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## **AUTOMOBILES ADVERTISING IN MODERN ENGLISH**

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## INTRODUCTION

**The relevance of research.** In the modern world advertising is one of the essential attributes of the socio-cultural life of the modern civilized society, caused by growth of globalization and international communication which leads to the increasing the role of advertising that is a special type of text. The main task of advertising is to convince the buyer to take an action (purchase), consume a product or use a particular service. To attract the attention of buyers, you need good advertisements that reveal the qualities and features of the goods and convince people to buy it. As far as advertising text has a wide target audience the special attention should be paid to the choice of lingual means to make the advertising language simple and understandable. Modern advertising texts deals with the visual and expressive language means and special graphics. At the same time the content and language of the ads react immediately to new ideas.

A great deal of advertising texts is related to the promotion of car sales. Today car is not only a land vehicle. It has become a natural, organic part of everyday life and even an element of some national culture. Moreover, today the car has turned into a fashion accessory that emphasizes the style and positioning of the individual in society, since the car is considered an extension of our individuality and lifestyle.

As a specific type of social communication car advertising texts are in the focus of linguistics. Different aspects of car advertising discourse are explored by of such researchers as E. Velishaeva [2], O. Gavrilova and V. Shevchenko [3], A. Ovrutsky [5], D. Sknarev [6;7] et al.

Despite this, there are certain gaps in the study of this problem. This determines the **relevance** of our bachelor's study.

The **object** of this study is English-language car advertising discourse.

The **subject** of the study is the methods and verbal means of creating English-language car advertising texts.

The **purpose** of the work is to identify the specifics of language means of organizing advertising texts and characterize their pragmatic and communicative functions.

In accordance with the set **purpose**, the following **tasks** are defined for the work:

1) clarify and outline the content of the basic units of the research terminological apparatus: "advertising", "advertising discourse", "advertising slogan" and determine their relationship;

2) outline the specific features of advertising texts, their main functions and language features.

**The methods of research.** The methods of research that are relevant for the topic, are used in the study. They are:

- *descriptive* (for classification and interpretation of advertising slogans);
- *structural-semantic* and *stylistic analysis*;
- method of *linguistic observation*;
- the method of *semantic* and *semiotic analysis* (to identify and determine the cultural meanings of the message);
- cultural analysis (to compare textual meaning with general cultural information).

**Theoretical value of work.** The study of advertising slogans contributes to the theory of advertising communication, the linguistics of small-volume texts, functional stylistics, comparative semantics, and pragmatics.

**The practical value** of the research is determined by the possibility of using its results in the preparation and conducting of English language lessons in a secondary school, as well as in the preparation for practical and seminar classes as part of studies in institutions of higher education.

**Structure of work.** The bachelor thesis consists of an introduction, two chapters, conclusions and a list of references.

# **CHAPTER 1.**

## **THEORETICAL ASPECTS OF STUDING OF AUTOMOBILES ADVERTISING**

### **1.1. Advertising discourse as sociocultural and linguistic phenomenon**

Advertising is a targeted communicative interaction of the addressee with the transmission and reception of verbally and non-verbally expressed information, which constitutes an advertising offer.

From a linguistic point of view, advertising can be treated as discourse. Advertising discourse in modern linguistics is understood as phenomenon that includes two components – communicative interaction, aimed at promoting a product or service on the market by means of language, on the one hand, and advertising text, on the other. This understanding of advertising discourse is based on the procedural-resultative linguistic definition of discourse [8, c.17].

Advertising discourse is a special type of communication aimed at promoting goods, services and ideas through the use of language and images. The analysis of the phenomenon of advertising discourse includes the study of the features of language, structure, content and goals behind advertising messages.

One of the main features of advertising discourse is the use of various manipulation techniques aimed at influencing consumers. These techniques include the use of the connection of emotional images, stereotypes and associations, the creation of a certain image and establishment between the product and the desired lifestyle.

In addition, advertising discourse often uses linguistic means that attract attention and remember advertising material. For example, rhyming slogans, word games, language games, and other techniques can make an advertising message more memorable.

An important aspect of advertising discourse is also the adaptation of messages to viewing views. Promotional events are developed taking into account

age, gender, public events and other features of events. This allows you to quickly deliver an advertising message to consumers.

However, advertising discourse also has its implications and criticisms. Some selective examples that advertising illusions of need, in reality there is no, which leads to the consumption of unnecessary goods and services. In addition, many advertising false messages or misleading information.

Thus, the analysis of the phenomenon of advertising discourse includes the study of linguistic, structural and contextual features of advertising messages, as well as their description of consumer behavior.

The structure of advertising discourse usually includes elements: headline, text, image, sound effects, color, font and other visual and audiovisual components.

Various techniques are usually used in advertising discourse, such as repetition, persuasion, emotional emergence, creation of a unique product image, etc.

One of the main functions of advertising discourse is the need to create goods and services for consumers. For this, various techniques are used in advertising, for example, great images, funny or emotional videos, as well as information about the benefits and possible consequences of the product. Advertising can also be used for certain forms and templates where products and services are presented.

The purpose of advertising discourse is to attract attention to the product or effect, as well as to create a positive image of the company and establish contact with potential customers. Advertising can also advocate for already accepted customers and maintain their loyalty.

The use of advertising discourse about consumer behavior can be massive. Advertising can be consumed on the choice of a product, its income and profit, as well as on established social norms and stereotypes. Advertising can also appear in consumers emotional review, such as joy, happiness, disappointment or irritation.

One of the main elements of advertising discourse is the use of various manipulative technologies, such as emotional influence, the use of authoritative sources, and the creation of an image of identification with the brand. The purpose of this technique is to draw attention to the advertised product and create positive impressions of the Germans among potential buyers.

Another important aspect of advertising discourse is the use of certain language and style, which helps to convince the auditor of the effectiveness of the choice of products or services. Advertisers often use short and memorable messages that are easily remembered and associated with the expressed brand.

An important application of advertising discourse is also the context in which advertising messages are presented. Advertising campaigns are usually targeted to a specific audience, and to be effective, you need to use the context in which the audience is located.

One of the main challenges facing advertising companies is changing consumer attitudes towards advertising. Today, consumers have become more engaged with advertising messages and more aware of the techniques used in advertising discourse. To attract the attention of consumers.

In general, advertising discourse is an important factor in the growth of goods and services in the market, but for effectiveness, various factors such as context and attitude towards advertising must be considered.

## **1.2. Advertising message as a cultural artifact**

An advertising message can be considered a cultural artifact in the sense that it is a product of cultural activity that reflects the values, beliefs and interests of the society for which it was created.

Quality and fashion advertising that affects society uses specific cultural symbols and images to draw attention to a product or effect. Commercials often use emotional messages of stimuli that evoke feelings of admiration, desire, fear, dissatisfaction, or nostalgia in consumers.

Advertisements may also reflect social issues and public discussion and debate. Some advertising campaigns are part of a cultural movement to raise awareness of specific issues, such as gender equality, the environment or animal rights.

Finally, advertising can also influence culture by shaping the images and ideals that people perceive and apply to them. Advertising can create persistent stereotypes and ideas about what people should be like, which can lead to an increase in the spread of these stereotypes in society.

All these aspects make the advertising message a significant cultural artifact, which is a quality and shapes the culture of society.

Advertising is an integral part of modern culture and therefore can be considered as a cultural artifact. Advertising messages are a product of cultural creativity, created with the aim of attracting attention and persuading people to buy a certain product or service.

Advertising reflects the cultural values and preferences of the society in which it is created. It uses language and symbols that are understandable to people living in a given cultural context. For example, advertising in the US and Europe may use different approaches to attracting and persuading consumers than advertising in Asia or Africa.

Advertising also has an impact on cultural processes in society, forming certain stereotypes and images. For example, advertising can influence the perception of women and men in society, stereotypes about certain social groups, ideas about beauty and health, and the choice and consumption of certain products and services.

Thus, advertising is an important cultural artifact that reflects and influences cultural processes in society.

An advertising message can be considered a Cultural Artifact because it is a source of dissemination in the general cultural environment. Advertising, like any other artefact, is not only quality, but also shapes it. It can use images, language,

and social norms to influence the target audience and make accusations of values and beliefs.

Advertising can also be considered an art form, as it requires creative expression to identify messages, use images, sources and means of highlighting. An advertising message can evoke emotions and resonate with its listeners, making them similar to other forms of art such as Film, Music and Literature.

Ultimately, advertising can be seen as part of cultural history because it has natural, economic, and private changes in the wider culture over a period of time. Advertising campaigns that have been spread in the past, the republic to study the history and development of culture and society.

Thus, an advertising message can be seen as a Cultural Artifact that represents and represents culture and society as a whole.

With today's modernity, it is noted that a special place in the process of forming the life world is occupied by the language performance style in the advertising text.

In this style, language performative structures, isomorphic networks of communicative connections are created, characteristic of modern culture – the culture of "modernity of today" (contemporary).

For the first time the term "modern art" (contemporary art) was used by Rosalind Krauss, a critic and analyst of modern art, in relation to the work of the artist David Smith, determining the relevance of his works, which have a fundamentally new meaning, for everyday reality. In the cultural space of "today's modernity" advertising is an important component, which performs a number of economic, social, ideological, and aesthetic functions. In our research, the object that can characterize the "modern" life world is a car in an English-language advertising message.

In this study, attention is paid to the concept of "advertising message", since an advertising message is not just commercial information about goods and services, but reflects the modern history of a society in which the ideology of consumption is well developed [Ilyinova]. The advertising message is not only a

separate product of the company, but also the ideology of the company itself as a whole.

*"Recommended for children aged 35 and over."*

*"Your life will never be the same" ("Now your life will change").*

*"It's not just a car. It's a vehicle for new ideas" ("It's not just a car. New ideas are born in this car").*

The combination of verbal and visual information in an advertising message creates a special type of representation of everyday reality - performative. The performative type of representation of everyday reality in an advertising message, as noted in the works of O. Feofanov, D. Ogilvie, E.A. Pesotskyi, provides for the organization of communication between the consumer and the producer in three directions:

- lexical-semantic (type vocabulary: *"dream" / "dream", "success" / ("success"), "happiness" / "happiness"*),

- stylistic (stylistically colored words that draw the reader's attention to the object of reality):

*"Come on. You're not going to seriously drive here for a \$40,000 car"*

*"The magical silence of the morning dawn",*

*"The best defense is a good offense" / "The best defense is an offense"),*

- idiomatic (the use of vocabulary not in the literal sense and numerous idioms, which reinforces the imagery of the text):

*"Go your own way" / "Go your own way", "Mother of invention" / "Mother of ingenuity", "Fashion police" / "Fashion police").*

### **1.3. Classification of advertising messages**

About the basis of classification of advertising messages (structural, semantic, semiotic and axiological), which allow to systematize advertising messages and to highlight certain signs and characteristics in them.

The structural basis of the classification makes it possible to understand whether the effect expected by the advertiser depends on the completeness or incompleteness of the structure of the advertising message. The semantic base helps to highlight additional meanings in the advertising message, with the help of which the author of this message tries to influence his reader. The semiotic basis allows considering the advertising message as a sign, which, like the sign in Ch. Peirce's concept has certain features. The axiological basis is necessary to identify the ideology of the company offering its product in the advertising message.

With the help of linguistic eidetic analysis, it seems possible to reveal the peculiarities of the culture of "modernity today" and to determine the most successful ways of creating advertising messages.

Advertising messages can be classified according to known criteria, for example:

By format:

- Text ads
- Graphic banners
- Video advertising
- Audio advertising
- Advertising in social networks
- Advertising by mail
- According to observations:
- Advertising for children
- Advertising for teenagers
- Advertising for adults
- Advertising for patients

Field of activity:

- Advertisement of household goods
- Advertising of mobile devices
- Food advertising

- Car advertising
- Tourism and travel advertising

By distribution method:

- Advertising on television
- Advertising on the Internet
- Advertising on the radio
- Advertising in the press
- Advertising on the street
- For advertising purposes:
  - Advertising product
  - Advertising services
  - Brand advertising
  - Promotional events
  - Advertising of discounts and promotions.

Each advertiser can be used to protect against advertising messages depending on the goals and objectives of the sports game.

## **Conclusion to chapter 1**

In the section "prerequisites and frameworks for the analysis of advertising messages representing cars", the main aspects that should be taken into account when analyzing car advertisements are discussed. Including:

Target audience. Advertising messages should be considered taking into account the interests and expectations of visitors, which may be specific depending on the car model.

Brand and positioning. Branding and positioning are the main values of the car advertising campaign, which determine the perception of buyers and the formation of the brand image.

Use of images and metaphors. Car advertisements often use images and metaphors to evoke emotions in consumers and convey the values associated with the make and model of the car.

Characteristics of the car. Car advertisements often draw attention to technical specifications, such as engine power, speed and fuel economy, to show the models' advantages over the competition.

Competitors and comparative advertising. Advertising cars often include comparative advertising messages that show the advantages of the models over the competition.

In general, the analysis of advertising messages should attract attention, become the object of marking, viewing by the audience, competitors and the general context of the advertising campaign.

One of the main premises of the analysis is the understanding that advertising is the spread of communication between inflammation and the consumer. Automotive advertising, like any other, uses various media to attract consumer attention and increase sales.

In addition, the main elements such as the target audience, the goals and objectives of the advertising campaign, ideology, images and symbols used in advertising were considered in the advertising section. Analysis of these elements allows us to understand how car advertising affects consumers and how a manufacturer can shape the image of its car.

The section also presented some features of car advertising, such as the use of sexual images and techniques, as well as drawing attention to technical characteristics. Analysis of this feature helps to understand how car advertising works with users and how it manifests itself in their behavior.

## **CHAPTER 2**

### **USING OF VERBAL AND NON-VERBAL MEANS IN ENGLISH CAR ADVERTISING DISCOURSE**

#### **2.1. Stages of content and visual analysis of an advertising message**

The content-visual analysis of the advertising message consists of the investigation:

Studying the context. At this event, an analysis was carried out of how advertising reached the audience, what were its main sources of distribution, as well as what tasks faced the authors of advertising.

Studying the content. Based on this analysis of how the text of the message was designed, what are the main beliefs and what is the structure of the messages, what is the mood and emotional color.

Visual study. At this stage, an analysis of the visual elements of the advertising message was carried out: colors, images, photos, symbols, backgrounds, etc.

Sound study (if applicable). On this, the analysis of the sound elements of the advertising message was carried out: music, voice effects, sound effects, etc.

Registration of the common purpose of advertising and its connections. On this, an analysis of the purpose of the general advertising message and who is its audience was carried out.

Advertising effectiveness. This revealed the results of evaluating the results of the advertising impact depending on the obtained goals, evaluating the results of the impact and other effects.

Each of these patients receives valuable information about advertising information and its impact on the target audience. Conducting a comprehensive analysis helps to develop more effective advertising campaigns and increase their effectiveness.

The main basis for classifying advertising messages into two large groups was the structural basis, which made it possible to distinguish type A advertising (PA), which includes all advertising messages with a complete structure, and type B advertising (RB), which includes only those advertising messages that do not have any components.

We have included four types of advertising messages in the RA group:

- 1) R-A1 - advertising messages, in the titles of which the technique of implication is used;
- 2) R-A2 - advertising messages based on the question-answer structure;
- 3) R-A3 - advertising messages based on cognitive metaphor;
- 4) R-A4 - advertising messages based on cognitive metonymy.

Group RB includes two types of messages:

- 1) R-B1 - advertising messages in which there is no title;
- 2) R-B2 - advertising messages that do not contain the main advertising text.

The method of linguoidetic analysis, which includes two types of analysis of advertising messages: content-visual analysis and linguistic-cultural analysis, allows to identify the peculiarities of a person's life world and to determine the most popular ways of creating advertising messages.

This technique involves the analysis of the verbal component, or content language, of the advertising message, which we will call "content language", and the non-verbal component, or visual language, of the advertising message, which in our work is called "visual language".

The method of linguistic analysis can be applied to both advertising groups - RA and RB. The basis of its name is the term "eidos", which in translation from ancient Greek means "look, appearance, image". The concept of eidos belongs to the terminology of ancient philosophy and literature and originally meant "visible", "that which is visible". Semantically, the concept of eidos in our study can be connected with the concept of visual language, which represents the eidos of an advertising message, or an illustration, a photographic image of an advertised product.

Content-visual analysis includes the following steps.

Stage 1. Determination of the type of message based on the ratio of the title and the main advertising text.

Stage 2. Description and identification of the characteristic features of the visual language of the advertising message.

Stage 3. Comparing the visual language and the language of the content, identifying the degree of harmony and reliability of complementing the language of the content and the language of the image with each other.

Stage 4. Conclusion – determination of the need to use the analyzed method of creating an advertising message.

The content-visual analysis of an advertising message representing the "modernity of today" is aimed at identifying the linguistic means of creating an advertising message, i.e., the peculiarities of the language of its content. Also, this type of analysis involves taking into account the visual language, its role and necessity in the advertising message, as well as its ability to enhance the effect of the content language. With the help of content-visual analysis, it is possible to determine how clearly the visual language correlates with the language of the content of the advertising message.

## **2.2 Advertising messages of the full structure**

Advertising messages of the PA type, which have a complete structure, which involves the presence of such components as a headline, the main advertising text and a slogan. Messages of this type constitute the majority among newspaper and magazine ads about cars - 82.6% of the total number of analyzed advertising messages.

Advertising messages of the P-A1 group (37.6% of the total number of analyzed advertising messages) are a type of texts with a complete structure, one of the components of which uses the technique of implication. As a rule, such components are a title or a slogan.

*You can (You can) (name).*

*Dogs love trucks (Dogs prefer trucks) (slogan).*

*Agenda for today: no agenda (Agenda for today: no agenda) (title).*

Advertising messages of the P-A2 group (14.6% of the total number of analyzed advertising messages) are messages of a complete structure, the content of which is built according to the question-answer model. Reading such advertising messages, the consumer feels involved in the process of discussing the advantages of the advertised car, which helps manufacturers to facilitate the process of convincing the customer that he really needs the presented product.

*Can a motor pump the valves in your heart? (Can a motor make your heart valves work?)*

*Do you or someone you love hate the minivan? (Do you or your loved ones not like a minivan?)*

*Where does the driver end and the Saab 9-3 begin? (Where does the line between the driver and his Saab 9-3 blur?)*

Advertising messages of the P-A3 group (24.3% of the total number of analyzed advertising messages) are messages that use such an artistic trope as a metaphor, which does not remain only within the verbal component of the advertising message, but is also transferred to its non-verbal component. In this combination of verbal and non-verbal metaphors, a cognitive metaphor is created, which served as the basis for the selection of this group of advertising messages.

*It goes into the soul, not into the pocket (He will touch your soul, not your pocket).*

*Use the right utensil to stir your soul (use the right tool that can stir you).*

*There is a mountain - move it, there is a road - master it (If mountains stand in the way - overcome them, if there is a road - master it).*

Close to the P-A3 group are advertising messages of the P-A4 type (6.1% of the total number of analyzed advertising messages). They use such an artistic trope as metonymy, which, as in the case of cognitive metaphor, is supplemented by illustrative metonymy contained in the photo image of the advertised product. As a

rule, advertising messages using this technique represent the artifact through its individual details or a single characteristic. In the case of car advertising, such details can be pedals, interior seats, steering wheel, speed, etc.

Hell's Gate, Australia. Current population: seven

The sound will sound in 0.5 seconds (The sound will sound in 0.5 seconds).

Designed by a motocross rider, canoeist and glider.

### **2.3 Advertising messages of incomplete structure**

Message type WITHR-B with an incomplete structure. RB-type messages account for 17.4% of the total number of analyzed messages and have their own unique features that allow them to exert a communicative influence on the advertising consumer. In such messages, one of the components of the traditional structure of an advertising message is missing. Advertising messages without a header are defined by us in the R-B1 group (13% of the total number of analyzed advertising messages).

At least the fashion police won't give you a ticket. They might stop to admire the sleek lines of your 1998 Accord EX V-6 Coupe. Or check out the elegant leather-trimmed interior. Or maybe swoon over the performance of your 200 horsepower V-6 engine. But without tickets. Unless you're wearing a fringe. Or rhinestones or something (at least the fashion police will never give you a ticket.

You might stop to admire the sleek lines of your Accord EX V-6 Coupe, or even take the opportunity to take a closer look at the elegant leather interior. Or maybe they'll swoon when they hear about the 200-horsepower V-6. But without tickets. Unless, of course, you are decorated with fringe, rhinestones or something else) (main advertising text). An Accord as no other (Slogan. Not like someone) (slogan).

If Farmer A can plow  $\frac{3}{5}$  of his field in 9 hours and Farmer B can go from 0 to 60 in 6.5 seconds on his Prelude VTEC, how long will it take Farmer A to pack his potatoes and sell his tractor? (If Farmer A can plow  $\frac{3}{5}$  of his field in 9 hours,

and Farmer B can accelerate to 60 km/h in 6.5 seconds with his Prelude VTEC, how long will it take Farmer A to pack all the potatoes he has harvested and sell them his tractor?) (main advertising text) 190-horsepower Prelude VTEC (Prelude VTEC. 190 horsepower) (slogan).

Two-chamber 16-valve 155-horsepower torquefest. Rear multi-link suspension. Near perfect front to rear weight ratio. Nissan 240SX. Once you drive it, the road will never be the same) (main ad text). It's time to expect more from the car (It's time to demand more from the car) (slogan).

Advertising messages that do not contain the main advertising text belong to the P-B2 group (4.4% of the total number of analyzed advertising messages).

KM/fun (km/pleasure) (signature). Sports series. Not like the others (Sports series. Not like everyone else) (slogan).

*Careful, you may be left without a planet* (Caution! You may end up on the edge of a planet!) (caption). *Infinity. Have one and you'll understand (Infinity. Get it and understand why)* (tagline).

Has anything interesting happened in the last 19 years? (So what? Has anything interesting happened in the last 19 years?) (headline) Drivers needed (tagline).

Observing all the stages of the content-visual analysis of an advertising message described above, we will give an example of the analysis of one of the advertising messages included in the PA group - an advertisement for the Subaru Forester car (type P-A3 - advertising messages based on cognitive metaphor).

Caption: "Think of it as an all-wheel drive Swiss Army Knife"

Main ad text: "*It's a car that opens up new dimensions in multi-purpose mode. It's 4x4. It's a powerful car. What's more, it's built on the same core driving technology as the Subaru Rally car. Combines extreme performance with grip All-wheel drive and great on and off-road handling The all-round Forester You have it all in one" technology like Subaru rally cars Combine amazing performance with all-wheel drive and great on- and off-road handling The Forester has a lot of talent And all This is".*

Slogan: "*All-wheel drive Forester. Tested all over the world.*"

Stage 1. The headline of this ad contains a metaphorical comparison of the presented car with a multi-functional Swiss army knife, which makes it possible to classify this ad as a type of message built on cognitive metaphor.

Stage 2. The central component of the visual language of the analyzed advertising message is a car with open side and rear doors directed at the reader.

Stage 3. Comparison of content language and visual language made it possible to draw the following conclusions. A Swiss Army Knife is a multi-bladed pocket knife (more commonly known as a Swiss Army Knife). When exposed, this knife displays a certain "hidden" purpose behind each exposed blade.

If we return to the image of the Subaru Forester in question, then we should pay attention to the fact that behind each of its open doors there is also a mission. Therefore, the visual language of this advertisement fully corresponds to the language of its content.

Stage 4. As a result, a cognitive metaphor is formed, which allows you to effectively influence the consumer with the images it creates. In this case, the basis for the cognitive metaphor was the concept of multifunctionality, which is achieved due to the all-wheel drive system (all-wheel drive) of the car, which is repeatedly emphasized in the advertising text.

The essence of the performative use of language in this advertising message is that the effect of influence in it is created by adopting a cognitive metaphor. The eidetic level of the analyzed example is a harmonious combination of the language of content and the language of imagery. Metaphor as an artistic trope initially involves imagery, and in an advertising message imagery in language is complemented by a vivid illustration.

All other types of advertising messages can be analyzed in a similar way. When analyzing each type of advertising message, the degree of effectiveness of one or another method of creating an advertising message was indicated.

## **2.4. The results of an experimental study of linguistic eidetics of advertising**

Advertising messages in the automotive industry are of various types, including informational, persuasive, emotional, comic, and others. Let's consider each of them in more detail.

Informational messages - These usually provide pure information about a product, such as its specifications, features, and capabilities. They compile statistics, tables and graphs that are relevant to the buyer making the purchase decision. Example: "a new model of our range of cars is equipped with a navigation system that provides fast and accurate information about the location and route."

Persuasive - they are a consequence of the intended buyer that the product is the best choice on the market. They can use vivid and colorful images as well as a continuous reception technique to create a persuasive result. Example: "buy our new car and enjoy comfortable and safe driving".

Emotional – they are usually aimed at an emotional impact on users. They may use images and sound effects to evoke feelings of excitement, joy, or confidence. Example: "take our car on the road and feel real freedom and independence".

Humorous messages – they can use humor and satire to attract attention and improve brand recall. They can also use funny situations or dialogues to create a positive impression about the product.

Example: "Our new car is so convenient that you don't use it for a minute – even when the police pull you over!".

Automotive advertising can manifest itself in various types of messages aimed at attracting the attention of buyers. The following are typical types of messages that can be found in English car advertising:

Unique characteristics.

Example: "The new XYZ Eco-sedan is our most fuel-efficient vehicle, exceeding all expectations in terms of fuel consumption, which allows you to save money on the road."

Persuasion works: In this type of message, the advertiser approaches buyers to take action, such as taking a test drive, visiting a dealership, or making a purchase.

Example: "Don't pass up your chance to drive our new sports car." Sign up for a test drive today!"

Comparison with competitors: In this type of message, the advertiser compares their car with competitors in order to increase the profit of their product.

Example: "Our new SUV is almost 20% higher than its competitors in carrying capacity. See for yourself on a test drive!"

Emotional is an event: in messages of the type of advertiser, there is an emotional check in the buyer, for example, a sense of freedom, prestige or power.

Example: "Freedom on the road is something special. Experience it with a new sports coupe, and you will never be able to get behind the wheel of another car again."

Branding: In this type of message, the advertiser emphasizes the brand of the car to ensure brand loyalty among the intended buyers.

Example: "*our car brand has been on the market for more than 100 years, and during this time we have been multiplying.*"

Automotive advertising often uses different types of messages to capture the attention of buyers. Below are the most common types of messages in car advertising in English:

Appealing to Emotions: This type of message uses language that aims to elicit emotions such as fear, excitement, confidence, or happiness. Such messages produce sharp music playback, sharp frames and bright colors to increase the emotional perception of the sight.

Showing Product Increases: This type of message emphasizes product increases, such as speed, power, safety, or economy. The language used that

reveals the features of the product, for example, "fast and powerful", "safe and reliable".

**Comparison with competitors:** This type of message uses language that specifically compares the product to competitors. For example, an advertisement may say that a given car is faster, cheaper, or more economical than food.

**Using celebrities:** This type of message uses celebrities' fame to promote the product. For example, a celebrity can serve as a persuasive argument for buyers.

**Brand awareness:** In this type of message, the focus is on the brand of the car rather than the potential product. Language is used that supports the quality of the brand, such as innovation, quality, prestige or reliability.

Depending on the observations and goals of the advertising campaign, one or more types of messages can be used in car advertising.

## **2.5 Linguistic aspects of English-language car advertising**

In modern linguistic science advertising discourse is seen as such, which consists of polycode texts. The notion of "creolized texts" is used more frequently to denote this type of text. The metaphoric term "creolized texts" was coined by psycholinguists U. Sorokin and E. Tarasov, who claimed that such texts consisted of two non-homogeneous entities, i.e. verbal (referring to the speech) and nonverbal (referring to other codes). According to the latest findings in creolized texts research, such texts are characterized by the presence of an iconic element which is integrated into the verbal message in reference to the aspects of semantics, compositional semantics and linguistic semantics. Also creolized texts are characterized by iconic means dominant in the field of paralinguistic means [10, p. 234].

The visual image is a very important component of advertising. It's another significant component is lingual means, which clarify the idea of the advertising.

The analysis of the text of English-language car advertising discourse shows using of different figurative means.

One of the most frequent is **epithet**. Usually it is a descriptive word or phrase expressing a quality of the person or thing [11].

As a rule, in advertising car discourse are used epithets, which are supposed to emphasize the exceptional qualities of the car. Therefore, adjectives with positive connotations are most often used. For example:

*A **robust** and **elegant** couple crossover with global ambitions* (pict. 20).

Adjective *Robust* means having or exhibiting strength or vigorous health; having or showing vigor, strength, or firmness; strongly formed or constructed; capable of performing without failure under a wide range of conditions [14].

Some other vivid example:

***Modern** people drives **modern** car* (pict. 19);

***Great** people drives **great** car* (pict. 20) etc.

Epithets *modern* and *great* should persuade people to buy car to feel oneself rich and successful.

Different **degrees of comparison** of adjectives are also used in car advertisements, particularly to emphasise:

*Our **best**. Made **better*** (advertisement of ACURA, pict. 14);

***The best** of Japanese engineering. **Best** in power. **Best** in design. **Best** in value* (advertisement of NISSAN KICKS, pict. 30);

*Drive faster with Bruno Senna.*

**Metaphor** is another frequent figurative mean that is used in the slogans of advertising car discourse. Metaphor is treated as a type of implied comparison that compares two things by stating one is the other [11].

Modern linguistics distinguish different thematic classes of metaphor depending on their domain-sphere:

The metaphor CREATIVE ACTIVITY:

*Motion is our **Muse*** (advertisement of new BMW, pict. 4).

In ancient Greek mythology, *Muses* are goddesses, the patroness of the arts and sciences. In modern figurative usage, a muse is a literal person or supernatural force that serves as someone's source of artistic inspiration [13].

The metaphor STATUS or POWER:

*King of the jungle.* (pict. 8).

The metaphor PHYSICAL ENERGY:

*Million Dollar **Muscle** cars* (pict. 8);

The representing of car as goods to be sell is implementing by using words and words phrases that convey the semantics of success, prestige, image, advantage, modernity, etc. Modern car is as a way to stand out, a way to success.

For instance:

*Modern people drives **modern** cars* (pict. 19) or

*Great people drives **modern** cars* (pict. 21);

*Differentiate yourself* (pict. 26);

*Our purpose is to **drive** you from snag to dominance* (pict. 15).

In advertising slogans we have revealed cases of **personifications**:

*The Natural leader* (pict. 21);

The all new charismatic (Advertisement of NISSAN MAGNITE, Pict. 29);

Also we have found slogans with **antonyms**, for example:

*Big journey begins with the **small** steps* (pict. 16);

*More fire, less fuel.* (advertisement of the MERCEDES-BENZ, pict. 26) – the noun *fire* is used in this context in figurative sense;

*Maximum performances. Minimum consumption.* (advertisement of the MERCEDES-BENZ, pict. 26);

*Now or Never* (advertisement of the MINI COOPER, pict. 27)

The productive means of creating an advertising image of the car are **phraseological** units and **neo-phraseological** units. For instance, CONCRETE JUNGLE in advertising of Jeep:

*King of the **jungle**. Even the **concrete** one* (advertisement of Jeep, pict. 8);

*What if the **concrete jungle** isn't wild enough* (advertisement of Jeep, pict. 7);

Phraseological unit with metaphorical component '*concrete jungle*' is used today to nominate "a modern city or urban area filled with large buildings and

regarded especially as a harshly competitive, unwelcoming, or dangerous place” [14].

In car advertising, there are also cases of using elements of **intertext** (see Pict. 1 in Appendics) as, for instance, in advertising of ALFA CZ1. The slogan *Paradise found* corresponds to the title of J. Milton’s poem *Paradise lost*.

On syntactical level frequent are **Imperative constructions**:

*Creative your text* (pict. 5);

*Don’t Just dream it. Own it.* (pict. 17);

*Drive faster with Bruno Senna* (pict. 13);

*Keep riding* (advertisement of ACURA, pict. 18) and so on.

All these slogans affect the consciousness of the audience and encourages them to take the actions planned by advertisers.

*Know Your Job, Sword Lover: Camping. Adventure. Experience* (advertisement of Jeep, pict. 11);

Various kinds of **repetitions** are productive in advertising too, for instance:

*It’s time to change. A change to the grand Cherokee* (advertisement of GRAND CHEROKEE, pict. 9);

*The best of Japanese engineering. Best in power. Best in design. Best in value* (Advertisement of NISSAN KICKS).

**Phonological** means alongside with alliteration make the advertising slogan easier to remember by target auditory:

*In it to drive it* (Pict. 12);

*Big. Bold. Beautiful* (Advertisement of NISSAN MAGNITE, Pict. 28);

*Why wait now?* (Pict. 25);

It should be noted that most advertising slogans combines some figurative devises. For instance, in advertisement of VITARA BREZZA

*Ready to take a ride down the glam highway?* (pict. 22) – rhetorical question and epithet *glam* are used;

*King of the jungle. Even the concrete one* (pict. 8); here metaphor *king* is used alongside with phraseological unit *Concrete jungle*;

A *robust and elegant* couple crossover with *global ambitions* (pict. 20) – in this context you can see epithets *robust* and *elegant* and metaphor-personification *ambitions*;

*The best of Japaness engineering. Best in power. Best in design. Best in value* (advertisement of NISSAN KICKS, pict. 30) – in this slogan repetition and degree of comparison are combined.

Also we can see **oxymoron** in messages, for instance:

*Brute intelligence* (pict. 26).

All these devises are used to make advertising messages more vivid and inspire to buy the car.

## Conclusion to Chapter 2

Based on the linguistic and cultural analysis of various types of messages in English car advertising, a selection can be made:

Advertising messages in the automotive industry have a pronounced image character. They involve the creation of a certain image of the car and association with it, rather than the transfer of a specific characteristic.

The visual component plays an important role in car advertising. Most commercials contain beautiful and spectacular shots of cars, often accompanied by dynamic music.

Linguistic and cultural analysis showed that metaphors and allegories are widely used in English automobile advertising. They get a more emotional connection with the consumer, making him perceive the car as something more than just a vehicle.

Advertising messages in the automotive industry often evoke references to stories and cultural symbols, which helps to enhance the effect of attractiveness and prestige. Games with words and humorous elements are also often used, which allow you to capture the user's attention and create a more trusting setting.

The whole set of figurative means are used in the car advertising texts. The most frequent are such devices as epithets (*A robust and elegant couple crossover*), metaphors (*Motion is our Muse*), repetitions (*It's time to change. A change to the grand Cherokee*), phonological devices (*Big. Bold. Beautiful*), antonyms (*More fire, less fuel; Big journey begins with the small steps*), degree of comparison (*Our best. Made better*) and others.

In general, English car advertising is aimed at a young and successful audience that appreciates style, comfort and prestige. At the same time, great attention is paid not only to the product, but also to the image of the company, which allows establishing long-term relations with consumers.

## CONCLUSIONS

In the modern world advertising is one of the essential attributes of the socio-cultural life of the modern civilized society. Advertising texts help to promote different goods, particularly cars that have become a natural, organic part of everyday life and even an element of some national culture.

The results of the research allow to make some conclusion.

Advertising is a type of activity or the products produced as a result of it, the purpose of which is to fulfill marketing or other tasks of industrial, service enterprises and public organizations by means of the distribution of information that they have paid for and formed in this way. how to strongly influence mass or individual consciousness, causing a given reaction of a selected consumer audience.

The effectiveness of the advertising text depends on the successful combination of all its components: image, sound, image, verbal fabric. At the same time, researchers note the primary importance of the verbal component of advertising – the verbal text. The importance of verbal language for advertising is extremely important: because only thanks to the verbal text, the key advertising idea gets its real embodiment, in other words, begins to "work".

The type "introduction + informative part + slogan" can be recognized as a great similarity for advertising texts in both languages. This similarity in both languages is found in 18% of advertising texts.

The thesis presents a complex methodology of linguistic eidetic analysis of advertising messages, which is relevant to the everyday reality of "today".

This technique involves two types of analysis of advertising messages: content-visual analysis of advertising messages and linguistic and cultural analysis. The first type of analysis is based on a comparison of verbal and non-verbal components of an advertising message and further determination of the degree of effectiveness of such a comparison. The second type of analysis involves

considering the advertising message from the point of view of its use of certain concepts of a certain culture.

Previously, researchers addressed the problem of eidetic knowledge and tried to distinguish lexical-eidetic groups, but these methods of interpreting the material were not applied to advertising messages.

A successful combination of the content language of the advertising message (content language) and its visual language (visual language) allows you to create the necessary effect of influence.

The results of the analysis of the advertising messages proposed in the work show that advertising messages based on implication are most often found in magazines. However, the data of the experiment allow us to conclude that the most effective from the point of view of the technique used in them are advertising messages built on the technique of cognitive metaphor. This fact indicates that the most popular technique among the creators of advertising messages may not always be the most popular among potential customers.

The opinions of recipients and creators of advertising messages coincided only on one indicator: advertising messages that do not have a headline are less effective and do not have the proper impact on the consumer.

This fact is confirmed both by the least popularity of such messages among recipients, and by the infrequent presence of such messages in English-language magazines.

The whole set of figurative means are used in the car advertising texts. The most frequent are such devices as epithets (*A robust and elegant couple crossover*), metaphors (*Motion is our Muse*), repetitions (*It's time to change. A change to the grand Cherokee*), phonological devices (*Big. Bold. Beautiful*), antonyms (*More fire, less fuel; Big journey begins with the small steps*), degree of comparison (*Our best. Made better*) and others.

**Research perspectives** are seen in consideration of the tradition of such a component of the advertising text as the advertising message; in addition to a set of components of hermeneutic text analysis.

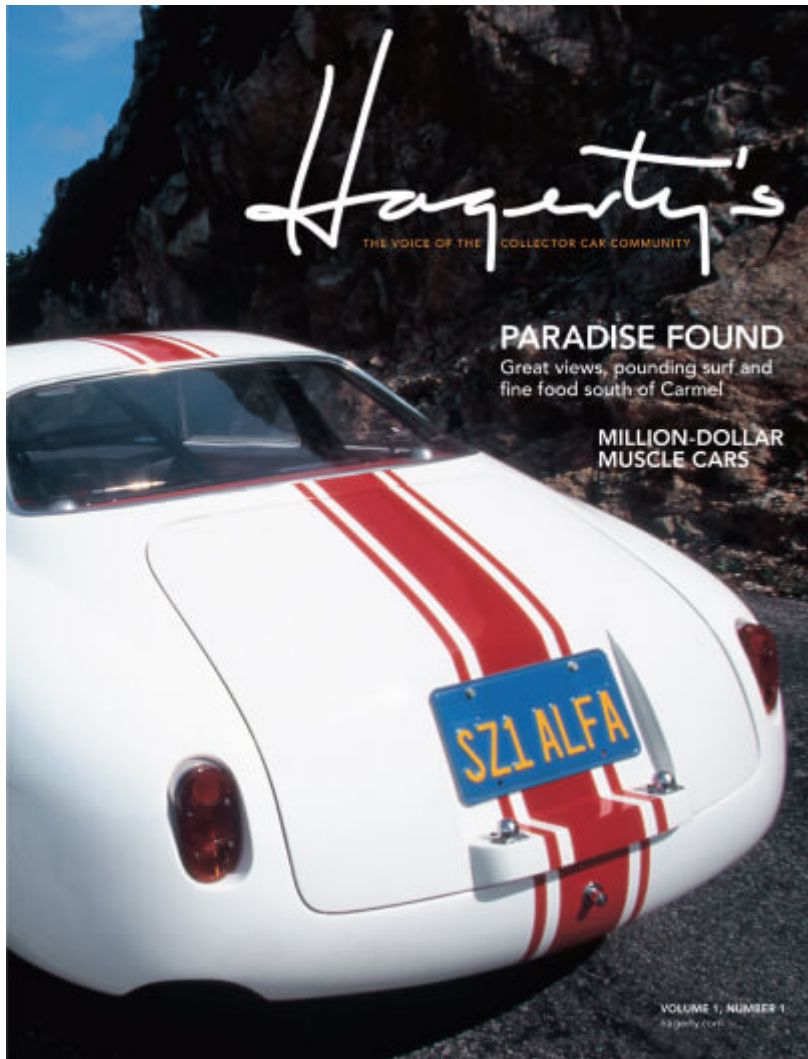
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<https://en.wikipedia.org/wiki/>
- Dictionaries**
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## APPENDIX

Picture 1



Picture 2



Picture 3




Picture 4

# MOTION IS OUR MUSE.

When creating the all-new 5 Series, our designers viewed an object in the context of its movement. Together they created a dynamic design that perfectly aligns with performance. The driving experience is accentuated by an abundance of driving attributes: the elegant Active Steering, which ensures more stability at high speeds and more agility at low speeds. Inside and out, the all-new 5 Series is an exploration of beauty. Explore more at [www.bmw.com/5seriesvideo](http://www.bmw.com/5seriesvideo).

**THE ALL-NEW BMW 5 SERIES.  
AN EXPLORATION OF BEAUTY.**

**BMW EfficientDynamics** 



BMW Group of America  
BMW of North America, LLC

The all-new  
**BMW 5 Series**



BMW Group of America

Picture 5

**NEW  
CAR**

2024 PRODUCT


**CREATIVE YOUR TEXT**



YEARS BEST OFFERS	BEST IN CLASS	BENEFIT UPTO\$500
----------------------	------------------	----------------------

WWW.YOURWEB.COM

<https://www.hagerty.com/drivers-club/magazine/>

Picture 6

  
**The new Audi A3 line-up**

**Two kinds of swagger**  
 There's always two kinds. This time, they're both potent. One winds you up, the other sweeps you along. Powered by a petrol or a diesel engine and city-synced driving intelligence.  
 Two kind of major. Have you pick.  
**Book now**


**Audi Ahmedabad:** Division of Nirvaya Motors Pvt. Ltd. "Shapath Hexa" Near Sola Bridge, Opp. Gujarat Highcourt, S. C. Highway, Ahmedabad - 380054 | Call: +91 78787 88136  
**Audi Vadodara:** Division of Nirvaya Motors Pvt. Ltd. Corner lights, Near Delhi Public School, Vadhar Ring Road, Vadodara | Call: +91 78787 88139  
**Audi Rajkot:** Nirvaya Motors Pvt. Ltd. Survey No. 16, NH-8-B, Navagam Ganandhari Road - 360 003 | Call: +91 78787 88137  
**Audi Surat:** Nirvaya Motors Pvt. Ltd. Plot. #3, T.P Scheme No. 03, Moha Rundh, Surat- Dumas Road Choryasi, Surat- 395007 | Call: +91 78787 88138. \*Terms & conditions apply. The Audi A3 Cabriolet is only available in a petrol variant. Accessories and features shown may not be a part of the standard equipment or may not be offered in India. Picture shown is for representation purpose only. Finance at sole discretion of Volkswagen Finance Pvt. Ltd. which may use the services of sales/marketing agents for sourcing loans. For further details please visit our authorized dealership. Always wear seat belts. Obey traffic rules.

Picture 7



Picture 8

WWW.JEEP-INDIA.COM

# KING OF THE JUNGLE. EVEN THE CONCRETE ONE.

IT'S YOUR TIME TO OWN INDIA'S MOST AWARDED SUV. BOOK NOW.

**COMPASS** | STARTING AT ₹ 15.35 LAKHS\*  
LEAD THE WAY | \*Ex-showroom Delhi

<b>7-Speed DCT Automatic Transmission</b>	<b>Uconnect® Infotainment System as Standard</b>	<b>Jeep Active Drive with Selec-Terrain</b>	<b>90+ Safety and Security Features</b>	<b>Electronic Parking Brake as Standard</b>
---	--	---	---	---

**4X4** LEGENDARY CAPABILITY | **MEMBER OF CSD** | 1-800-246-5337 | TEST DRIVE TODAY. | **Jeep**

KARNATAKA: BANGALORE - RHT Prime Destination Store, Dombivli FC117 79917, 886/2 02018, FC117 79918, 849/10 02998, RHT Prime, Yeshwanthpur 849/10 02021, 849/10 02022, MYSORE - LRS Kar 74/11 33044, 10842 74/192 BELGAUM - Sular's Automobiles 72244 24123, 72923 11888, HUBLI - Bellad Enterprise Pvt.Ltd Hubli 89/30, Hubli 13344, 702274/192, 1924-22182718.  
 \*Ex-showroom Delhi and features mentioned may not be a part of the standard equipment and are subject to change without prior notice. Actual colour of vehicle and optionally might differ. Figures defined on the basis of MSRP and price. Price mentioned is Ex-showroom Delhi for Sport Petrol variant. Reserve the right to modify or discontinue at any time. Jeep, Compass is the most awarded SUV in 2017-18. Jeep is a registered trademark of FCA US LLC.

Picture 9



**IT'S TIME FOR A CHANGE,  
A CHANGE TO THE GRAND CHEROKEE 2019**

Trade in any car for the new 2019 Grand Cherokee and discover a new level of unparalleled performance.  
THE BEST VALUE AND INSURANCE RATES, ONLY AT ABU GHALY MOTORS!

**19570**  
Contact Center

**Jeep** | **ABU GHALY MOTORS**

Picture 10



Picture 11

# JEEEX'S

**4X4** KNOW YOUR JOB,  
SWORD LOVER

☎ 123 456 7890

👍  
**NEW  
AUTO  
PRICE**

🏆  
**BEST  
4X4  
CAR**

- ✓ **CAMPING**
- ✓ **ADVENTURE**
- ✓ **EXPERIENCE**

*Adexplan turionemquae sit maximilla ccum  
laciassunt lab initemo ssimus il mo voluptate  
coribusandi blabo. Dendus es eumquo odipsam*

  
**WAREX**  
SIRKETLER

📍 MACKA ESIR 1453/TRABZON 🏠 [WWW.GRAFILKER.NET](http://WWW.GRAFILKER.NET)

Picture 12



Picture 13



Picture 14



ACURA

**OUR  
BEST.  
MADE  
BETTER.**



**MDX**  
P R O T O T Y P E

**TAP TO LEARN MORE**

Picture 15



Picture 16



Big Journeys  
begins with the  
small steps

NOV 14 | HAPPY CHILDREN'S DAY

 **Wheel&Wheels**  
DROP. CARE. DRIVE

Vallathol Junction	National Highway
<b>Kakkanad</b>	<b>Nettoor</b>
7736600303	9605600303

Picture 17



Picture 18

**KEEP RIDING!**  
BEST CAR RENTAL DEALS!

**CARENTA**

**ALL DAY \$49'99**

+012 - 2345 - 6790  
INFO@CARENTA.COM  
WWW.CARENTA.COM

GOLDENA B-17  
BATAM CENTRE  
RIAU ISLANDS

SCAN HERE  
TO GET MORE  
INFORMATION

IMAGE NOT INCLUDED

Picture 19



Picture 20



Picture 21



Image 22

MARUTI SUZUKI  
Way of Life!

READY TO  
TAKE A RIDE  
DOWN THE  
**GLAM  
HIGHWAY?**  
#YourGlamBrezza

VITARA  
**BREZZA**  
PLAY GLAMOROUS

The advertisement features a vibrant red Maruti Suzuki Vitara Brezza SUV as the central focus, shown from a front-three-quarter perspective. The car is set against a stylized cityscape background with a monochromatic red color scheme. The text is arranged in a clean, modern layout, with the headline in large, bold, white and yellow letters. The Maruti Suzuki logo and slogan are positioned in the top right corner, and the model name and tagline are in the bottom right corner.

Image 23

IN CALIFORNIA, IT'S NOT JUST YOUR CAR  
**IT'S YOUR LIFESTYLE**



EXPERIENCE ITALIAN LUXURY IN NEWPORT BEACH



 **FERRARI**  
of NEWPORT BEACH

 **MASERATI**  
of NEWPORT BEACH

1000 WEST COAST HIGHWAY | NEWPORT BEACH, CA 92663 | 866.567.8445

[www.ferrariofnewportbeach.com](http://www.ferrariofnewportbeach.com)

Image 24



Sheer  
Driving Pleasure



**POWERFUL. AGILE. INTELLIGENT.**  
**THE ALL-NEW BMW 5 SERIES. BUSINESS ATHLETE.**



POWERFUL BMW TWIN POWER  
TURBO ENGINE WITH 265 HP\*



REMOTE CONTROL PARKING  
WITH BMW DISPLAY KEY



NEW INTERFACE DESIGN WITH  
BMW GESTURE CONTROL

The all-new BMW 5 Series is here in its most advanced form. It is crafted with a unique combination of elegant and dynamic design. A leader with intelligent BMW technologies and innovative features like BMW Gesture Control and Remote Control Parking with BMW Display Key to name a few. The all-new BMW 5 Series is a perfect mix of outstanding performance and athleticism that reaches all destinations with efficiency and purpose. A true Business Athlete. Come, step in to an all-new benchmark.

Available in diesel (530d and 520d) and petrol (530i).  
Introductory price starting at INR 49.90 lakh.\*

**BMW KUN Exclusive**  
**Chennai**  
Tel. +91 9176856666  
[www.bmw-kunexclusive.in](http://www.bmw-kunexclusive.in)

**Coimbatore**  
Tel. +91 9176695333

**Madurai**  
Tel. +91 9176006888

**Vellore**  
Tel. +91 9176856666

For more information, log on to [www.bmw.in/5series](http://www.bmw.in/5series) or to book a test drive, visit [www.kunexclusive-chennai.in](http://www.kunexclusive-chennai.in). Terms and conditions apply. \*Ex-showroom price (Chennai) for the BMW 520i Sport Line and BMW 530i Sport Line. \*Only for the BMW 530i. The model, equipment and possible vehicle configurations illustrated in this advertisement may differ from the vehicles supplied in the Indian market.

Image 25

**BMW Financial Services**  
Realize the dream.



Sheer  
Driving Pleasure



**WHY WAIT NOW?**  
NEVER-BEFORE OFFERS ON THE BMW 3 SERIES.

The BMW 3 Series starts at INR 39.80 Lakh.

**WHAT WE PAY**



**INR 5.00 Lakh**  
Exchange Bonus

+



**3 Years**  
Complimentary Service  
and Maintenance Package

+



**INR 17.91 Lakh**  
Assured Buyback  
after 4 Years

**WHAT YOU PAY**



**INR 25,666**  
Per Month

Additional Benefits of up to INR 1 Lakh for Corporates.

**BMW KUN Exclusive**  
**Hyderabad**

Tel. +91 40 44656565, +91 9581012222  
[www.bmw-kunexclusive-hyderabad.in](http://www.bmw-kunexclusive-hyderabad.in)

**Vijayawada**

Tel. +91 9581991916

**BMW 360°**

To book a test drive, visit [bmw-kunexclusive-hyderabad.in/testdrive](http://bmw-kunexclusive-hyderabad.in/testdrive). All offers are from dealers. Terms and conditions apply. Calculations for the BMW 320d Prestige is for a specific tenure, mileage and finance amount. Offer is valid till 30th November, 2018 and subject to change without prior notice. Finance is at the sole discretion of BMW India Financial Services Private Limited. The model, equipment and possible vehicle configurations illustrated in this advertisement may differ from the vehicles supplied in the Indian market.

Image 26



**Audi** Truth in Engineering 

**vero**

**Brute intelligence.**

You don't have to look inside the new Audi A6 to know you're on the cusp of an exciting ride. But once you do, you'll realize you're in for so much more. With its unrivaled performance and advanced technologies, such as available mobile voice integration\*, driver assistance features and ultrafast 4G LTE connection, the Audi A6 proves intelligence can be powerful. **Introducing the new Audi A6.**

**Challenge all givens.**

\*Always pay careful attention to the road, and do not drive while distracted. The features and technologies discussed are optional, may require an additional subscription with separate terms and conditions, and should be used only when it is safe and appropriate. "Audi," "Truth in Engineering," all model names, and the four rings logo are registered trademarks of AUDI AG. ©2015 Audi of America, Inc.

Image 26



Image 26

A Daimler Brand

# More fire, less fuel.

Maximum performance. Minimum consumption. The new SLK 55 AMG. With the world's most fuel-efficient V8 engine: 310 kW (421 hp), 8.4 litres per 100 km.

[www.mercedes-amg.com](http://www.mercedes-amg.com)



**AMG**  
DRIVING PERFORMANCE

 Mercedes-Benz

Fuel consumption (urban/extra urban/combined): 12.0/6.2/8.4 l/100 km;  
CO<sub>2</sub> emissions (combined): 195 g/km.

The figures are not based on an individual vehicle and do not constitute part of the product offer;  
they are provided solely for purposes of comparison between different vehicle models.

Image 27



**BE MINI.**

**NOW OR NEVER.**

MINI COOPER SD

**YOUR POWER. YOUR FUN. THE NEW MINI 2.0 L DIESEL ENGINE.**  
**More excitement, Less environmental impact.** Be thrilled with maximum torque at 305 nm at 1,750 -2,700 rpm. Yet CO2 emission is only 139 g/km\*.  
**More distance, Less consumption.** At the rate 18.9 km/l\*, you can go up to 755 km. in one tank. Experience the thrilling ride now at MINI Authorized Dealer: Millennium Auto 02 711 6666

\* Remark : All MINI models comply with the EU5 exhaust emissions standard. Fuel consumption is determined in accordance with the ECE driving Cycle, made up approximately one third urban and two thirds extra-urban driving. CO2 emission are measured separately from fuel consumption. Figures relate to standard-specification vehicles, and may vary significantly where optional equipment is fitted.

Image 28



# Big. Bold. Beautiful

## All New Nissan Magnite

PRICE  
STARTING FROM  
**5.59L**

BEST-IN-CLASS AROUND VIEW MONITOR

		
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BIRD'S EYE  
& FRONT VIEW

FRONT/REAR  
& SIDE VIEW

BIRD'S EYE &  
REAR VIEW



new Nissan

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Image 29



**NISSAN**

**AUTORELLI**

**THE ALL NEW CARISMATIC**  
**NISSAN MAGNITE**

BEST-IN-CLASS COCKPIT INTERFACE DESIGN | BEST-IN-CLASS COUPLE SEAT DISTANCE  
BEST-IN-CLASS REAR KNEEROOM | BEST-IN-CLASS VISIBILITY ANGLE

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**Starting Price**  
**5.59 LAKH**

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Image 30

**NISSAN**

**AUTORELLI**

**THE BEST OF JAPANESE ENGINEERING.**  
BEST IN POWER. BEST IN DESIGN. BEST IN VALUE.

**GET ASSURED GIFT** WITH EVERY TEST DRIVE FOR NISSAN KICKS!

**KICKS**

THE MOST POWERFUL SUV IN ITS SEGMENT. RANGE STARTS @ ₹9.49\* LAKH TURBO CVT STARTS @ ₹13.94\* LAKH

**NISSAN KICKS BENEFITS**

BENEFITS UP TO ₹1 00 000/- RATE OF INTEREST 7.99%

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Image 31



Sheer  
Driving  
Pleasure

## The natural leader

Vacation rides, long drives, and everyday lives. When you're seeking challenge or convenience, the All-New BMW X5 is ready to perform



# BMW X5

AN INSPIRED ORIGINAL LIKE YOU'VE NEVER SEEN BEFORE

Wherever you want to go, the All-New BMW X5 is ready. Build one to your specifications, or let your dealer know you're interested in a test drive.