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AUTOMOBILES ADVERTISING IN MODERN ENGLISH

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INTRODUCTION

The relevance of study. The study of automobile advertising in Modern English is highly relevant in today's world as it reflects the changing trends and technological advancements in the automobile industry. With the rise of digital media and the Internet, the way automobiles are marketed and advertised has undergone a significant transformation. This has led to a growing interest in understanding the impact of online advertising on consumer behavior and the effectiveness of different advertising strategies in the automobile industry.

Moreover, with the increasing competition in the market, it has become crucial for automobile companies to stand out and make an impact on potential customers. Therefore, understanding the latest trends and innovations in automobile advertising and how they are being received by the target audience is essential for the success of any automobile company.

The concept of «discourse» is interdisciplinary, as it is widely used in many linguistic fields, which has led to a wide variety of interpretations of this concept, due to the application of different approaches. Discourse is characterized by semantic diffusion, a variable range of universal and specific features, a heterogeneous structure, and a wide typology, which explains its polyaspectual exploitation in various linguistic fields.

The main results of English-language RD research include identifying the peculiarities of creolization of the communicative space (Yu.O. Sorokin, Ye.F. Tarasov (1990), M.B. Voroshilova (2006), M.V. Karataieva (2011), I.V. Kulagina (2011), A.D. Belova (2012)), addressivity (O.V. Anopina (1997)), its linguistic characteristics (V.V. Zirka (2005), L.S. Kozub (2005), A. Janoschka (2008), N.I. Zadorizhna (2008)), manipulation (C.I. Hovland, I.L. Janis, H.H. Kelley (1953), O.S. Domovets (1999), H.V. Eiger, I.S. Shevchenko (2000), O.S. Popova (2002), E.V. Denysyuk (2003), A.V. Zhirkov (2013), T.Yu. Kovalevska (2014)). Traditional aspects of studying advertising discourse include lexical semantics (O.S. Ivanova (2002), S.L. Holoschuk (2006), L.R. Bezuhla (2007), I.O. Velyka (2013), I.L.

Bilyuk (2016)), phonetics (N.L. Volkohon (1999), L.S. Kozub (2005)), syntax (V.G. Aleksandrova (2006), O.Ye. Zolina (2006), S.V. Huzenko (2010)), linguistic stylistics (O.I. Zelinska (2002)), translation theory (N.L. Volkohon (2002), O.V. Medvedeva (2003), I.V. Bornyakova (2007), O.M. Bondarenko (2010), V.V. Zirka (2011)), and comparative linguistics (O.V. Leshchenko (2014)).

The purpose of the study on automobile advertising in Modern English is to understand the current trends and innovations in the field, and to analyze the impact of these trends on consumer behavior.

The main objectives of the study are:

1. To identify the latest trends and techniques used in automobile advertising in Modern English.
2. To evaluate the impact of online advertising on consumer behavior and purchasing decisions in the automobile industry.
3. To analyze the effectiveness of different advertising strategies used by automobile companies.
4. To study the role of language and cultural factors in automobile advertising and their impact on consumer behavior.
5. To make recommendations for future advertising strategies in the automobile industry based on the findings of the study.

The object of the study on automobile advertising in Modern English is the automobile industry and the various advertising strategies used by automobile companies.

The subject of the study is the impact of these advertising strategies on consumer behavior and purchasing decisions, as well as the effectiveness of different advertising techniques and the role of language and cultural factors in automobile advertising.

The methods and techniques used in the study of automobile advertising in Modern English can include a combination of qualitative and quantitative research methods.

Quantitative methods may include surveys and statistical analysis to gather data on consumer behavior and the effectiveness of different advertising strategies. This data can be collected through online surveys or by conducting in-person interviews with potential automobile customers.

Qualitative methods may include in-depth interviews with industry experts, focus groups with potential customers, and a content analysis of advertisements and marketing materials used by automobile companies. These methods can provide valuable insights into the attitudes and opinions of consumers and industry experts, as well as the cultural and linguistic factors that influence consumer behavior.

The study of automobile advertising in Modern English has both *practical and scientific significance*.

From a practical perspective, the study can provide valuable insights for automobile companies on how to effectively market and advertise their products to potential customers. The findings of the study can inform advertising strategies and help companies make informed decisions about their campaigns, which can lead to increased sales and improved customer engagement.

From a scientific perspective, the study contributes to the larger body of knowledge on consumer behavior and the impact of advertising on purchasing decisions. The study can also provide insights into the role of language and cultural factors in advertising and how these factors influence consumer behavior.

In terms of scientific novelty, the study can add to the existing literature by offering a comprehensive and up-to-date analysis of the current state of automobile advertising in Modern English. The study can also provide new insights into the impact of online advertising and the effectiveness of different advertising strategies in the automobile industry.

In terms of practical significance, the study can have a direct impact on the automobile industry by informing advertising strategies and improving the effectiveness of advertising campaigns. The findings of the study can also be

applied to other industries that face similar challenges in advertising and marketing their products.

1. THEORETICAL FOUNDATIONS OF CAR ADVERTISING IN MODERN ENGLISH

1.1. The role of advertising in modern society

Advertising is a pervasive aspect of modern society, influencing various aspects of our lives. From billboards and social media ads to commercials and product placements in movies, advertising has become an integral part of our daily lives. The role of advertising in modern society is multifaceted and complex, encompassing various functions, impacts, and ethical considerations. In this coursework, we will explore the different aspects of advertising and its role in modern society.

The practice of advertising has a long history, dating back to ancient civilizations such as Egypt and Greece, where rudimentary forms of advertising were used to promote goods and services. However, modern advertising as we know it today began to take shape during the Industrial Revolution with the advent of mass production and mass consumption. The growth of print media, followed by radio, television, and the internet, has played a pivotal role in the evolution and proliferation of advertising in modern society.

Advertising serves several key functions in modern society:

1. **Informative Function:** Advertising provides information about products, services, and brands to consumers. It educates consumers about the features, benefits, and uses of products, helping them make informed purchase decisions.

2. **Persuasive Function:** Advertising aims to persuade consumers to choose a particular product or service over others. Through various persuasive techniques such as emotional appeals, testimonials, and celebrity endorsements, advertising seeks to influence consumer behavior and shape preferences.

3. **Economic Function:** Advertising stimulates economic growth by creating demand for products and services, generating sales, and driving consumer

spending. It also supports businesses by promoting competition, innovation, and entrepreneurship.

4. **Branding Function:** Advertising plays a crucial role in building and maintaining brand image and brand awareness. It helps create brand associations in consumers' minds, influencing their perceptions, loyalty, and purchasing decisions.

5. **Social Function:** Advertising reflects and shapes societal values, attitudes, and norms. It can promote social causes, raise awareness about social issues, and contribute to cultural and social changes.

Impacts of Advertising: Advertising has both positive and negative impacts on modern society:

Positive Impacts:

- **Economic Growth:** Advertising fuels consumer spending and drives economic growth, generating revenue, profits, and jobs for businesses and industries.

- **Information and Choice:** Advertising provides consumers with information about products, services, and choices, empowering them to make informed decisions.

- **Innovation and Competition:** Advertising promotes competition and encourages businesses to innovate, differentiate, and improve their products and services.

- **Social Awareness:** Advertising can raise awareness about social issues, promote social causes, and contribute to positive social changes.

Negative Impacts:

- Advertising can use persuasive techniques that manipulate and deceive consumers, leading to impulsive buying, false expectations, and dissatisfaction.

- Advertising can promote materialistic values, creating a culture of consumerism and overconsumption, which can contribute to environmental degradation and social inequality.

- **Stereotypes and Objectification:** Advertising can perpetuate stereotypes, objectify individuals, and promote unrealistic beauty standards, leading to issues such as body image concerns, low self-esteem, and discrimination.

- **Invasion of Privacy:** Advertising can intrude into consumers' privacy by collecting personal data, tracking online behavior, and targeting ads based on user profiling, raising concerns about privacy and data security.

Ethical Considerations: The role of advertising in modern society also raises various ethical considerations, including:

1. **Truthfulness and Transparency:** Advertisers have a responsibility to ensure that their advertising is truthful, transparent, and does not mislead consumers.

2. **Social Responsibility:** Advertisers should be mindful of the social and cultural impact of their advertising, and avoid promoting harmful products such as tobacco, alcohol, or unhealthy foods, especially to vulnerable populations such as children and adolescents.

3. **Inclusivity and Diversity:** Advertisers should strive to promote inclusivity and diversity in their advertising, avoiding discriminatory practices, stereotyping, or perpetuating harmful biases based on race, gender, sexual orientation, religion, or other protected characteristics.

4. **Children's Advertising:** Advertisers should exercise special care when advertising to children, taking into consideration their cognitive and emotional development, avoiding deceptive or manipulative techniques, and promoting healthy products and behaviors.

5. **Environmental Impact:** Advertisers should be mindful of the environmental impact of their advertising, considering issues such as waste generation, carbon emissions, and sustainability. Promoting environmentally responsible products and practices can contribute to positive social and environmental changes.

6. **Privacy and Data Security:** Advertisers should be transparent and respectful of consumers' privacy, obtaining consent for data collection and usage, and protecting consumer data from unauthorized access or misuse.

7. **Truthfulness and Transparency:** Advertisers have a responsibility to ensure that their advertising is truthful and transparent. This means that the information presented in ads should be accurate and not misleading. Advertisers should avoid making false claims about the features, benefits, or performance of a product or service. They should also clearly disclose any potential risks, limitations, or conditions associated with the advertised product or service. Truthful and transparent advertising helps consumers make informed decisions and promotes trust between advertisers and consumers.

8. **Social Responsibility:** Advertisers should consider the social impact of their advertising. This includes being mindful of the messages and values conveyed in ads and avoiding promoting harmful products or behaviors. For example, advertisers should avoid promoting tobacco, alcohol, or unhealthy foods, especially to vulnerable populations such as children and adolescents. Advertisers should also be aware of cultural sensitivities, avoid perpetuating harmful stereotypes, and promote inclusivity and diversity in their ads.

1.2. Evolution of Car Advertising

The evolution of car advertising has been a subject of interest for many researchers in the field of linguistics and marketing. One of the pioneers in the study of advertising language was David Ogilvy [25], who founded one of the most successful advertising agencies in the world. He emphasized the importance of creativity in advertising and the use of simple language to appeal to a wider audience.

Another notable researcher in this field is Michael Halliday, who developed the systemic functional linguistic approach to language analysis. Halliday focused

on the social context of language and how it is used to create meanings that are relevant to specific communities.

In recent years, scholars such as Sherryl Wilson and Christina Schäffner have investigated the role of culture in advertising and how it affects the linguistic strategies used by advertisers [30]. They have highlighted the importance of understanding cultural values and beliefs in order to create effective advertisements that resonate with the target audience.

Other researchers, such as Paul Messaris and Jonathan Schroeder, have focused on the use of visual communication in advertising. They have analyzed the ways in which images, videos, and other visual elements are used to convey messages and emotions that complement the linguistic strategies used in the advertisements.

The evolution of car advertising has been an area of significant interest among researchers in recent years. With the increasing competition in the automobile industry, companies have to develop innovative ways of promoting their products. Advertising has been one of the most effective ways of creating brand awareness and increasing sales.

Car advertising has undergone significant changes over the years. In the early days of the automobile industry, advertisements focused on the technical aspects of the car, highlighting the features and specifications. However, with the passage of time, advertisers realized that consumers were more interested in the emotional aspects of owning a car rather than its technical specifications. As a result, car advertising started to emphasize the benefits of owning a car, such as freedom, status, and adventure.

The language and rhetoric used in car advertising have also evolved over time. In the early days, advertisements relied on simple and straightforward language to describe the technical features of the car. However, with the advent of mass media and the increasing competition in the industry, advertisers had to find more persuasive ways of promoting their products. As a result, they started to use

rhetorical devices such as metaphors, hyperbole, and humor to create a more emotional and persuasive appeal.

Humor, in particular, has become a popular tool in car advertising. Humorous advertisements are more likely to be remembered by consumers, and they also create a positive association with the brand. Car companies have used humor in different ways, such as parodying other advertisements, using celebrity endorsements, and creating amusing situations related to driving.

Another significant development in car advertising has been the use of digital media. With the increasing popularity of social media platforms, car companies have started to use digital advertising as a means of reaching their target audience. Digital advertising allows car companies to create more interactive and engaging advertisements that can be shared easily on social media.

In conclusion, car advertising has evolved significantly over the years. Advertisers have moved from emphasizing the technical features of the car to highlighting the emotional benefits of owning a car. The language and rhetoric used in car advertising have also evolved, with advertisers using rhetorical devices such as humor to create a more persuasive appeal. Digital advertising has also emerged as a significant development in car advertising, providing new ways of reaching and engaging with consumers.

Car advertising has evolved significantly over the years, reflecting changes in technology, societal attitudes, and marketing strategies. From the early days of automobiles to the digital age, car advertising has gone through various phases, reflecting the evolution of the automotive industry itself. In this course work, we will explore the history and evolution of car advertising, highlighting key milestones, trends, and strategies that have shaped the way cars are marketed to consumers.

The first automobile advertisements emerged in the late 19th century, when automobiles were still a luxury item. These early ads focused on the mechanical features of cars, highlighting their speed, durability, and reliability. Print media, such as newspapers and magazines, were the primary advertising platforms during

this period. Brands like Ford, Buick, and Cadillac were among the early pioneers in car advertising, using slogans and illustrations to capture the attention of potential buyers.

DISPENSE WITH A HORSE



and save the expense, care and anxiety of keeping it. To run a motor carriage costs about $\frac{1}{2}$ cent a mile.

THE WINTON MOTOR CARRIAGE

is the best vehicle of its kind that is made. It is handsomely, strongly and yet lightly constructed and elegantly finished. Easily managed. Speed from 3 to 20 miles an hour. The hydrocarbon motor is simple and powerful. No odor, no vibration. Suspension Wire Wheels. Pneumatic Tires. Ball Bearings.  Send for Catalogue.

Price \$1,000. No Agents.

THE WINTON MOTOR CARRIAGE CO., Cleveland, Ohio.

Figure 1. The world's first car advertisement (1898)

With the advent of mass production techniques in the early 20th century, car manufacturing became more efficient and affordable, leading to increased demand for automobiles. Car companies began to invest heavily in advertising to promote their products to a wider audience. During this period, radio emerged as a popular medium for car advertising, allowing brands to reach a broader audience. Brands like Chevrolet, Dodge, and Oldsmobile used radio jingles, jargon, and catchphrases to create brand awareness and promote their cars as a symbol of progress and modernity.

The period from the 1940s to the 1960s is often considered the "Golden Age" of car advertising, marked by the growth of television as a dominant medium for advertising. Car companies invested heavily in television commercials, creating

elaborate campaigns to showcase their products. These ads emphasized the lifestyle and status associated with owning a car, with images of families on road trips, glamorous models driving convertibles, and sleek cars speeding down empty highways. Brands like Chrysler, Ford, and General Motors were among the leading advertisers during this period, using celebrity endorsements, catchy jingles, and innovative visual techniques to capture the attention of consumers.

In the 1960s and 1970s, car advertising saw creative innovations, with brands experimenting with unconventional advertising techniques to stand out in a competitive market. Brands like Volkswagen, Volvo, and BMW gained attention for their unconventional and sometimes controversial ads that focused on the car's features, safety, and durability. These ads often used humor, satire, and wit to differentiate themselves from traditional car advertisements, which tended to rely on glamour and lifestyle imagery.

The advent of the internet and digital media in the late 20th century transformed the landscape of car advertising. Brands started to leverage websites, social media, and online campaigns to connect with consumers and build brand loyalty. Digital marketing strategies, such as search engine optimization (SEO), pay-per-click (PPC) advertising, and social media marketing, became crucial tools for car companies to reach and engage with their target audience.

In recent years, car advertising has also evolved to reflect changing consumer preferences for sustainability and eco-friendliness. Electric vehicles (EVs) have gained popularity, and car companies have focused their advertising efforts on promoting the environmental benefits of EVs, such as reduced emissions and lower fuel costs.

Car advertising has come a long way from its early beginnings, adapting to changes in technology, consumer preferences, and societal attitudes. From print ads to radio jingles to television commercials to digital marketing campaigns, car advertising has evolved to become a dynamic and innovative field, shaped by the ever-changing landscape of the automotive industry and consumer

In the digital age, car advertising has become more personalized and targeted. Car companies use data analytics and customer profiling to understand consumer preferences and tailor their advertising campaigns accordingly. Through cookies and online tracking, car companies can deliver personalized ads to consumers based on their browsing behavior, location, and interests. This allows for more effective and efficient advertising, as car companies can reach consumers who are more likely to be interested in their products.

Social media platforms have become a significant platform for car advertising in the digital age. Car companies leverage social media to create engaging content, connect with consumers, and build brand communities. Platforms such as Facebook, Instagram, Twitter, and YouTube are used to showcase new car models, share customer stories, and run promotional campaigns. Influencer marketing has also gained popularity in car advertising, with influencers and bloggers endorsing cars and sharing their experiences with their followers, creating authentic and relatable content that resonates with consumers.

Virtual and Augmented Reality: Virtual and augmented reality have also been incorporated into car advertising strategies. Car companies use virtual reality (VR) and augmented reality (AR) technologies to create immersive experiences for consumers, allowing them to virtually explore and interact with cars. This allows consumers to experience the features and performance of a car without physically being present, making the car-buying process more engaging and interactive.

Emphasis on Safety and Technology: In recent years, car advertising has also emphasized safety and technology features. With advancements in automotive technology, car companies promote features such as collision avoidance systems, lane departure warnings, and autonomous driving capabilities in their advertising campaigns. This reflects changing consumer priorities and the increasing demand for safe and technologically advanced cars.

Environmental Sustainability and Social Responsibility: As environmental sustainability and social responsibility have become important consumer concerns, car companies have incorporated these themes into their advertising strategies.

Brands now emphasize their efforts towards reducing carbon emissions, using sustainable materials, and promoting social responsibility initiatives in their advertising campaigns. This reflects the growing awareness and demand for environmentally conscious products among consumers.

The evolution of car advertising has been shaped by the changing landscape of technology, consumer preferences, and societal attitudes. From traditional print ads to digital marketing, social media, virtual and augmented reality, and a focus on safety, technology, environmental sustainability, and social responsibility, car advertising has evolved to adapt to the needs and preferences of consumers in the digital age. As the automotive industry continues to evolve, car advertising is likely to continue to adapt and innovate to effectively connect with consumers and promote the latest car models and features.

1.3. Modern Advertising Discourse

The discourse as a key category of human existence has been the subject of a huge amount of research. In our work, we will not delve into all the views and interpretations in detail. We will only provide key definitions: 1) discourse - speech realized in the form of oral or written expression (I. Bellert (1978), V.A. Koch (1978), G.O. Orlov (1991), A.M. Prykhodko (2008), V.Ye. Cherniavska (2014)); 2) discourse – unity of linguistic, cognitive, and communicative aspects (P.H. Matthews (2003), O.S. Kubryakova (2004), I.S. Shevchenko (2005), O.D. Oguy (2011), I.M. Osovskaya (2013)); 3) discourse - a symbiosis of verbal and non-verbal signs oriented towards serving a particular communicative sphere (O.I. Sheyhal (2000), C. Goodwin (2000), J. Coupland & R. Gwyn (2003), A. Jaworski & N. Coupland (2002)); 4) discourse – the construction of scientific discourse or the language of a scientific school with a specific character of description, discussion, and structuring of material, mediated by the use of another language [12, p. 237].

By discourse, we understand the totality of verbal and non-verbal actions of a person aimed at simultaneously distinguishing and combining linguistic codes and «discursive» elements to achieve a communicative goal.

F. Desmarais notes that advertising as a marketing tool is used in the tourism industry to create symbolic expectations in potential tourists through textual, visual, and audio presentations [23, p. 207], while M. Hosney considers advertising as a specific type of discourse and states that it influences the structure of language, lifestyle, and is the content of daily communication, «advertising is capable of changing the structure, use of language, and verbal communication» [24, pp. 25-47].

V.V. Mykhailenko emphasizes that advertising is a marketing tool in the tourism industry, where potential clients make decisions based on mental images of the proposed product in verbalized communication [25]. Further research on advertising discourse requires a focus on its formulation and outlining of characteristic features. A.V. Olyanych, following E.V. Kulykova, interprets advertising discourse as a type of institutional communication – a complex socio-cultural phenomenon that is a component of broader social interaction, covers a significant part of modern society's life, and is thus related to different aspects of human activity [7, p. 199; 13, p. 11].

O.Ye. Tkachuk-Miroshnychenko considers advertising discourse as a «dynamic formation, which is characterized by the synthesis of many components» [18, p. 216], including verbal and iconic components, which, according to G. Cook, may indicate the interaction of two languages in advertising discourse - the actual language and the para-language [22, p. 66].

He emphasizes that advertising is a complex interaction of textual material, audio accompaniment, collage, and people who create and perceive this complex [22, p. 4].

T.V. Kravets argues that advertising discourse is a mixed semiotic structure, meaning that it can be viewed as a hybrid of text and image with different

components: the iconic component in combination with the linguistic component (brand, slogan, headline, main text) [6, p. 8].

Advertising discourse is a communicative-pragmatic example of speech behavior of advertising participants, realized through advertising messages in combination with linguistic and paralinguistic elements [9, p. 19], e.g.: advertising discourse is a cognitive-communicative phenomenon that includes components such as communicative interaction in the field of mass advertising, aimed at promoting goods or services on the market through linguistic and non-linguistic means without contact between communicants on the one hand, and the target audience, on the other [1, p. 12].

In the search for a definition of advertising discourse, we cannot but agree with A.P. Martynyuk, who considers the definition of advertising discourse as «persuasive» to be the most relevant [11, p. 162], as a symbiosis of persuasive, argumentative, and emotional components. We understand advertising discourse as purposeful communication, in which methods and means of suggestive influence are widely used, with the ultimate goal of obtaining expected post-communicative actions from recipients. A structural analysis of advertising discourse identifies several components, each of which has its own functions: slogan, headline, and main text of the advertisement.

Advertising as a marketing tool in the tourism industry is aimed at creating symbolic expectations in potential consumers of tourism services. Advertising exerts a suggestive influence on the recipient, that is, it directs post-communicative actions or behavior of the addressee. Advertising offers ready-made solutions to certain problems/questions, teaches, introduces automatic standard behavior, imposes a certain lifestyle, linguistic templates through textual, visual, and audio representations, which in combination reflects on the recipient's further actions or behavior. In the typology of discourse, advertising discourse belongs to the status-oriented in the paradigm of sociolinguistic parameter according to the communication formula «suggestor (addresser) – suggestee (addressee)». It is worth noting that in order to achieve the ultimate goal of advertising discourse,

namely to persuade the addressee in positive and friendly marked intentions of the addresser, the discourse shifts to a personally oriented status. The pragmatic linguistic parameter of advertising discourse lies in distinguishing communication as an activity with certain motives, goals, strategies, and ways of implementation. Structural analysis of advertising discourse distinguishes several components, each of which has its own functions: slogan, headline, and main text of the advertisement. Advertising discourse can be considered as a symbiosis of persuasive, argumentative, and emotional components, which allows us to view it as a purposeful communication, in which methods and means of suggestive influence are widely used with a single ultimate goal - to achieve expected post-communicative actions from the recipients.

The essence of advertising, with its anthropocentricity, informativeness, and influence, determines its consideration from the perspective of linguistic pragmatics as a science [20, p. 250], which studies the use and functioning of linguistic signs in speech communication, the formation of language expressions, which are determined by the functional features of signs in discourse, the interaction of communicants in communication, or the situation of communication itself. «Advertising offers ready-made solutions to certain problems, teaches, introduces automatic standard behavior, imposes a certain lifestyle and even speech patterns in communication» [8, p. 139], which, in turn, «leads to practical results» [9, p. 10]. The pragmatic orientation of this type of discourse is explained by the need to satisfy both life and psychological needs [2, p. 26].

Y.V. Romat reduces the pragmatic linguistic functions of advertising discourse to the following:

- information (formation of awareness of a new product);
- advantage formation (convincing to make a purchase);
- reminder (supporting awareness and retention of the presence of the product in the minds of consumers);
- positioning (of the product or firm);
- customer retention;

- creating an image distinct from competitors [16, p. 26].

These functions create the basis for the general purpose of advertising discourse – «to convince the recipient to purchase the corresponding product in a literal or figurative sense» [3, p. 90], which is achieved through suggestive strategies of advertising discourse: establishing mutually beneficial relations between the advertiser and the recipient. Advertising discourse is increasingly losing its features of «pure» informativeness, acquiring purely suggestive features, where hypnosis does not play a small role [8, p. 439]. For example, the pervasive goal of modern advertising products is represented in the abbreviation formula AIDA, «where A – Attention (attracting attention), I – Interest (arousing interest), D – Desire (activating desire), A - Action (encouraging action)» [5, p. 209].

In the structural model of discourse typology, advertising discourse belongs to the status-oriented parameter in the sociolinguistic paradigm of communication, according to the formula «suggestor (advertising company) – suggestee (recipient)». However, to achieve the ultimate goal, advertising discourse shifts to the status of person-oriented to persuade the suggestee with positive and friendly marked intentions of the suggestor. The suggestive influence on the recipient is achieved through «the use of original linguistic and general semiotic components», which carry specific informative content. Advertising texts consist of verbal and non-verbal components and are determined not only by their creolization and multimodality, but also by their multi-vector influence [see E. Peli (2003), Yu.V. Sivak (2007), S.K. Romaniuk (2009), O.V. Shcherbak (2018)].

Conclusion

In conclusion, the theoretical foundations of car advertising in modern English have evolved significantly over the years, reflecting the changing landscape of technology, consumer preferences, and societal attitudes. From the early days of print ads to the digital age of online marketing, social media, virtual and augmented reality, and a focus on safety, technology, environmental sustainability, and social responsibility, car advertising has undergone a transformation to effectively connect with consumers and promote the latest car models and features.

One of the key theoretical foundations of car advertising is the persuasive communication theory, which focuses on the use of various persuasive techniques to influence consumer behavior and encourage them to purchase a car. The use of emotional appeals, such as creating aspirational lifestyles, portraying the car as a status symbol, and evoking feelings of excitement and adventure, has been a common strategy in car advertising. Additionally, the use of rational appeals, such as showcasing the features, performance, and benefits of the car, has also been prevalent in modern English car advertising.

Another theoretical foundation of car advertising is the social identity theory, which emphasizes the role of social identity and group membership in shaping consumer behavior. Car companies often target specific consumer segments based on their demographics, interests, and lifestyle preferences, and create advertisements that align with their target audience's social identity. For example, car advertisements may target young urban professionals who value luxury and style, families who prioritize safety and practicality, or environmentally conscious consumers who are interested in electric vehicles. By tapping into consumers' social identities, car companies aim to create a sense of belonging and identity with their brand, leading to increased brand loyalty and purchase intent.

The adoption of digital media and technology has also revolutionized car advertising in modern English. The internet and social media platforms have

provided car companies with new opportunities to reach and engage with consumers in a more personalized and targeted manner. Through data analytics and customer profiling, car companies can deliver tailored advertisements to consumers based on their preferences, interests, and behaviors. Virtual and augmented reality technologies have also been incorporated into car advertising, providing consumers with immersive and interactive experiences to explore and interact with cars. These technological advancements have allowed for more engaging and interactive advertising campaigns, enhancing consumer engagement and brand awareness.

Moreover, the changing consumer preferences and societal attitudes towards sustainability and social responsibility have also influenced the theoretical foundations of car advertising. With the growing concern for environmental sustainability, car companies have started incorporating eco-friendly themes into their advertising campaigns, promoting the benefits of electric vehicles, reduced emissions, and sustainable materials. Social responsibility initiatives, such as supporting community projects or promoting diversity and inclusion, have also been highlighted in car advertising, reflecting the evolving societal values and consumer expectations.

2. MAJOR TRENDS OF CAR ADVERTISING IN MODERN ENGLISH

2.1. Linguistic Strategies Used in Car Advertising

Advertisements are ubiquitous and can overwhelm people. Studies on the human brain and perception show that people are primarily drawn to the audio and visual aspects of advertisements. They pay attention to the linguistic part only when the audiovisual part grabs their attention. The emotional impact of pictures and music captures their attention, leaving little need for extensive written or spoken information in the ad. Advertisers often use special features, such as slogans and catchphrases, to capture the target audience's attention. These features are typically acceptable only in the realm of advertising and would be inappropriate elsewhere.

TV advertisements often rely on moving pictures with no spoken background and small printed text or none at all. Smaller letter size is used for specific or mandatory information that advertisers must include. However, pictures are typically more prominent and can distract from the printed message. Moving pictures can convey multiple meanings and connotations in a brief period, while pictorial metaphors are common and highly effective in advertising. Images have a greater impact on emotions and memory than empty words or clichés used in advertisements.

Car advertising uses a range of linguistic strategies to persuade potential customers to buy their products. Some of the most common strategies include:

1. **Emotive language:** Advertisers use language to evoke emotions in the reader or listener. This might involve using words or phrases that create positive associations, such as *luxury*, *performance*, or *power*. Advertisers might also use more emotive language, such as superlatives, to make their products seem superior to their competitors.

2. Repetition: Advertisers often repeat key words or phrases to reinforce their message and create a sense of familiarity with their brand. This might involve repeating the car's name, its features, or its benefits to the customer.

3. Metaphors and similes: Advertisers use metaphors and similes to create associations between their product and positive experiences or ideas. For example, a car might be described as a *rocket* or a *racehorse* to suggest speed and power.

4. Imagery: Advertisers use visual imagery to create a sense of desire or aspiration in the reader or viewer. This might involve showing the car in a beautiful setting or using images that suggest luxury, such as expensive hotels or designer clothes.

5. Humor: Advertisers may also use humor to create a positive association with their brand. This might involve using puns or wordplay to make the advertisement more memorable or using humor to create a sense of connection with the audience.

Overall, the linguistic strategies used in car advertising are designed to create a strong emotional connection with potential customers and persuade them to choose their product over their competitors.

According to Ke and Wang (2013), adjectives play a crucial role in advertising by adapting compound words and using them to describe the advertised product. These compound adjectives, often hyphenated, can eventually blend into everyday language. Choosing the right adjective to accompany a noun is essential in creating an effective advertisement. Positive adjectives such as good, better, best, and great are commonly used to create a favorable impression.

Personal pronouns, such as *you* and *yours*, are also important in advertising as they imitate interpersonal communication and help to create a feeling of intimacy and individual approach. Possessive pronouns create empathy and understanding, and they can help to establish a bond between the customer and the brand. Interestingly, according to Goddard and Patterson (2000), cars are often seen as female objects of status that have traditionally been controlled by men.

In summary, adjectives and pronouns play a significant role in creating effective advertisements. Advertisers must choose their words carefully and use them to establish a connection with their target audience.

Adjectives play an important role in advertising, as they can modify the meaning of accompanying nouns and make the advertisement more effective. Positive adjectives such as *good*, *better*, *best*, and *great* are commonly used in advertising. Personal pronouns like *you* and *yours* create a sense of intimacy and individual approach, which helps to establish a connection between customers and the brand.

The choice of verbs and verb + adverb patterns is also crucial in advertising. Implicit meanings conveyed through these patterns are powerful because they become part of our automatic thinking. However, these patterns only work with audiences who share the same cultural background and language. Action verbs are frequently used to encourage viewers to take action, and interrogative sentences and questions are used to engage and commit them. Imperatives, originally used for instructions and giving orders, suit the persuasive purpose of advertising as they encourage actions.

Speech acts, such as declaring, asking, requesting, and commanding, are also used in advertising. Imperative sentences are usually understood as a polite request rather than an order, according to the theory of indirect speech acts. The use of imperative sentences is also more economical than the use of polite formulae.

Additionally, another important feature of advertising language is the use of adverbs. Adverbs are used to modify the verb or the adjective and often add the necessary emotional and persuasive connotation. Adverbs such as «quickly», «easily», «safely», and «conveniently» are frequently used in advertising to describe the benefits of the product or service. Advertisers also use intensifiers such as «very» and «extremely» to emphasize the positive aspects of the product or service. Advertisers can also use negative adverbs such as «never» or «not» to describe the problems that the product or service solves.

Finally, the use of metaphors and similes is also common in advertising language. They help advertisers to create an emotional connection with the target audience and to make the advertisement more memorable. Metaphors can be visual or linguistic and can create powerful associations that last long after the advertisement has been seen or heard. For example, a car advertisement might describe the car as *a rocket on wheels* or a perfume advertisement might describe the scent as *a whisper of sensuality*. These metaphors can create a strong emotional appeal that connects the product with a particular feeling or experience. Similes, on the other hand, use the words *like* or *as* to compare the product or service to something else. For example, a fast food restaurant might advertise their burgers as *«juicy as a summer peach»*. These similes can help to create a memorable and relatable image of the product or service in the minds of the target audience.

In conclusion, the language used in advertising is carefully crafted to create a persuasive and memorable message that appeals to the emotions and desires of the target audience. Advertisers use a variety of linguistic strategies such as adjectives, verbs, adverbs, and metaphors to create an emotional connection and to encourage action. By understanding the techniques used in advertising language, we can become more critical consumers and make informed choices about the products and services we buy.

In the realm of advertising, personification serves as a powerful tool to infuse individuality into commercials. However, it is intriguing to note that there are only two instances of personification found in the collected advertisements. One notable observation is that cars, often depicted as women, are endowed with feminine characteristics, possibly stemming from the initial intention of the car industry to appeal primarily to men.

Let's examine a specific commercial for the Fiat 500 Abarth, which exemplifies the use of personification. In this advertisement, a man strolling along the street becomes captivated by a seductive woman who begins to passionately shout at him in an unfamiliar language. Gradually, her demeanor transforms, and she attempts to entice him. Although an English-speaking viewer may not

comprehend her words, they can glean a general sense of the woman's fiery and captivating Italian nature through her body language, tone, and other suprasegmental features. The underlying message conveyed in this scene is that the car itself possesses the same alluring and vivacious qualities as an Italian woman.

Notably, the woman in the commercial is adorned in a black and red dress, mirroring the color scheme of the car—black with red accents. This parallelism suggests that the woman symbolically represents the car itself. The closing line of the commercial alludes to the pivotal moment when a man first lays eyes on a sultry femme fatale and experiences the intoxication of being seduced, drawing a parallel to the exhilaration of encountering and succumbing to the allure of the car.

By employing personification, this commercial effectively establishes a connection between the car and the viewer's emotions, emphasizing its irresistible charm and appeal.



Figure 2. Example of personification



Figure 3. Example of personification

Let's delve into another captivating advertisement, labeled as Figure 4, which showcases a delightful scene of toys reveling in a car during the nighttime. In this imaginative display, a teddy bear mischievously opens the roof window, allowing the whimsical party within to unfold under the starry sky. The following morning, a curious father inquires about the still-open window, playfully questioning his son, «*Did teddy do it?*»

Accompanying this enchanting visual narrative is a slogan that reads, «*Bigger the features, better the story*». The focal point of this advertisement lies in the unique feature of the roof window, which is not commonly found in cars. By incorporating this element, the open window provides an inviting space for young children to create and immerse themselves in captivating stories. It sparks their imagination, granting them the opportunity to fabricate delightful tales inspired by the limitless possibilities presented by the open rooftop.

The essence of this advertisement lies in the notion that the car, with its distinct features, becomes a catalyst for imaginative storytelling. By showcasing the open roof window as a magical gateway, the advertisement effectively captures the attention of both children and adults alike, promoting the idea that the car serves as a canvas for endless adventures and imaginative journeys.



Figure 4. Toys alive

Allow me to introduce the intriguing Škoda Octavia commercial, designated as (Figure 5), which commences with a metaphorical statement: «life is a journey», delivered in a passionate male voice. The ad entices the viewer with captivating visuals of untamed nature, featuring a solitary tree swaying in the wind, a deserted road hugging a wild seashore, and a seemingly idyllic, picture-perfect family. The backdrop is enhanced by the harmonious melodies of an orchestra playing in the background. Collectively, these elements evoke the notion that one can navigate through life smoothly and joyfully while driving this particular car – an exemplification of the classic metaphor often employed in car advertisements.

However, the initial impression of idyllic bliss is promptly shattered as a woman in the car disrupts the pleasant ambiance, casting doubt on the viewer's initial sense of contentment. Her subsequent dialogue aims to offer an honest and candid assessment of the advertisement, challenging some of the clichés commonly associated with car commercials. She counters the notion of an orchestra by asserting, «Is it an orchestra? No, it's the sound of luxury». This unexpected twist serves to awaken the viewer, encouraging a more discerning perspective.

The final line and overarching slogan of the entire campaign implore the viewer to embrace a car that represents pure luxury without succumbing to tired clichés. The commercial adamantly asserts that this car will neither deceive nor feign anything, urging the viewer to make a purchase that is both authentic and genuinely fulfilling.



Figure 5. Live is a journey

In summary, the Škoda Octavia commercial takes viewers on a metaphorical journey through life, initially painting an idyllic picture of blissful progression. However, a contrasting voice challenges the clichés commonly associated with car advertisements, providing an honest and thought-provoking perspective. Ultimately, the campaign's slogan invites viewers to choose a car that embodies pure luxury without resorting to mundane tropes, promising an authentic and fulfilling driving experience.

Car advertising is notorious for its catchy slogans that have become part of our everyday language. Here are some examples of popular car slogans:

- The Ultimate Driving Machine (BMW)
- The Power of Dreams (Honda)
- Built Ford Tough (Ford)
- The Relentless Pursuit of Perfection (Lexus)
- The Best or Nothing (Mercedes-Benz)
- Don't Dream It. Drive It. (Jaguar)
- Moving Forward (Toyota)
- The Heartbeat of America (Chevrolet)

- Zoom-Zoom (Mazda)

These slogans are short, memorable and emphasize the main qualities of the car brand. They are often accompanied by visually appealing advertisements that showcase the features of the car and evoke emotions in the potential customers. The use of slogans in car advertising is an effective way to create brand identity, establish a connection with the customers and promote brand loyalty.

Finally, car advertisers often use slogans or taglines that are catchy and memorable to help build brand recognition and loyalty. For example, the BMW slogan «*The Ultimate Driving Machine*» suggests that driving a BMW is an unparalleled experience that cannot be matched by any other car brand. Similarly, the Mercedes-Benz tagline «*The Best or Nothing*» implies that choosing any other car brand would be settling for less than the best. These slogans help to create a strong brand identity and differentiate the car manufacturer from its competitors.

In conclusion, the linguistic strategies used in car advertising are varied and purposeful. Advertisers use language that creates emotional connections and positive associations with their products. Adjectives and verbs are chosen carefully to convey specific meanings and to create a desired impression in the minds of the target audience. Hyperbole, metaphor, and puns are used to make the advertisement memorable and catchy. Slogans and taglines are created to leave a lasting impression and to help consumers remember the product. The use of second-person pronouns and possessives creates a sense of intimacy and connection between the advertiser and the consumer. Overall, the language used in car advertising plays a crucial role in shaping the perception of the product in the minds of the target audience and ultimately influences purchasing decisions.

2.2. Rhetorical devices in car advertising

The pragmatic aspect of discourse analysis focuses on what is unsaid or unwritten yet communicated within the discourse. This requires an interpretative process that considers the psychological background, beliefs, and expectations of

the advertiser. Cultural schema can also cause misinterpretation in different cultural backgrounds. Therefore, car advertisers need to target culturally different markets with different settings and music to avoid offending customers.

Rhetorical devices are language techniques used to achieve a specific effect in communication. In car advertising, these devices are used to create emotional appeal and convince potential buyers to choose a particular car brand or model. Some of the most common rhetorical devices used in car advertising include:

1. **Repetition:** This is the use of the same word or phrase multiple times within an advertisement. It is often used to emphasize a point or to make a message more memorable. For example, Ford's «Built Ford Tough» slogan is a well-known example of repetition in car advertising.

2. **Alliteration:** This is the repetition of the same consonant sound at the beginning of multiple words in a phrase. Alliteration is often used to create a catchy and memorable phrase. For example, Cadillac's «Dare Greatly» campaign uses alliteration to make the slogan more memorable.

3. **Metaphors and similes:** These are comparisons between two unlike things. Metaphors and similes are often used to create a vivid image in the mind of the reader or viewer. For example, in Mercedes-Benz's «The best or nothing» campaign, the car brand is compared to the concept of «the best,» creating a powerful image in the mind of potential buyers.

4. **Personification:** This is the attribution of human qualities to non-human objects or concepts. Personification is often used to make an advertisement more relatable and emotionally appealing. For example, in Volkswagen's «Drivers wanted» campaign, the car brand is personified as a friend or companion, creating a sense of emotional connection with potential buyers.

5. **Hyperbole:** This is the use of exaggerated statements or claims. Hyperbole is often used to create a sense of excitement or urgency in the viewer or reader. For example, in Dodge's «The Brotherhood of Muscle» campaign, the car brand makes exaggerated claims about the power and performance of their vehicles.

Overall, rhetorical devices are powerful tools used in car advertising to create emotional appeal and convince potential buyers to choose a particular brand or model. By using repetition, alliteration, metaphors and similes, personification, and hyperbole, car advertisers are able to create memorable and emotionally compelling advertisements.

The feature that emerged most frequently in the analyzed sample was the use of slang expressions. This finding is surprising since slang is typically associated with younger individuals who may not be the primary target audience for car advertisements. However, the market aims to attract new customers, and the sooner a potential customer becomes aware of a brand, the better. Furthermore, many of the expressions employed in the advertisements are well-known and commonly used by the general population in everyday speech.

For instance, in the Ford advertisement (Figure 6) titled «Being Green» promoting a new environmentally friendly hybrid car, the commercial plays with the color green. It features the famous frog character from Sesame Street, whose skin color is green, and incorporates the song «It's Not Easy Being Green» sung by Kermit the Frog. Initially, viewers may assume the song refers to the frog's skin color, but they soon realize it is actually referencing the idiomatic expression «to be green,» meaning to be environmentally friendly and conscious. Even the Ford logo, usually blue, transitions to green at the end of the commercial, reinforcing the environmental message.



Figure 6. Logo changing colour from blue to green

In the sample (Figure 7), the advertisement prominently features idioms such as «We are nuts» and «give a damn». These idioms are typically associated with younger people, which contrasts with the overall business-like appearance and setting of the advertisement. However, considering the current popularity of environmental topics, particularly among the younger generation, the use of these idioms may be an attempt to resonate with this specific target audience.

These expressions are connected to the Jamaican theme of the advertisement. Phrases like «Who's coming with I?» also indicate a different cultural background, likely aimed at reminding the audience of the carefree and joyful way of life often associated with people from Jamaica. The idiom is reinforced by cheerful music, and the mood of the two men who embark on a ride in the new VW car undergoes a dramatic change, in contrast to the one man who remains in the parking lot.



Figure 7. Three men in the car in cheerful mood in the contrast with the one who was left outside

Language varieties, such as idioms, collocations, and slang expressions, are related to familiar everyday language and are used to create a friendly, personal interaction with the target audience. However, advertisers must use appropriate language that considers the target group to avoid confusion or offense. Idioms are often used to make the advertisement humorous and memorable, reflecting cultural backgrounds. For example, the idiom «*to be green*» gets new meaning in modern society concerned about the environment, and is widely used in advertisements for environment-friendly hybrid cars. Slang expressions are used to attract a young audience, but teenagers are not the target group for the car industry, and advertisers should consider the use of slang expressions in their campaigns.

Another aspect that needs to be taken into consideration when analyzing rhetorical devices in car advertising is the use of figures of speech. Figures of speech such as metaphors, similes, personification, and hyperbole are frequently used in car advertisements.

Metaphors are widely used in car advertising to compare the vehicle to a powerful object or animal. For example, the advertisement of the Dodge Ram truck uses the metaphor «*Built to Serve*» to compare the truck to a military tank. This

metaphor emphasizes the toughness and durability of the vehicle, which is a desirable feature for potential buyers.

Similes are used in car advertising to compare the vehicle to something else. For instance, the advertisement of the Audi A6 uses the simile «It handles like a dream» to emphasize the car's smooth and effortless handling.

Personification is another figure of speech commonly used in car advertising. In this technique, the car is portrayed as having human-like qualities. For example, the advertisement for the Toyota Camry uses the personification «It's the car that knows you» to suggest that the vehicle is designed to cater to the driver's needs and preferences.

Hyperbole is also frequently used in car advertising to exaggerate the vehicle's features and benefits. For example, the advertisement for the BMW M5 uses the hyperbole "The fastest BMW ever built" to emphasize the car's speed and performance.

Another rhetorical device used in car advertising is the use of figures of speech. Metaphors are frequently used in car advertising as they help to convey a complex message in a simple and clear way. For instance, using metaphors such as «the car is a rocket» or «the car is a cheetah» evoke the emotions associated with speed, agility and power. Similes, which are also figures of speech, are used less frequently but can be just as effective in conveying the desired message. For example, a car may be described as «fast as lightning» or «smooth as silk».

Another common figure of speech used in car advertising is personification. By attributing human qualities to cars, advertisers are able to create a stronger emotional connection between the viewer and the car being advertised. For example, a car may be described as «having a personality of its own» or «having a heart that beats for you». This personification technique is especially effective for luxury car brands that aim to create a unique identity for their products.

Finally, hyperbole is another common rhetorical device used in car advertising. Exaggerated claims about a car's performance, luxury, or unique features are often used to grab the viewer's attention and create a sense of

excitement and anticipation. For example, a car may be described as «the ultimate driving machine» or «the most luxurious car on the planet». While these claims may be exaggerated, they help to create a strong impression in the viewer's mind and are often remembered long after the advertisement has ended.

Car advertising relies heavily on the use of rhetorical devices to create a memorable and effective message. By using language in creative and unconventional ways, car advertisers are able to create an emotional connection with their target audience and stand out in a crowded and competitive market.

Another common rhetorical device used in car advertising is the use of rhetorical questions. These are questions that are designed to be thought-provoking and encourage the audience to consider the benefits of the product being advertised. For example, an advertisement might ask the question, «*Can you afford to miss out on the car of your dreams?*» This type of question encourages the audience to consider the benefits of the product and to take action.

Humor is also frequently used in car advertising as a rhetorical device. Humor can be used to create a sense of lightheartedness and to make the advertisement more memorable. For example, an advertisement might use a humorous tagline or a funny scenario to make the product more appealing and memorable to the audience.

Overall, rhetorical devices are an essential part of car advertising. They are used to create persuasive messages that grab the attention of potential customers and encourage them to make a purchase. By tapping into the emotional and psychological aspects of human nature, advertisers are able to create compelling messages that persuade people to act.

Humor is a widely used rhetorical device in car advertising. Humor creates a positive emotional state in the addressee and helps to capture their attention. Humorous advertising can also be more memorable than more serious advertising, as the audience is more likely to remember something that made them laugh. Humor can be used in different forms, including puns, wordplay, irony, and parody.

Puns are a type of wordplay in which words with multiple meanings are used in a humorous way. Car companies often use puns to make their advertising more memorable. For example, Toyota once used the pun «Oh, what a feeling» in their advertising campaign to promote their vehicles. The slogan was both catchy and humorous, as it played on the idea that owning a Toyota would make the owner feel good.

Irony is another form of humor often used in car advertising. Irony involves saying one thing but meaning the opposite, or using language in a way that is unexpected. Irony can create a sense of surprise in the audience and make them more engaged with the advertising message. For example, an advertisement for a fuel-efficient car that features a car driving through a gas station without stopping could be seen as ironic and humorous.

Parody is also a common form of humor in car advertising. Parody involves using humor to mock or imitate a particular style or genre. Car companies may use parody to make fun of their competitors or to create a humorous version of a serious topic. For example, Volkswagen created a series of parody advertisements in which their cars were presented as if they were characters in a classic children's book.

Overall, humor is a powerful rhetorical device in car advertising. It can help to capture the audience's attention, create a positive emotional state, and make the advertising more memorable. However, it is important for advertisers to use humor carefully and thoughtfully, as humor can also be a risky strategy that may offend some members of the audience.

When analyzing commercials, it is important to consider the pragmatic aspect of advertisement. Advertisers approach pragmatics differently than in interpersonal situations, as the viewer is distant and their reaction can only be predicted. Advertisers do not have immediate feedback and can only imagine the viewers' back-channelling. The success of the advertisement depends on logical interaction and coherence, as well as the viewer's understanding. Advertisers should not impose their opinion and should not make the goal of selling their

product too obvious, as the audience may consider this rude and not remember the advertisement.

In order to make their message unforgettable, advertisers often rely on the viewer's background knowledge of the world, culture, or other brand's advertisement to create a pun. This is an example of presupposition, which is an inevitable part of the message in advertisements. Speakers assume a presupposition to be true prior to making an utterance, while entailment is something that logically follows from what is asserted in the utterance. Advertisers use various methods to share the main message and create a memorable advertisement, while also relying on presuppositions to communicate with the audience.

Another important concept in pragmatics is implicature, which refers to the meaning that is conveyed indirectly, rather than explicitly stated. In advertising, implicatures are often used to create a certain impression or association in the viewer's mind. For example, a car advertisement may show a couple driving on a scenic route, implying that owning the advertised car will lead to similar enjoyable experiences.

In addition to pragmatics, discourse analysis also plays a significant role in understanding the language of car advertising. Discourse analysis involves examining the structure and organization of language in use, as well as the social and cultural context in which it occurs. In car advertising, discourse analysis can help identify patterns and themes in the language used, such as the prevalence of certain types of rhetorical devices or the use of certain cultural references.

Overall, the language of car advertising is complex and multifaceted, involving a range of linguistic and rhetorical strategies aimed at capturing the attention and imagination of viewers. By examining these strategies through the lenses of pragmatics and discourse analysis, we can gain a deeper understanding of the ways in which language is used to persuade and influence in the world of car advertising.

In conclusion, the use of rhetorical devices in car advertising is a powerful tool to capture the attention and interest of potential buyers. However, it is crucial

for advertisers to use them appropriately and consider the cultural and linguistic background of their target audience to avoid misinterpretation and offense.

2.3. Multimodal Advertising

Multimodal advertising is a relatively new concept that refers to the use of different modes of communication to convey a message in advertising. These modes can include not only linguistic features, but also visual, auditory, and even tactile elements. This approach aims to create a more engaging and immersive experience for the audience and enhance the overall impact of the advertisement.

In the context of car advertising, multimodal techniques are widely used. The use of visual images of the car in different settings, accompanied by sound effects and music, helps to create a mood and appeal to the emotions of the viewer. For example, a car commercial might feature a sleek and modern car driving along a scenic coastal road, with the sound of crashing waves and upbeat music in the background. This creates a sense of adventure and excitement, appealing to the viewer's desire for exploration and freedom.

Multimodal advertising can also involve the use of interactive elements. For example, some car advertisements now incorporate virtual reality experiences, allowing viewers to explore the car and its features in a more immersive way. This can create a stronger connection between the viewer and the brand, as it allows them to feel more involved in the process of choosing and purchasing a car.

This study adopts a descriptive content analysis approach to explore the nature of the advertisements of three car brands, namely Toyota, Mercedes-Benz, and BMW. Descriptive content analysis is a qualitative research method that aims to describe the existing situation and understand the meaning individuals or groups ascribe to a social or human problem. The research process involves emerging questions and procedures, and data is typically collected in the participants' setting. The analysis of data is inductive and builds from particulars to general themes, and the researcher makes interpretations of the meaning of the data. The final report

has a flexible structure, which honors an inductive style, a focus on individual meaning, and the importance of rendering the complexity of a situation. In this study, the researcher downloads the data from internet sources, selects the best advertisements from the three brands of car, and analyzes the data using the above theory.



Figure 8. C-HR Toyota

The first value brand analyzed in this study is Toyota, which is one of the largest and most well-known car brands in the world. Toyota cars are produced in Japan, which is known for its advanced technology in various fields, including car technology. Toyota's success is not only due to the high quality of its products and advanced machinery but also to its effective marketing and advertising strategies.

The advertisement analyzed for Toyota is for the C-HR model, as shown in Figure 8 above. This advertisement features a unique concept that immediately catches the eye. Instead of only showing a big picture of the car being sold, the advertisement features three models: two women and a man, each with different skin and hair color. The biggest focus in the advertisement is on the glasses that the models are wearing, which are of different models, colors, and sizes. The view seen through their glasses shows their perspective, which means that the car is suitable for anyone regardless of who they are.

The tagline used in this advertisement is «perfect flow,» which is an effective way to describe the best driving experience. The use of bright colors,

including black, yellow, red, white, and grey, creates a lively and contrasted impression in the advertisement. Overall, the Toyota C-HR advertisement successfully promotes its product by presenting it as suitable for everyone and emphasizing the high-quality driving experience it provides.

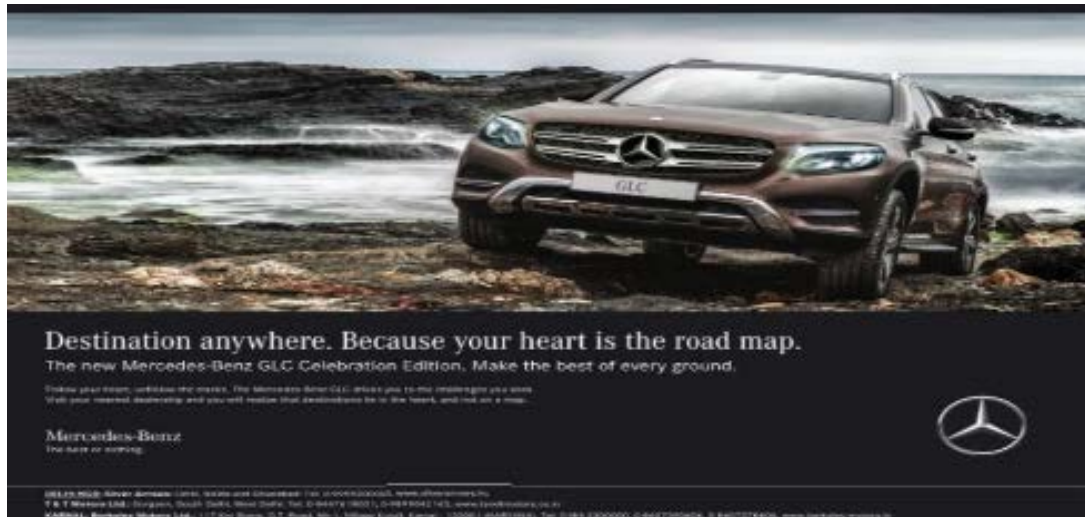


Figure 9. Mercedes-Benz

The Mercedes-Benz advertisement above has a unique concept that breaks the stereotype of their cars being used only in the city. The background of the edge of the beach with rocky ground conveys the message that the car can be used anywhere, including rough terrains like the beach, mountain, or hills. This shifts the customer's perspective, and they may consider using a Mercedes-Benz car for their outdoor adventures. The front side of the car is emphasized in the ad, as it is the most attractive and eye-catching part of the car. The tagline, «*Destination anywhere. Because your heart is the road map,*» suggests that customers can go anywhere with the car, and the car's advanced technology can handle any terrain. The road map inside the car and in the customer's heart implies that the car is reliable and can take the customer to any desired destination. Overall, the ad aims to persuade customers to buy the car for its versatility and advanced technology, providing them with the freedom to explore anywhere they desire.

The BMW advertisement, as shown in Figure 3, features a sleek and modern car design with a black background to create a contrast between the car and the background. The car is depicted in a dynamic position, as if it is racing forward at

high speed. This is further emphasized by the tagline, "Designed for racing. Driven by adrenaline.", which speaks to the high-performance capabilities of the car and the exhilaration of driving it.

The advertisement also uses a variety of visual elements to appeal to the senses and emotions of the viewer. The use of bold red lettering and the sharp lines and angles of the car design create a feeling of excitement and intensity. Additionally, the use of the word «adrenaline» in the tagline plays on the idea of a rush of energy and excitement that comes with driving a high-performance car like the BMW.

Overall, the BMW advertisement targets a specific type of consumer who is interested in high-performance and luxury cars, and who is seeking a sense of excitement and adventure in their driving experience. The visual and linguistic elements of the advertisement work together to create a cohesive message that speaks to the desires and aspirations of this target audience.



Figure 10. BMW

The final advertisement analyzed in this study is from BMW, a company known for producing luxurious and extravagant cars. The advertisement features a large picture of the car with a cityscape background, showcasing the car's suitability for urban environments. The blue and yellow lights in the background

indicate the car's speed and advanced technology. The advertisement also displays the car from two angles, the front and side, to provide a complete view of the car's design. The tagline for the advertisement is «Fasterpiece. Designed for driving», with the word «Fasterpiece» playing on the term «masterpiece» and implying a faster, more efficient car. The phrase «Designed for driving pleasure» emphasizes the car's comfort and enjoyment for the driver. Overall, the advertisement aims to appeal to customers interested in luxurious, high-tech cars with a focus on speed and driving experience.

In conclusion, the three car advertisements from Toyota, Mercedes-Benz, and BMW demonstrate the use of various linguistic and visual strategies to attract potential customers. Toyota's advertisement uses a unique concept of showing the car from the perspective of different models, promoting the idea that the car is suitable for everyone. Mercedes-Benz highlights the versatility of their car by showcasing it in a rocky beach environment, indicating that the car can be used for off-road purposes. BMW, on the other hand, emphasizes the speed and luxury of their car by using the tagline «Fasterpiece» and showcasing the car in a city environment with bright buildings in the background.



Figure 11. Importance of a cultural background

India seems to be a big market to some car brands and so the advertisers personalise the commercials in order to attract Indian viewer. The occurrence of

famous pop stars, a typical setting which might be unknown to the western population are frequent and also necessary.

The utilization of rhyme and rhythm is an incredibly popular and effective feature frequently employed in advertising. Given the nature of the English language, these devices play a crucial role in creating an appealing atmosphere and making the advertisement pleasing to the ears of viewers. The rhythmic aspect of the advertisement is often enhanced by carefully selecting a musical background or incorporating other poetic devices. For example, in sample (Figure 12), the entire communication is delivered through the lyrics of a song, while sample (Figure 13) utilizes a proper poem.

The Toyota Hilux advertisement (Figure 13) serves as a perfect illustration of the use of rhyme in advertising. The commercial is elaborate and considered relatively long, spanning 1 minute and 30 seconds. It takes the form of a poem recited by animals. The theme of the poem may be somewhat controversial, as it conveys the idea that animals are happy to be hunted, caught, and killed by individuals driving the Hilux car. However, the use of rhyme in the poem is quite delightful. While viewers may not necessarily remember the entire poem, its presence makes the commercial more memorable.

To illustrate, here is the text of the first stanza of the poem, titled "ODE to the Hilux":

Oh, joy! To be upon the new Hilux, transported. We shall not be hunted but happily courted! Inspired by you, we wax lyric in sonnet, Proudly mounted upon your mighty steel bonnet!



Figure 12. The only written sign in the commercial appears on the roof top



Figure 13. The whole advertisement contains of a poem recited by animals

It comes as no surprise that alliteration is a common occurrence in commercials, as it serves a significant role in advertising. Alliteration is an easy yet powerful and effective way to capture viewers' attention, ensuring that the advertisement stands out and remains memorable to a broader range of potential customers.

An excellent example of alliteration employed in a commercial can be seen in sample (Figure 14) for Škoda cars. The campaign slogan itself encapsulates the use of alliteration: "Better the features, bigger the stories." The initial consonant /b/

is repeated in both the slogan and throughout the entire commercial, creating a catchy and memorable effect.



Figure 14. Alliteration

In the realm of advertising, certain commercials dare to touch upon sensitive and taboo subjects, often leading to their banning. Interestingly, within the examined collection of samples, taboo topics, such as senior sex life and sexual behavior, predominantly emerge in Fiat advertisements. This correlation might be attributed to Fiat being an Italian brand, as Italians are often associated with a passionate and warm-blooded nature.

One particular sample, labeled as Figure 15, employs a sexual metaphor to establish a connection between the new model of their convertible cars and increased strength. The commercial unfolds with an older man driving his roofless car to the pharmacy, ostensibly to acquire a «blue pill». Simultaneously, a younger man's voiceover informs the viewer that «When a top goes down, horses go up». Subsequently, the older man realizes that the exhilarating experience of driving his fast convertible car provides a similar effect to the famous blue pill, prompting him to return to his lover.

The metaphor used in this advertisement would ordinarily be innocent if placed in a different context or accompanied by different visuals. However, the

underlying narrative associated with the metaphor renders it quite explicit. In this particular case, the commercial hints at a senior couple engaging in a sexual relationship, reinforced by the voiceover's statement: «When a top goes down, horses go up». Without the accompanying video, this statement could be perceived as innocent, referring to the convertible car with its retractable roof that enables a faster driving experience. Yet, once the narrative unfolds within the commercial, the meaning takes on a sexual connotation.

It is worth noting that the explicit nature of this advertisement spot, with its implicit portrayal of a senior couple's sexual relationship, contributed to its provocative and controversial nature. The juxtaposition of the metaphor with the visual storytelling amplifies its impact, creating a deliberate connection between the convertible car and the expression of sexual vitality.

In summary, certain advertisements push boundaries by addressing taboo subjects, and Fiat commercials within the studied collection venture into sensitive topics like senior sex life and sexual behavior. Sample 15 specifically employs a sexual metaphor that intertwines the new convertible car model with increased strength. The accompanying narrative and visuals, while suggestive of a senior couple's sexual relationship, underscore the explicit nature of the advertisement, contributing to its controversial nature.



Figure 15. The man experiencing excitement because of driving



Figure 16. The man returning to his lover, speaking Italian

Cohesive devices encompass a wide range of features that are worthy of study, although their in-depth discussion is typically more applicable to longer utterances. Given the concise nature of commercials, which primarily consist of short phrases, the opportunity for serious examination of cohesive devices is limited. Nevertheless, longer utterances do occur in commercials with spoken messages, making them the focus of this thesis section, comprising 31 spots. Among these commercials, the most prevalent cohesive device observed was repetition. This technique is frequently employed, particularly when it involves repeating the brand name, with the intention of eliciting a psychological effect. The purpose behind such repetition is to cultivate familiarity with the brand in the viewer's mind. Repetition was identified in 9 samples from the collection.

Additionally, ellipsis is another cohesive device that commonly appears in commercials. This frequent usage may be attributed to the need for concise and impactful messaging. When utilizing ellipsis, it is crucial to ensure that the omitted words can be easily inferred from the context to prevent misunderstandings and confusion.

Similarly, the Škoda advertisement (Figure 17) employs repetition, specifically the word *Love*, which resonates with the overarching campaign slogan of being *Loved. Not owned.*



Figure 18. A Jaguar has just eaten a chicken



Figure 19. An example of irony of multimoda advertising

Overall, the advertisements utilize various rhetorical devices, such as hyperbole, humor, and slogans, to create a persuasive message that resonates with the target audience. The advertisements also take into account the pragmatic aspect of advertising by considering the viewer's background knowledge, beliefs, and expectations. Additionally, the advertisements use multimodal elements such as images, colors, and sound to create a memorable and engaging experience for the viewer.

Through the descriptive content analysis of these car advertisements, we can see the evolution of car advertising from the early days of simple product descriptions to the current era of complex and engaging multimodal

advertisements. These advertisements reflect the cultural and social background they come from and aim to capture the viewer's attention and persuade them to consider purchasing the car.

Conclusion

Multimodal advertising refers to the use of multiple modes of communication in advertising to convey a message or promote a product. This includes not only language, but also visual and auditory elements such as images, music, and sound effects. The use of multiple modes in advertising is intended to capture the viewer's attention and create a more engaging and memorable experience.

In recent years, with the rise of digital media, multimodal advertising has become even more prevalent. Advertisements can be seen not only on television and print media, but also on social media, websites, and mobile devices. The use of multimedia platforms allows for greater creativity and flexibility in advertising, and provides advertisers with more opportunities to reach their target audience.

One of the advantages of multimodal advertising is that it allows advertisers to appeal to multiple senses at once, making the message more memorable and effective. For example, a car advertisement might use visual elements such as beautiful scenery or a sleek car design, as well as audio elements such as an exciting music score or the sound of a car engine revving. By engaging multiple senses, the advertisement can create a more immersive experience for the viewer and increase the likelihood of a positive response.

One of the most commonly observed pragmatic features in the analyzed samples is the use of cultural background and perception. Some brands incorporate foreign languages in their advertisements, which can be refreshing but also potentially misleading. For instance, the Ford advertisement [2] includes the phrase

"N'est pas," which is well-known to some individuals but completely unfamiliar and potentially offensive or confusing to others.

In contrast, Fiat commercials frequently utilize Italian language and elements to evoke the brand's Italian heritage and ambiance. Subtitles are sometimes employed to prevent misunderstandings in such cases. An example of a cultural schema employed in advertising can be seen in the Citroën C5 advertisement [14] titled «Unmistakably German.» When targeting European viewers, this advertisement aims to convey the message that Citroën, despite being a traditionally French car brand, possesses the same reliability as German cars. In Europe, German cars are renowned for their precision, reliability, high quality, and safety. Meanwhile, French cars often suffer from the perception of being unreliable and of inferior quality. However, for Asian customers with different cultural backgrounds, this advertisement could be perplexing. They may have little knowledge about German and French stereotypes and may not be aware that Citroën is actually a French, not a German, car brand.

This particular advertisement generated considerable controversy due to its portrayal of German stereotypes, some of which may not be favorable or pleasant. It is not only possible for German customers to feel offended but also for individuals from other backgrounds.

However, it is also important to note that the use of multiple modes can also create more complex messages that may be open to interpretation or misinterpretation. Advertisers must carefully consider the message they are conveying through each mode, and ensure that it is consistent and clear across all modes of communication.

Multimodal advertising has become an important tool for advertisers in reaching and engaging their target audience. By using multiple modes of communication, advertisers can create more dynamic and effective messages that are more likely to be remembered and acted upon.

Overall, the use of multimodal techniques in car advertising is an effective way to engage viewers and create a more memorable and impactful advertisement.

By combining different modes of communication, advertisers are able to create a more complete and compelling message that resonates with the audience.

CONCLUSIONS

In this study, we have identified and analyzed various linguistic strategies and rhetorical devices used in car advertising, including slogans, humor, repetition, rhetorical questions, and figurative language such as metaphors and similes. We have also discussed the importance of considering the pragmatic aspect of discourse and the use of multimodal advertising in the current digital age.

The findings of this study suggest that car advertisers utilize a variety of linguistic and rhetorical techniques to create persuasive messages that appeal to their target audience. Slogans, for example, are used to convey a memorable message that can evoke emotional responses from viewers. Humor is often used to create a positive association with the brand and make the advertisement more memorable.

Repetition is a commonly used technique that reinforces the brand's message and creates a sense of familiarity. Rhetorical questions are used to engage viewers and encourage them to think about the brand's message. Figurative language such as metaphors and similes are used to create vivid and memorable descriptions of the car and its features.

The study also highlights the importance of considering the pragmatic aspect of discourse in advertising. Advertisers need to consider the viewer's cultural background, beliefs, and expectations to create effective and persuasive messages. Multimodal advertising, which combines visual, auditory, and other sensory elements, is becoming increasingly important in the digital age and can help advertisers create more engaging and persuasive messages.

In conclusion, this study demonstrates the power of language and rhetoric in car advertising and the importance of understanding these techniques in analyzing and interpreting advertising messages. By understanding the linguistic and rhetorical strategies used in car advertising, viewers can become more critical and informed consumers.

In conclusion, automobile advertising in modern English language uses various linguistic strategies and rhetorical devices to create a persuasive message to potential customers. The use of catchy slogans, humor, hyperbole, and emotional appeals are common in car advertisements. Moreover, the use of idioms, collocations, and slang expressions can create a friendly and personal interaction with the audience.

Pragmatics is an important aspect of discourse in car advertising, as advertisers deal with the distance between themselves and the viewer. They must consider the viewer's psychological background, beliefs, and expectations to create an effective advertisement. Cultural and social backgrounds also play a crucial role in advertising, and advertisers must adjust their language and settings to fit the targeted audience.

Furthermore, multimodal advertising, which combines text, images, and sound, is becoming more prevalent in car advertising. The use of technology and digital media has allowed for more interactive and engaging advertisements that can reach a wider audience.

In this study, descriptive content analysis was used to analyze car advertisements from Toyota, Mercedes-Benz, and BMW. Each advertisement had its unique concept, message, and visual representation, but all used similar rhetorical devices to create a persuasive message to potential customers.

In conclusion, car advertising in modern English language continues to evolve and adapt to new technologies and cultural trends. Advertisers must continue to use effective linguistic strategies and rhetorical devices to create persuasive messages to potential customers in a competitive market.

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APPENDIX

Graphical analysis



Figure 1

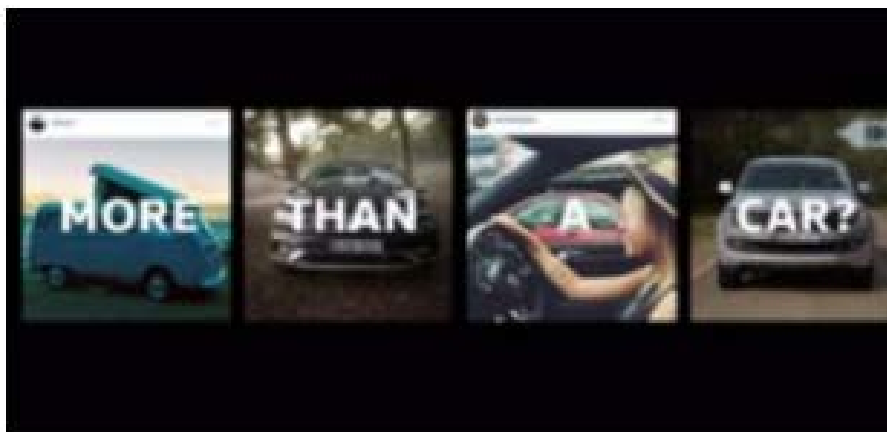


Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



DODGE IS A POWERFUL VEHICLE THAT AFFECTS THE CHEMICALS IN THE BRAIN WHICH MAY GIVE YOU THE FEELING OF IMMORTALITY. DODGE IS NOT RECOMMENDED FOR INDIVIDUALS WHO HAVE STRONG TIES TO SOCIAL NETWORKS OR ARE OBSESSED WITH MOBILE GAMES. YOU SHOULD NOT USE DODGE IF YOU ARE ALLERGIC TO ADRENALINE, ENDORPHINS, BURNOUTS OR FREEDOM. DODGE IS HIGHLY ADDICTIVE.  EVEN ONE TEST DRIVE.  DODGE MAY LEAD TO IRREVERSIBLE CHANGES IN YOUR LIFE. DODGE HAS BEEN KNOWN TO MAKE THE VOICES IN YOUR HEAD LOUDER AND HAS THE ABILITY TO SHIFT PERCEPTIONS AND BURN BRIDGES. DODGE MAY IMPAIR

Figure 7



LOSS OF IDENTITIES AND IN SOME CASES, DODGE BROTHERS SIDE EFFECTS INCLUDE SHORTNESS OF BREATH, INCREASED BLOOD FLOW TO THE GENITALS, AND ANGRY NEIGHBORS. DODGE HAS BEEN KNOWN TO FRIGHTEN WILD ANIMALS AND SHOW DOGS IN EQUAL MEASURE. DODGE BROTHERS MOTOR COMPANY IS NOT RESPONSIBLE FOR ANY DECISIONS MADE BEHIND THE WHEEL OF DODGE. CONSULT PHYSICIAN, PSYCHIATRIST AND THE HOLY TRINITY BEFORE  DRIVING DODGE. 

Figure 8

CONSIDER

Figure 9



Figure 10



Figure 11