

Таким чином, оскільки німецька та українська мови належать до різних мовних груп, то відповідно і характеризуються вони наявністю специфічних, відмінних рис. Перекладачеві, який працює з цією парою мов, потрібно знати і враховувати, серед іншого, і особливості вживання форм умовного способу.

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FIGURATIVE LANGUAGE OF ADVERTISING SLOGANS

The paper tries to define what an advertising slogan is and study its peculiarities from the point of view of various scholars. It also pays attention to language used in advertising and investigates cases of usage of speech figures. The paper studies 80 examples in total, featuring different slogans, both contemporary and from the past. The most and least used figurative language is identified, along with its peculiarities. The importance of using figurative language in advertising is explained and emphasized.

Key words: *slogan, analysis, advertisement, figures of speech.*

У статті досліджується поняття рекламного слогану та його особливостей з точки зору різних вчених. Приділена увага мові, яка використовується в рекламі, та досліджено випадки вживання фігур мовлення. Загалом, у роботі проаналізовано 80 прикладів. Виявлено найбільш і найменш вживані фігури мовлення та пояснено особливості їхньої частоти застосування. У висновку пояснюється та підкреслюється важливість використання образної мови в рекламі.

Ключові слова: *слоган, аналіз, реклама, фігури мовлення.*

Introduction. In modern world, advertising messages are everywhere – on TV, in newspapers, on billboards and even on buses. We are constantly surrounded by it but statistic says we are only able to remember about five percent of all the advertisements, because people tend to forget common ones. To make the advertisement work, marketers can use an advertising slogan.

The topicality of a paper is very important. It discusses linguistic and stylistic peculiarities of advertising slogans, as well as stresses the importance of using figurative language, which is proven to be more memorable for potential buyers.

Various scholars tried to demonstrate their view on slogans and how important are they for advertising. G. Leech, in his book “English in Advertising: A linguistic Study of Advertising in Great Britain” (1972) states “the idea that slogans are short phrases that are used to reinforce the identity of the brand” [6].

In her work “The Importance of Ad Slogans”, K. Hamlin thinks of the advertising slogans as “catchy, declarative phrases that use devices such as metaphors, alliteration or rhymes with simple, vibrant language” [5]. J. Greatrex (1998) provided a statement about the importance of processing the advertisement. He indicates that “advertisements are clever puzzles, in reference to the view point about the slogan that it should be left somewhat incomplete for the audience to puzzle over” [4].

Every author has his or her own definition and view on the advertising slogan, but altogether they defined three main factors – the creativity, the clarity of message and the identification with the brand.

The aim of our analysis is to study the linguistic aspect of advertising slogans at lexical level.

Results of investigation. The analysis has shown that most advertising slogans use the following linguistic features:

In the course of the analysis, a number of cases of **alliteration** were identified. J.A. Cuddon defines alliteration as “a device in which a string of words and phrases repeats the same letter” [3]. As to the stylistic functions of alliteration, the repetition of consonant sounds at the beginning of words certainly provides a special rhythm, which can be easily remembered by the consumers. Alliteration in slogans enhances the contrast of meaning comparing to similarity in sounds. For example:

“*The totally tropical taste*” [1] (*Fruit Crush*); “*Today. Tomorrow. Toyota*” [1] (*Toyota*); “*Make the most of now*” [1] (*Vodafone*); “*Keep the flag flying*” [1] (*British Airways*); “*For the men in charge of change*” [1] (*Fortune*); “*Fluent in finance*” [1] (*Barclays Bank*); “*Experience the sinister side of Bourbon*” [1] (*Jim’s Beam*), “*Don’t drink and drive*” [1] (*BMW*).

Many of the analyzed slogans are based on **anaphora**, which is a rhetoric device that is met very often – deliberate repetition of the first part of the sentence. Stylistic functions of anaphora are very important, since it appeals to the emotions of the audience in order to persuade and encourage them to buy a certain product. According to Myers anaphora “gives prominence to certain ideas” [8]. Examples are the following:

“*Share moments, share life*” [1] (*Kodak*); “*Shave time. Shave money*” [1] (*Dollar Shave Club*); “*Have a break, have a kit-kat*” [1] (*Kit-kat*); “*Sharp minds, sharp products*” [1] (*Sharp electronics*); “*Better ingredients. Better pizza*” [1] (*Papa John’s*); “*Get in, get happy*” [1] (*Volkswagen*); “*Real ingredients, real taste*” [1] (*Knorr*); “*Better ideas, better life*” [1] (*Walmart*); “*Freaky fast, freaky good*” [1] (*Jimmy John’s*).

Another dominant sound technique is **assonance**. J.A. Cuddon provides the following definitions of assonance – it is “a case when two or more words, in close succession repeat the same vowel sounds, which has an effect of euphony” [3]. Stylistic functions are not numerous: it creates internal rhyme, which increases a musical effect, therefore, makes the perception of information more pleasant. For instance:

“*See what we mean*” [1] (Canon); “*Intel inside*” [1] (Intel); “*Outwit. Outplay. Outlast*” [1] (Survivor); “*Born under a lucky star*” [1] (Heineken); “*The power of luxury*” [1] (Beluga), “*Live on the Coke side of life*” [1] (Coca Cola); “*Feed your teeth*” [1] (Blend-a-med).

Simile deals with the writer’s comparison or contrast of two people, places, things, or ideas. Stylistic function of simile is exaggerating something which is an important and bold call. In advertising, it helps to catch attention and leaves the potential customers wanting try it and find out whether it is truly the best or better than other things that are being offered on the market. For example:

“*Probably the best beer in the world*” [1] (Carlsberg); “*The happiest place on earth*” [1] (Disneyland); “*Stronger than dirt*” [1] (Ajax); “*We try harder*” [1] (Avis); “*The quicker picker-upper*” [1] (Bounty); “*No battery is stronger longer*” [1] (Duracell); “*Working For a Healthier World*” [1] (GSK – pharmacy); “*The world’s favourite airline*” [1] (British Airlines); “*Rinso gives the whitest wash*” [1] (Rinso).

The opposite to the anaphora, but still widely used is **epiphora** – “a stylistic device in which a word or a phrase is repeated at the ends of successive clauses” [7]. Persuasive writings are rich with epiphora examples. In a stylistic function it is similar to anaphora, which provides prominence to certain ideas. A rhythm that is being created serves as a tool for better memorizing as well as appealing to consumer’s emotions:

“*Touch the rainbow, taste the rainbow*” [1] (Skittles); “*Heavy industries. Happy industries*” [1] (Hyundai); “*Buy it. Sell it. Love it*” [1] (Ebay); “*Inspire me. Surprise me. amD me*” [1] (amD – videocard).

A dominant technique which is encountered extensively is **hyperbole**. According to J.A. Cuddon, it is “a figure of speech which contains an exaggeration for emphasis” [3]. In advertising, the best features of the product are usually stressed. Hyperbole’s stylistic function deals with the fact that marketers use such hyperbolic statements to attract customers not with the facts about their products but with exaggerations not intended to reflect the truth. For example:

“*Everything you hear is true*” [1] (Pioneer); “*It’ll blow your mind*” [1] (Burger King); “*Miles away from the extraordinary*” [1] (Corona extra); “*Renew collagen in just 48 hours*” [1] (Lancôme); “*The world’s most beautiful drink*” [1] (Martini); “*Takes You Miles Away in Seconds*” [1] (Lexus); “*The most exclusive cigarette*” [1] (Davidoff).

A number of the analysed advertising slogans use another figurative language device **metaphor**, i.e. “an expression that describes a person or object by referring to something that is considered to possess similar characteristics” [2]. Its purpose in slogans is to contribute to the aesthetics of the message and emphasizes the main idea. This description is done with the help of implicit comparison, which makes potential customers visualize the product. Metaphors are frequently used in advertising as a way to enhance the perceived value of a product or to make it seem more personal. For instance:

“It feels right to hold the internet in your hands” [1] (iPad); “Bounty – the taste of paradise” [1] (Bounty candy bar); “Feed your teeth” [1] (Blend-a-med); “It gives you wings” [1] (Red Bull); “Open Happiness” [1] (Coca Cola); “Put a tiger in your tank” [1] (Esso); “Your daily ray of sunshine” [1] (Tropicana); “Connecting people” [1] (Nokia).

Metonymy is a figure of speech in which the name of an attribute or a thing is substituted for the thing itself. It is used for marketing purposes to give unusual meanings to common ideas and objects. The function of metonymy is that it can arouse consumers’ perception and can help consumers build a more vivid image. It means that people tend to try to draw a connection between the product and an advertising slogan. For example:

“Do you have the bunny inside?” [1] (Energizer); “Ideas for life” [1] (Panasonic); “Take the gold” [1] (Addidas), “Nothing is lighter than zero” [1] (Diet Sprite); “Our wheels are always turning” [1] (ISUZU).

One of the rarest figures of speech used is **onomatopoeia**, which “is based on the formation and use of words to imitate sounds. As a rule it is deliberately used to achieve a special effect” [3]. As to the function, it has an effect on the readers’ senses and it easily evokes certain images in mind. Advertising uses onomatopoeia as a mnemonic so consumers will remember their products. For instance:

“WASSSSSUP?!” [1] (Budweiser); “Zoom-Zoom” [1] (Mazda).

Oxymoron is “a figure of speech in which two opposite ideas are joined to create a dramatic effect” [7]. The contradicting things have a special dramatic effect on customers and the dual nature of product is used to catch the attention of audience:

“The cleaner you are, the dirtier you get” [1] (Axe); “Icy Hot” [1] (Balm); “It takes a tough man to make a tender chicken” [1] (Perdue); “It’s how the smooth take the rough” [1] (Range Rover).

Figure of speech, which is often used by advertisers, is **pun**. It is used to produce a comic effect, which certainly does well for marketing. As to the stylistic function in marketing, the word play can evoke different emotions in the audience. Puns can work miracles, especially when advertising slogans help build brand identity by using the brand name as a part of word play, which can interest and impress the people with its smartness and its novelty. Examples are the following:

“iThink, therefore iMac” [1] (Apple); “Because the Citi never sleeps” [1] (Citibank); “Get TIME, ahead of time” [1] (TIME Magazine); “Brilliant cleaning starts with Finish” [1] (Finish detergent); “Get Rich quick” [1] (Kenco Rich coffee); “Every kiss begins with Kay” [1] (Kay Jewelers); “More Fanta, less serious” [1] (Fanta); “Nothing runs like a Deere” [1] (John Deere); “See the world through chocolate coloured glasses” [1] (Nesquik); “Alarmed? You should be” [1] (Moss Security)

Similar sounds that occur at the end of a line and create a special rhythm which is called **rhyme**. The repetitive patterns make it easier for customers to remember and recite the slogan. In G. Leech’s view, rhyme makes the slogans and headlines appear

striking and easier to remember. Rhyme is most probably the best sound technique used for the introduction of the brand name. If the brand name is not used in the slogan, the slogan, as is likely to lose its identity. For example:

“Freshen-up with 7-Up” [1] (7-Up); *“A Mars a day helps you work, rest and play”* [1] (Mars); *“Nicorette, nicorette, you can beat the cigarette!”* [1] (Nicorette); *“Plop, Plop, Fizz, Fizz, Oh What a Relief It Is”* [1] (Alka Setzler); *“Twix it’s all in the mix”* [1] (Twix); *“Everything We Do Is Driven By You”* [1] (Ford); *“Once You Pop, You Can’t Stop”* (Pringles) [1].

Results. The paper analyses the scope of 80 examples of advertising slogans. The frequency of usage of each of them is shown in Figure 1.

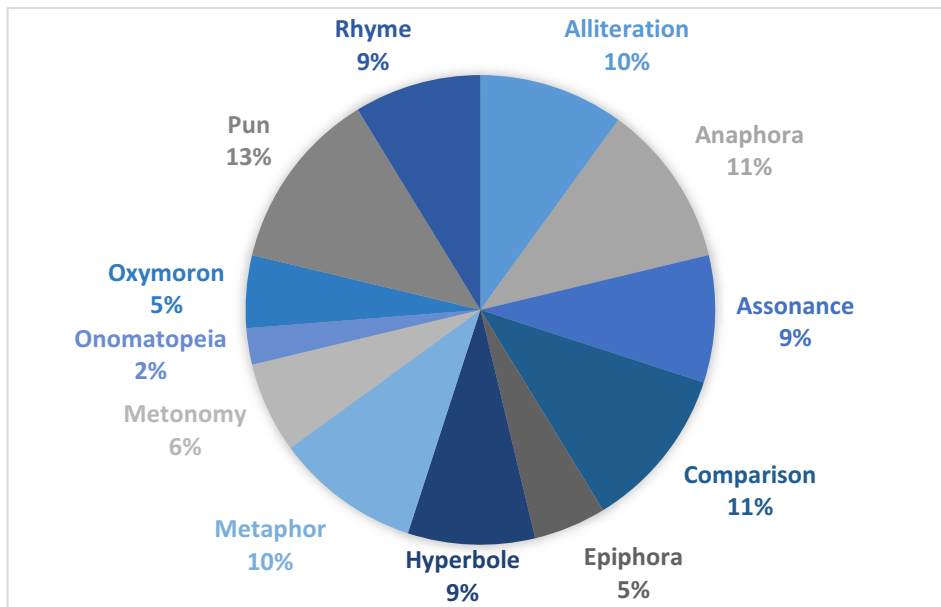


Figure 1. The distribution of figurative language in advertising.

The diagram allows us to see, that the pun is one of the most used figures of speech, primarily because the humorous effect appeals better to a demanding customer, so marketers often rely on that fact. The rarest is onomatopoeia, even though it appeals directly to consumers’ feelings and stimulates imagining the thing.

Conclusions. Having analyzed the data, we can conclude that figurative language is not merely used in literary works, but also for advertising purposes. It is already proven that a well-done advertisement can increase the sales of a product, and that effect can be easily increased by adding the appropriate figures of speech. In case of slogans, the marketers do not persuade the customers to buy a product but rather memorize it, so when people are in need of something, it will be the first thing that they would reach for.

The results of this scientific paper can be used for the further linguistic study of the problem. Some research has already been made, but the world of advertising is developing and the audience demand more every day.

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КЛЮЧОВІ ХАРАКТЕРИСТИКИ ДЕТЕКТИВНОГО ДИСКУРСУ

Проаналізовано особливості детективного дискурсу як різновиду інституційного. На основі аналізу сучасної літератури узагальнено, що детективний дискурс передбачає сукупність тематично співвіднесених текстів, тема яких визначається з опорою на тематичні слова. Детективний дискурс є поліморфним, із характеристиками інституційного дискурсу – цінності і стратегії, клішованість дискурсивних формул, статусно-рольові стосунки комунікантів, характерні концепти.

Ключові слова: детективний дискурс, інституційний дискурс, тематичні слова, концепти.

Текст і дискурс існують разом в рамках реального мовленнєвого твору. Дискурс – це жива комунікативна діяльність, що реалізується у певній ситуації й для якої характерні певні екстралінгвістичні чинники. Текст конкретизує та вербалізує ці параметри [3].

Мета статті – проаналізувати особливості детективного дискурсу як різновиду інституційного.

Як комунікативний акт художній дискурс переслідує певну мету – впливати на духовний простір читача (його систему цінностей, знань, вірувань, бажань).

У межах художнього дискурсу можна виділити детективний дискурс, який передбачає тематичну єдність певних текстів, що мають єдину мету – вплинути на читача, в контексті детективного жанру розвага. Детективний дискурс визначають як один із видів особистісно орієнтованого, метою якого є художнє спілкування [2, с. 67].