

PECULIARITIES OF ADVERTISING IN ENGLISH

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This article analyzes the advertising slogans in the English language. The linguistic, stylistic and cultural features are thoroughly described as the main purpose of the issue. This set of peculiarities makes advertising slogans recognizable and is responsible for the correct interpretation of their message. The practical significance of the work lies in the fact that its results will be useful in the further study of the linguistic peculiarities of slogans in modern English.

Key words: advertising; advertising slogans; advertising text; the English language; linguistic peculiarities of slogans; stylistic features of slogans; cultural features of advertising.

ОСОБЕННОСТИ РЕКЛАМЫ НА АНГЛИЙСКОМ ЯЗЫКЕ

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В данной статье анализируются рекламные слоганы на английском языке. Подробно описываются лингвистические, стилистические и культурные особенности, что и является главной целью исследования. Предлагаемый набор особенностей повышает узнаваемость рекламных слоганов, а также способствует верной трактовке идеи рекламируемого продукта. Практическая значимость работы заключается в том, что ее результаты будут полезны при дальнейшем изучении языковой специфики слоганов в современном английском языке.

Ключевые слова: реклама; рекламные слоганы; рекламный текст; английский язык; лингвистические особенности рекламы; стилистические особенности слоганов; культурные особенности рекламы.

Steuart H. Britt believes that doing business without advertising is like winking at a girl in the dark, because you know what you are doing, but nobody else does [1]. And nowadays advertising is becoming more and more significant, attractive and expensive: it has penetrated into all spheres of human activity. That's why the language of advertising is paid more attention, namely, the advertising text which is considered as a combination of advertising content and form, that is a symbiosis of thoughts and expressions [2]. The effect of an advertising text depends on the slogan as a clear and concise statement of an advertising idea that is easily perceived and remembered.

In the Discourse of Advertising Guy Cook draws attention to a variety of the techniques used in advertising. Some of the more commonly used techniques which he considers include verbal and visual puns, the use of parallelism and deviation, and the use of pronouns [3]:

- a *verbal pun* is a use of language that has more than one meaning for comic effect;
- a *visual pun* is the use of an image, or of an image in conjunction with language, which also exploits a double sense;
- *parallel patterns* of language involves the patterning of language into units which bear some sort of resemblance to each other:
 - I find a way to be a good mother and still be a good mom (Sunny Delight orange juice);
- *deviant language* (is often used in conjunction with parallel patterns), where attention is drawn to one particular element by substituting something which does not fit the pattern:
 - Delicious with Chinese, with Italian, with French, with caution (Heinz Spicy Pepper Sauce);
- *pronouns* are used in adverts in a variety of ways: they may encourage the reader to identify with the person pictured in the accompanying image, setting up a situation in which, at some level, an association is created between the product and the reader, or they may infer a community which the reader is invited to join by buying the product [4].

The mission of any advertisement is to draw potential customers' attention to the product — as well as to interest them; that why it is so vital to use expressive means in the text — such as figures of speech and other stylistic devices that are considered typical of poetic language, such as puns, metaphors, alliteration, allusion or rhyme [5]. This bears witness to the high degree of creativity involved in advertising language and contributes to the secondary function of advertising to entertain the recipients.

The first stylistic device to draw attention to is a metaphor. This technique consists in a hidden comparison of two objects based on a certain similarity between them:

- Live unbuttoned (Levis jeans);

- Introducing body (Calvin Klein Jeans);
- Live on the colorful side of life (Coca-Cola).

An *allusion* as a stylistic device with a reference to a fact fixed in textual culture or in colloquial speech is used to enhance the expressive character of slogans.

- Inspire me. Surprise me. AMD me. (AMD);
- Buy it. Sell it. Love it. (Ebay);
- Ready, set, go! (Maybelline).

The *alliteration* method consists of repeating identical or similar sounding consonants (or repeating the initial sound):

- Live life with a smile! (Lip Care Gloss & Shine, Nivea);
- Grace... space... pace... (Jaguar);
- Maybe she's born with it. Maybe it's Maybelline. (Maybelline).

An *assonance* being not widespread linguistic device attracts to a vowel harmony via using the same vowel in successive stressed syllables:

- How much reality can you handle? (Panasonic);
- Outwit. Outplay. Outlast (Survivor TV series)

A large number of advertising slogans are motivational [6], in this case morphological tools such as the *imperative mood* (be, wear, live, do) dominate in slogans:

- Be casual (Finn Flare);
- Think different (Apple);
- Just do it! (Nike).

At the same time *simple sentences* with a single grammatical basis occupy a leading position among slogans:

- The Breakfast of Champions (Wheaties);
- Discover Opel (Opel);
- Safety for everyone (Honda).

One of the slogan purposes is to evoke bright positive emotions, and here *exclamation points* are employed:

- Have a Pepsi Day! (PepsiCo);
- Finger lickin' good! (KFC);
- Eat Fresh! (Subway).

One of the features of the advertising text is the use of *stereotyped words* which are regularly repeated in the slogan and represent lexical units with a high frequency of use in general, as well as simplified information content, and convey stable and concise meanings [7]. Three words are enough to hook the reader, for example, –Freshen-up with 7-Up! (Dr. Pepper/7up Inc).

Meanwhile, advertising in English has a distinctive feature – understatement being based on a subtle humour, as in Egle's slogan of shoes – Show your shoes! – an expression, a verb in the imperative mood and an alliteration (show – shoes) are exploited to make the slogan unusual and memorable.

In conclusion, it should be said that peculiarities of advertising in English are determined by the strength, simplicity, and availability of the English language and culture. Short, clear slogans prevail. Such values as love, family, children, happiness and freedom as well as excellent taste and adherence to traditions distinguish the slogans. The language of advertising is really unique as it can take any form that is required for communicating the idea. However, the linguistic, stylistic and cultural features of advertising language do not only thoroughly research, but serve the product promotion in a collaboration of numerous structures and niceties. Despite some differences, the usage of stylistic devices, morphological and syntactic tools assists to influence a customer's emotional state, motivation and mood.

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