused on the phonological, syntactic, lexical and semantic aspects of linguistic means.

The **objective of the paper** is to provide an overview of linguistic and extralinguistic tools used in commercial advertising and to characterize the stylistic devices and rhetorical figures found in the selected slogans.

Results of the research. This paper discusses the linguistic features of slogans advertising different brands, each of them covering one segment of products. The material for the study is the corpus of above 200 online commercial advertising slogans written in English that were sampled on the random basis from the Internet sources.

First and foremost, we need to understand what exactly a slogan is.

The word “slogan” came from the Scottish Gaelic words *sluagh-ghairm*, literally meaning an “army shout” (aka a “battle cry”) [7]. This word reflects the fighting spirit and purpose of a slogan – to attract potential buyers and beat rivals.

The Lexico Dictionary defines a slogan as “a short and striking or memorable phrase used in advertising” [8].

A broader definition can be found in Business Dictionary: “Simple and catchy phrase accompanying a logo or brand, that encapsulates a product’s appeal or the mission of a firm and makes it more memorable. And which (when used consistently over a long period), becomes an important component of its identification or image. Also called *catch line*, *strap line*, or *tag line* [9].

To be effective, a slogan should meet the following requirements:

- a) relative conciseness with high emotional tension, which promises to satisfy the needs of consumers,
- b) concentration of the essence of the commercial proposal,
- c) simple language that is easily memorized and, moreover, easily translated into foreign languages [6:40].

There is a wide variety of linguistic techniques which are used to persuade the customer to buy the specific product through advertisements. There is no doubt, that each of them has its own unique impact on the final effect, created by the slogan, but some aspects have proven to be more useful than the others.

1. Phonological aspect. The study showed that the following stylistic devices and figures of speech were most frequently used at the phonological level:

- *Rhyme* - a phonological technique based on creating a specific sound pattern at the end of lines. According to Cuddon, rhyme is “the formalized consonance of syllables” [5:750]. The reason for using this method is that a sound pattern makes a slogan much easier to remember, thus making it more effective.

- *Alliteration*, which is defined by Cuddon as “a figure of speech in which consonants, especially at the beginning of words, or stressed syllables, are repeated” [5:23].

- *Assonance*, which “consists of the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony” [5:58]. As compared with alliteration, assonance is not very obvious in advertising slogans and is harder to identify.

- Some of the analyzed slogans are based on the sound technique called *consonance*, which is defined by Cuddon as “the close repetition of identical consonant sounds before and after different vowels” [5:176].

Alliteration, assonance and consonance are extremely emphatic devices used to make advertising slogans attention-grabbing and memorable.

- *Rhythm*, which is a combination of rhyme, assonance or alliteration to create an effect. It is a great means of influencing the customer as the reader might not even perceive the slogan, but the rhythm makes him remember it sub-consciously. The repetition of rhythmic patterns is called metre [1:186].

Cuddon defines rhythm as “the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables” [5:753].

Rhythm is usually perceived on a subconscious level and makes the slogan a memorable, repeatable sentence.

- *Onomatopoeia*, is “a word which imitates the natural sounds of a thing. It creates a sound effect that mimics the thing described, making the description more expressive and interesting”. [https://literarydevices.net/onomatopoeia/] Moreover, it makes the idea more expressive, interesting and it has an effect on the readers’ senses.

II. Syntactic and lexical aspect.

- *Anaphora* (Greek: ἀναφορά, “carrying back”) is the repetition of the *first part* of successive sentences, thus lending them emphasis [10].

- *Epiphora*, (Greek: ἐπιστροφή, “return”) also known as “epistrophe,” is the repetition of the same word or words at the ends of successive clauses or sentences [10]. This figure of speech is the counterpart of anaphora. It is an extremely emphatic device because of the emphasis placed on the last word in a phrase or sentence.

Taking into account the fact that slogans must be short and simple, the use of a particular sentence type is quite common, though most companies prefer to make use of *rhetoric questions* and *imperative sentences* as they have proven to be the most effective. However, *exclamatory sentences* are also widely used to create the best effect in some situations. Apart from that, our study showed the frequent use of the following features in creating successful slogans:

- *inversion*, which immediately grabs consumers’ attention to what is being advertised;

- *one-member sentences*, which compress an advertisement text and its message to the limit and thus make the advertising slogan extremely catchy;

- *ellipsis*, which is used for making advertisements more convenient and effective. The ellipsis is omitting a part of a sentence, if the meaning can be deduced from the previous sentence.

III. Semantic aspect.

- *Personification*. It is a semantic technique, which is so common in advertising, that most customers do not even realize, that a personification has been used in the text. The reason for this may be the simplicity of this method, as it just involves speaking of an object as if it could possess human attributes and perform different actions.

- *Simile* is based on comparing two things, which are different from each other in some way.

- *Hyperbole* is a technique that as old as marketing itself. Hyperbole is the use of statement, which has been greatly exaggerated in order to achieve its effect.

- *Metaphor* is a way of describing object by giving it the characteristics of another one, comparing them, when it is needed.

- *Antithesis* is a striking contradiction of ideas or words used within one statement.

Table 1 gives some examples of different slogans, which utilize different linguistic means.

Popular slogans sorted by use of linguistic techniques

	I. Phonological aspect
	Rhyme
Mountain Dew	<i>"Do the Dew."</i>
Yahoo!	<i>"Do you... Yahoo!?"</i>
Haig Scotch	<i>"Don't be vague. Ask for Haig."</i>
Apple	<i>"An apple a day keeps the doctor away."</i>
Facebook	<i>"It's free and always will be."</i>
Zanussi	<i>"The appliance of science."</i>
Goldfish	<i>"The snack that smiles back."</i>
	Alliteration
Huggies Supreme diapers	<i>"Nothing hugs like Huggies."</i>
Blogger	<i>"Push button publishing."</i>
VV Security Agency	<i>"Safe. Secure. Service."</i>
British Airways	<i>"Keep the flag flying."</i>
Carlsberg	<i>"That calls for a Carlsberg."</i>
Barclays Bank	<i>"Fluent in finance."</i>
	Assonance
Jack FM	<i>"Playing what we want."</i>
Canon	<i>"See what we mean."</i>
Pillsbury Foods	<i>"Nothing says lovin' like something from the oven!"</i>
United Airlines	<i>"Fly the friendly sky."</i>
	Consonance
Duracell Batteries	<i>"You can't top the copper top."</i>
Duracell Batteries	<i>"No battery is stronger longer."</i>
Jaguar	<i>"Grace, space, pace."</i>
Viakal	<i>"It's the Viakal fizz that does the bizz!"</i>
Pringles	<i>"Once you pop, you can't stop."</i>
Goldfish Crackers	<i>"The snack that smiles back."</i>
Times	<i>"It takes a licking and keeps on ticking."</i>
Bounty	<i>"The quicker picker upper."</i>
Heinz Baked beans	<i>"Beans Meanz Heinz."</i>
	Rhythm
IKEA	<i>"Live your life, love your home."</i>
HBO	<i>"It's not TV, it's HBO."</i>
M&Ms	<i>"Melts in your mouth, not in your hands."</i>
Panasonic	<i>"Let's live life better."</i>
	Onomatopoeia
Campbell's	<i>"M'm! M'm! Good!"</i>
Kellog's frosted flakes	<i>"They're G-R-R-REAT."</i>
Alka-Seltzer	<i>"Plop, Plop, Fizz, Fizz, oh what a relief it is."</i>
Rice Krispies	<i>"Snap! Crackle! Pop!"</i>
Mazda	<i>"Zoom-Zoom"</i>
	II. Syntactic and lexical aspect
	Anaphora
Smith Barney	<i>"We make money the old fashioned way. We earn it."</i>
Kodak	<i>"Share moments. Share life."</i>
Maybelline	<i>"Maybe she's born with it. Maybe she's Maybelline."</i>
Guinness	<i>"My goodness. My Guinness."</i>
Estee Lauder	<i>"More defined. More conditioned. More beautiful lashes. More than Mascara with more black impact."</i>
Dollar Shave Club	<i>"Shave time. Shave money."</i>
Orange	<i>"The future's bright. The future's orange"</i>
	Epiphora
Reebok	<i>"I am what I am."</i>
eBay	<i>"Buy it. Sell it. Love it."</i>
Jaguar	<i>"Don't dream it. Drive it!"</i>
Clairol	<i>"Does she ... or doesn't she?"</i>
	Rhetoric questions
Ford	<i>"Have you driven a Ford lately?"</i>
Metropolitan	<i>"You have met life today?"</i>
Wendy's	<i>"Where's the beef?"</i>

Domino's Pizza
Caribou Coffee
Pizza Hut

Apple
United Airlines
Garnier
Electronic Arts

3M
Samsung
IBM
Survivor TV series

Adidas
Calvin Klein

Nespresso
L'Oreal
The Independent
Harley Davidson

Coca Cola
Oreo
Red Bull
Midland Bank
Dunkin' Donuts
Marcus Valley Pickles

Dell
Fairy
Chevrolet
NBC

Pioneer
Purina
Lexus
Red Cross

Coca Cola
Bounty
Esso
Nokia
Chevrolet
Nikon
Miller Beer

Apple
Nike
Sony
Indesit
Hence Yachts
Perdue

Exclamatory sentences

"Get the door, it's Domino's!"
"Life is short. Stay awake for it!"
"Makin' it great!"

Imperative sentences

"Think different."
"Life is a journey, travel it well."
"Take care."
"Challenge everything."

One-member sentences

"Innovation."
"Imagine."
"Think."
"Outwit. Outplay. Outlast."

Inversion

"Impossible is nothing."
"Between love and madness lies obsession."

Ellipsis

"Nespresso. What else?"
"Because you're worth it."
"It is. Are You?"
"American by birth. Rebel by choice."

III. Semantic aspect

Personification

"The pause that refreshes."
"Milk' favourite cookie."
"It gives you wings."
"The listening Bank."
"America runs on Dunkin'."
"A pickle that bites back."

Simile

"Easy as Dell."
"Now hands that do dishes can feel soft as your face."
"Built like a rock."
"Proud as a peacock."

Hyperbole

"Everything you hear is true."
"The closest your dog will ever get to being a dragon."
"Takes your miles away in seconds."
"Greatest tragedy is indifference."

Metaphor

"Open happiness."
"The taste of Paradise."
"Put a tiger in your tank."
"Connecting people."
"The heartbeat of America."
"At the heart of the image."
"The Champagne of bottled beer."

Antithesis

"Beauty outside. Beast inside."
"Stop dreaming. Start working."
"More than you'd expect. Less than you thought."
"We work, you play."
"Breaking rules – setting trends."
"It takes a tough man to make a tender chicken."

The bar chart below presents the frequency of usage of phonological techniques in the analyzed advertising slogans (Fig. 1).

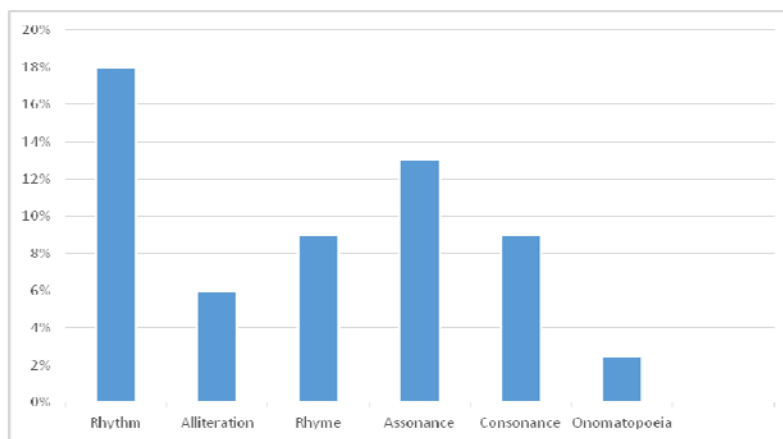


Fig.1. Distribution of slogans by phonological techniques

Source: created by authors based on [11,12,13]

As the chart shows, rhythm is used in 18% (36 slogans), alliteration in 6% (12 slogans), rhyme in 9% (18 slogans), assonance in 13% (26 slogans), consonance in 9% (18 slogans), onomatopoeia in 2,5% (5 slogans) of observed slogans. The most often used devices of this group is rhythm, which occurs in 18% of slogans. The rarest sound technique in this group is onomatopoeia, which was identified in only 5 slogans.

The distribution of semantic techniques is presented in Fig. 2.

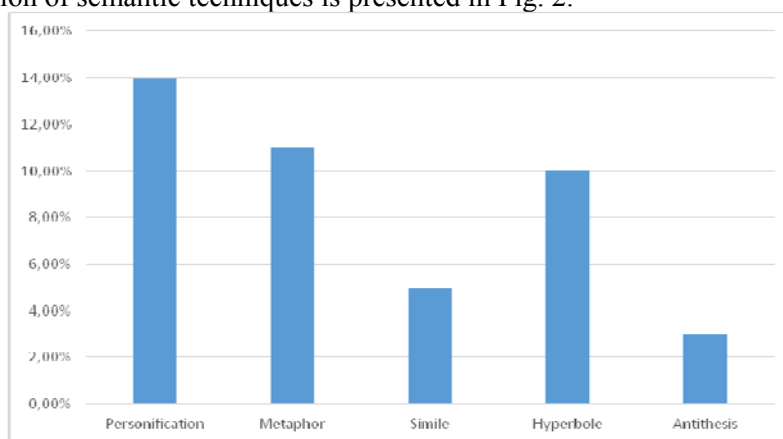


Fig. 2. Distribution of slogans by semantic techniques

Source: created by authors based on [11, 12, 13]

As it can be seen from the chart, personification is used in 14% (28 slogans), metaphor in 11% (22 slogans), simile in 5% (10 slogans), hyperbole in 10% (20 slogans), antithesis in 3% (6 slogans) of all the analyzed slogans. The most frequently used device is personification, which can be found in 28 slogans, and the rarest is antithesis, which was identified in only 6 slogans.

The next chart shows the popularity of syntactic and lexical techniques used by advertisers (Fig. 3).

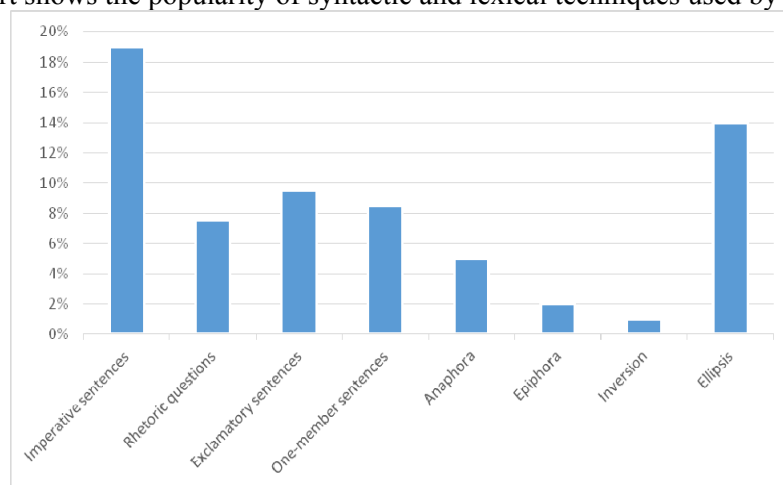


Fig. 3. Distribution of syntactic and lexical techniques

Source: created by authors based on [11,12,13]

As it can be seen from Fig. 3, imperative sentences are used in 19% (38 slogans), rhetoric questions in 7,5% (15 slogans), exclamatory in 9,5% (19 slogans), one-member sentences in 8,5% (17 slogans), anaphora in 5% (10 slogans), epiphora in 2% (4 slogans), inversion in 1% (2 slogans), ellipsis in 14% (28 slogans) of analyzed slogans. The most popular types of sentences are imperative, which were used in 19% of observed slogans, while the rarest ones are rhetoric question, which occur in only 7,5% of analyzed slogans. Ellipsis is the most widely used technique in this group, which was observed in 28 slogans. The least frequent technique in this section is inversion, which was found in only 2 out of 200 slogans.

The distribution of technique types is given in the following pie chart (Fig. 4).

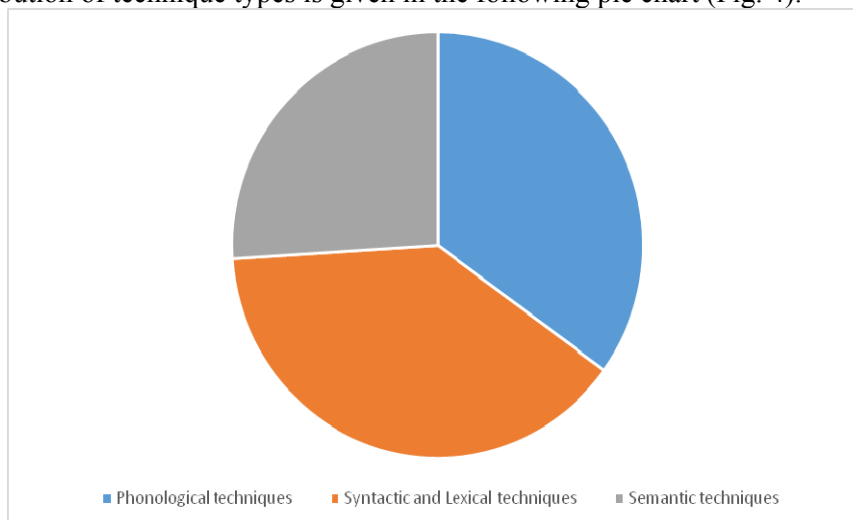


Fig. 4. Distribution of device groups in slogans
Source: created by author based on [11, 12, 13]

According to the chart, 35% of all slogans use phonological techniques, 39% utilize syntactic and lexical techniques and only 26% use semantic techniques.

Conclusion. The present findings confirm that in creation of advertising slogans in English a wide range of stylistic devices are used. The study of more than 200 advertisements revealed the following aspects of stylistic devices and figures of speech: phonological (rhyme, alliteration, assonance, consonance, rhythm, onomatopoeia), syntactic and lexical (anaphora, epiphora, rhetoric questions, imperative sentences, exclamatory sentences, inversion, one-member sentences, ellipsis) and semantic (personification, simile, hyperbole, metaphor, antithesis).

It should be noted that some of the slogans contain more than one technique, which does not necessarily fall into the same group.

Techniques sorted by popularity of use in the analyzed slogans include imperative sentences (19%), rhythm (18%), ellipsis (14%), personification (14%), assonance (13%), metaphor (11%), hyperbole (10%), exclamatory sentences (9.5%), rhyme (9%), consonance (9%), one-member sentences (8,5%), rhetoric questions (7.5%), alliteration (6%), anaphora (5%), simile (5%), antithesis (3%), onomatopoeia (2.5%), epiphora (2%), inversion (1%).

The study provides evidence is that 18% of all the selected English slogans use rhythm, while alliteration and onomatopoeia are the least popular techniques and make up 6% and 2.5% of analyzed slogans respectively.

The most often used figurative language examples are personification, which was found in 14% of the analyzed slogans, and metaphor, which was noticed in 11% of commercial advertising slogans. Furthermore, simile and antithesis are the rarest techniques, which have been found in 5% and 3% of all slogans respectively.

Our data indicate that imperative sentences are utilized in 19% of slogans and is the most popular sentence type of all the listed ones. Ellipsis is the second utilized technique in this category, which occurs in 14% of all slogans, while inversion is the least popular device, which can be observed only in 1% of analyzed slogans.

Collectively, our results prove that in creating effective commercial advertising slogans dominating are syntactic and lexical devices (39%), with phonological techniques following them (35%) and figures of speech at the semantic level making up 26%.

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Казимір І.
(Кам'янець-Подільський)

ФУНКЦІЙНИЙ АСПЕКТ НОМІНАТИВНИХ ОДИНИЦЬ НА МАТЕРІАЛІ АФОРИСТИЧНОГО ФОНДУ АНГЛІЙСЬКОЇ МОВИ

Реферована стаття пропонує розглянути характерні особливості функціонування цитатно-афористичного фонду англійської мови на матеріалі ептонімів В. Шекспіра та проаналізувати характерні ептонімам функції у тексті та дискурсі. Проаналізовано такі функції ептонімів, як: номінативна, парольна, людична та персуазивна.

Ключові слова: афористичний фонд, ептоніми, прецедентність, подвійна аплікація.

Статья предлагает рассмотреть характерные особенности функционирования цитатно-афористического фонда английского языка на материале эпонимов В. Шекспира и проанализировать характерные ептонімам функции в тексте и дискурсе. Проанализированы такие функции эпонимов, как: номинативная, парольная, людическая и персуазивная.

Ключевые слова: афористический фонд, эпонимы, прецедентность, двойная апликация.

The given article suggests considering the peculiar features of the functioning of the aphoristic fund of the English language on the basis of W. Shakespeare's eponyms and to analyzing the functions in text and discourse. Nominative, parole, ludic and persuasive functions in the following article were represented.

The eponyms are considered to be influenced by external and internal factors. Internal factors are that most of the eponyms are characterized by its nominative nature. This allows speaker not only to name the event, the state of things, but also to give an assessment, promote the emotional sphere of the interlocutor, theatrical speech and draw to the language game. In addition, one should test an interlocutor for his or her affiliation with a particular social group (parole function). External factors are conditioned by the associative nature of the formation of a particular expression: phenomenon, situation → eponym.

Analysis of the speech realization of W. Shakespeare's eponyms by the speakers indicated the activity of the nominative function. The nominativeness of linguistic phenomena indicates that the eponyms have the capacity for conceptual appeal. This fact appealed to an approximate methodology that will allow us to consider the concept of FWV in our study.