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INTERNET ADVERTISING OF THE MOST RECOGNISABLE BRANDS

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INTRODUCTION

Internet advertising, which is increasingly used as an alternative channel of information flow along with traditional display resources is of great interest. Despite the fact that advertising discourse has been thoroughly studied by linguists, lately, advertising in the Internet space and the tendency for ever closer connection between its visual and verbal components has attracted the attention of the modern galaxy of researchers, among whom V. Ageev, O. Anisimova, A. Belova, I. Bilyuk, T. Zabolotna, V. Karataeva, L. Kiyak-Redkovich, G. Kolshansky, T. Krutko, Y. Sorokin, E. Tarasova, El-Dali, L. Rowntree, R. Araklyan, N. Chobanyan and others.

Our research focuses on issues related to the linguistic features of advertising, as well as the pragmatic parameters of advertising text, including the issue of verbal influence on the addressee, which is increasingly attracting the attention of experts in various scientific fields. Much of linguistic intelligence is devoted to the general characteristics of the semantic-stylistic features of the advertising text, which are, in particular, presented in the works of M. Antonova, G. Gelvanovsky, V. Zirka, V. Karasyk, N. Klushina, M. Kohteva, M. Kramarenko, O. Nazaykin, N. Nepiyvody, Y. Pirogova, T. Postnova, D. Rosenthal, Y. Romanenko, S. Tyurina and others.

The originality of the text of advertising, taking into account the structural-semantic components, was studied by L. Bilokononko, Y. Bulyk, S. Guzenko, O. Zelinskaya, V. Zotov, V. Ilchenko, N. Kovalenko, L. Konyukhova, O. Kosenko, T. Krutko, I. Morozova, L. Pavlyuk, etc.

Advertising text has been the subject of research in many foreign works, including marketing, psychology, sociology, political science, journalism and linguistics. Thus, the basics of advertising, social impact and psychological effectiveness of advertising were studied by M. Bedent, F. Jeffkins, C. Sendige, V. Freiburger. Scientific research and the work of such researchers as, L. Bennett, R. Briggs, F. Webster, J. Kid, T. Klepper, A. Kiefer, J. Cook, J. Noton, M. Sutherland, D. Jugenheimer are devoted mainly

to analysis promotional text based on its functional potential. In a number of papers, researchers' attention is focused on the social, psychological, economic, technical parameters of these types of text.

It should be noted that despite the considerable amount of work devoted to the study of various aspects of the functioning of advertising discourse, a number of issues that have not been adequately covered, and therefore require more thorough study, remain out of the limelight of researchers.

In particular, there are problems with the specificities of advertising certain categories of products that affect both the verbal level of the textual organization of the Internet advertisements and the iconic (non-verbal) components of the advertisements. Language is a living "organism" that is in a state of permanent development, enriched with new tokens that are productively used in a communicative environment, it is quite justified that the verbal component of Internet advertising texts needs more thorough study because not all aspects have been received comprehensive coverage.

The master thesis is focused on analyzing Internet advertising of the best brands, classification and analysis of the linguistic means in English Internet advertising, its theoretical and practical backgrounds and functions in advertising discourse.

There is no comprehensive study of the means of Internet advertising of the best brands, which would include both theoretical and practical aspects of studying in modern linguistics. Thus, identifying ways of lexical expressions of a particular question is not an easy task.

The relevance of the study lies in the fact that it considers the questions of functions of me[1] [2] [3] and in Internet advertising in the framework of the actively developing theory of neology and linguistic.

The object of this research is Internet advertising in modern English advertising discourse.

The subject of this research is the main features and functions of linguistic means in Internet advertising of the best brands.

The aim of our research is to identify and describe the most frequent features of Internet advertising of the best brands.

Based on the aim of our research, there are such *objectives* as:

- to show the formation of Internet advertising at the turn of the XX-XXI centuries as a communicative process of new quality;
- to describe linguistic intelligence dedicated to the general characteristics of semantic-stylistic features of advertising text;
- to find out principles and practices of the use of vocabulary in Internet advertising;
- to analyse the most used adverbs in Internet advertising;
- to study means of intertextuality (citation and allusion) and their features in advertising discourse;
- to make an appropriate selection of language units;
- to show a draft of a unified model for enhancing the empathic effect of Internet advertising when using emotionally elevated vocabulary;
- to explore adjective schemes in the structures of verbal and non-verbal means of Internet advertising.

In this master thesis was used such *methods* of linguistic analysis as method of comparative analysis, method of continuous sampling and bibliographical method.

Our *research based on* the material selected from video and television, approximately 80 units have been analysed in the paper.

Theoretical value of this study is that it makes a certain contribution to the theory of linguistic in the English language at this stage of its development.

Practical value. Materials of thesis can be used in courses of philology and many subjects that close to linguistics. Of course, these materials can be used for future more intensive research.

The research work consists of introduction, three chapters, the conclusion, the bibliography and the appendix.

In the Introduction the explanation of the theme choice, stated the topicality of it, established the main aim, and the practical tasks of the thesis have been provided.

Chapter One contains the theoretical basis and general notions of the work.

Chapter Two contains the research on linguistic features in Internet advertising. In this chapter the analysis of concept has been shown.

Chapter Three contains the analysis of structuring patterns of the use of objectives as semantic markers of influence in texts. In this chapter the analysis of concept has been shown.

In conclusion the achieved results were generalised.

1. FEATURES OF INTERNET BRAND ADVERTISING

1.1. Formation of Internet advertising at the turn of the 20th — 21st centuries as a communicative process of new quality

The term “advertising” “comes down to us from the Medieval Latin verb “advertere” to direct one's attention to. It is any type or form of public announcement intended to direct people's attention to the availability, qualities, and/or cost of specific commodities or services” [Beasley 2002, p. 1]. Advertising can be seen to fall into three main categories:

- consumer advertising, which is directed towards the promotion of some product or service to the general public;
- trade advertising, which is directed to dealers and professionals through appropriate trade publications and media;
- public relations advertising, which is directed towards society by citizens or community groups, or by politicians, in order to promote some issue of social concern or political agenda.

Advertising is referred to as a form of discourse in the sense that it has influenced not only the structure of language and the modality of lifestyle, but also the content of routine daily acts of communicative exchanges. The messages of advertising have permeated the entire cultural landscape. Printed advertisements fill the pages of newspapers and magazines. Commercials interrupt TV and radio programs constantly.

As Beasley and Danesi pointed out, “brand names, logos, trademarks, jingles, and slogans have become part and parcel of the “mental encyclopaedia” of Internetly everyone who lives in a modern-day society” [Wodak 2004, p. 201].

Advertising is progressing beyond the use of simple methods of announcing the availability of goods or services. He entered the realm of persuasion, and his rhetorical categories became ubiquitous in contemporary social discourse. Due to the increasing effectiveness of their persuasion methods, advertising has become entrenched in social

discourse thanks to the wide spread of society. Wherever someone goes, a person will find a promotional message designed to persuade people to buy a product.

All this leads to the inevitable conclusion that advertising from the first decades of the XX century turned into a privileged form of social discourse, which has an incomparable rhetorical power. With the advent of industrialisation in the 19th century, the style of presentation has become increasingly important to increase the effectiveness of advertising text. Accordingly, advertising began to change the structure and use of language and verbal communication. Everything from clothes to drinks was advertised with brilliant new techniques.

In the 21st century, Internet communication has become a field of communication with the fastest development dynamics, which has led to an intense scientific search for researchers in various fields in this area. The active interest of linguists in different genres of Internet discourse has identified a considerable number of issues related to the structural features of texts in various areas of Internet communication. Of particular interest is internet advertising (synonyms are also used— computer, electronic, Internet advertising), which are increasingly being used as an alternative channel of information flow along with traditional media resources.

The combination of the incredible variety of expressive means (from the usual submission of information material to interactive television shows), the relevance of the information posted and the constant increase in the number of users of global computer networks already make advertising on the Internet a powerful tool for shaping public opinion and, in particular, shopping. As a result, online advertising is functioning and developing rapidly.

Ever since the 1960s and 1970s, advertising has been the subject of scrutiny from various scholars, but mainly all studies have focused on its economic, social, and psychological aspects as a means of mass communication. Unlike the linguistic research plan, which at that time did not gain the popularity it is used today and is directly a major aspect of our research.

Advertising is an increasingly important industry in the modern media-driven world, and as technology evolves, it helps advertisers reach their target audience in

more and more ways. Internet advertising, also known as Internet signage and/or electronic billboards, is a technology that allows the seamless insertion of computer-actuated images into a video sequence [Burgi 1997; Turner 2000].

The goal of Internet advertising is similar to that of conventional advertising. That is, Internet advertising seeks to reach target markets, leverage products, create product awareness, and get a specific message to consumers. However, those who advocate this form of advertising suggest that the medium has the capacity to accomplish these objectives in a more efficient and appealing manner. Since Internet advertising allows broadcast companies to incorporate advertisements within the context of the contest rather than commercials or stadium signage, it does create the justification of analyzing the advantages of this communications medium in comparison to conventional advertising [Brown 1983, p. 178].

The advantages of Internet advertising for broadcast companies, corporations, and advertisers are numerous. For example, Internet advertising has the potential to increase revenue streams for broadcasters seeking to sell advertising 'space' for sports broadcasts. Companies seeking to promote their product likewise have the capability of increasing product awareness through this medium. Internet advertising also does not disrupt or intrude on event attendees' ability to see the contest or game as only those consumers watching the game on television actually view the advertisement. Likewise, Internet advertising has the capacity to reach a wider audience than conventional stadium signage [Beth & Bennett 2006].

From the 1920s onwards, "advertising agencies sprang up all over, broadening the attempts of their predecessors to build a rhetorical bridge between the product and the consumer's consciousness" [Sayer 2006, p. 260].

The language of advertising has become the language of all, even of those who are critical of it. As Twitchell puts it "language about products and services has pretty much replaced language about all other subjects"[Twitchell 2000, p. 1]. It cannot be overstated that today, most of our models of information, intellectual stimulation, and lifestyles come from or related to advertising images.

Since the 1920s, positioning and image creation have become the main techniques of what has come to be known as the era of belief in advertising. This is an era in which “advertising messages have moved away from describing the product in itself to focusing on the consumer of the product, creating product imagery with which the consumer can easily identify” [Woodward 1988, p. 192].

Advertising and commercials now offer the same promises and aspirations that religious and social philosophies once had: security against the dangers of old age, better positions in life, popularity and personal prestige, social progress, better health and happiness. Simply put, a modern advertiser emphasises not the product but the benefits that may be expected from its acquisition.

Beasley and Danesi points out that “the advertiser is becoming more and more adopt at setting foot into the same subconscious regions of psychic experience that were once explored only by philosophers, artists, and religious thinkers” [Beasley 2002, p. 15]. However, not all advertisements make perfect sense. Not all of them promote or imply the acceptance of social values that would be shared by all in an educated and civilized society. Some advertisements impair our perceptions of ourselves, our language, and seem to shift the focus of engagement in our society to even greater consumerism.

Thus, it is emphasised, that the knowledge used at its decoding, besides actually linguistic knowledge, include also knowledge of the world, a social context of the statement, the skill to take the stored information out, to plan, to rule a discourse, etc.

Cognitive direction as E.S. Kubrjakova fairly specifies, “not only allows connection to its research program of the problems connected with a discourse, but also dictates consideration of the speech activity... From new positions” [Kubrjakova 1994, p. 20], it is the integrating factor for connection of such directions of linguistics, as linguistics of the text, the pragmatics, the theory of speech acts, discourse analysis. All this allows to treat a situation in Modern linguistics as “a development of new, non-functional or a constructive paradigm of the knowledge, a defining feature of which is

a successful synthesis of cognitive and communicative approaches to the language phenomena” [Kubryakova 1994, p. 21].

Agency-wide controls have shifted from creative to account managers, and the change has shifted the focus from creative to more effective business practices. Companies have consolidated, and companies like Proctor & Gamble and Phillip Morris have become umbrellas for dozens of individual brands. The media also consolidated, as did the Turner Empires network in networks and newspapers.

From the 1970s to the 1980s, there was a fragmentation in the economy. This was due to a number of factors, including: a. the growth of cable offering technologies such as ESPN, CNN and Nickelodeon, and technologies such as VCRs, laser disks, specialist magazines and direct mail; b. fragmentation of an audience that was no longer in the traditional mass market. Advertisers began to identify markets by demographics and product consumers. Television was subdivided into hundreds of channels, whereas there were once only 3 networks. Magazines began to be published which, according to special interests, and newspapers added freely inserted inserts to allow readers to choose what they wanted to read; and c. Direct response advertising grew during the development of data processing systems.

The beginning of – merger mania in the early 1980s saw most major US agencies merge with one another as well as foreign agencies entering the US market. The impact on the creative was that of departmentalising accounts (to keep clients that may be in the same product category, offices were designated as handling one or the other but never both so as not to compromise the security of the client’s work) and adding an international flavour to the creative [O’Barr].

“The 1980s were also a time of conservatism with the election of Ronald Reagan and the reaffirmation of family and country. It was also the age of the infomercial that was made possible in 1984 when the FCC rescinded regulations limiting advertising to 16 minutes per house. An infomercial was a long advertisement that looked like a talk show or demo and initially aired in late night slots with small audience. They later spread to other time slots with larger audiences and created new ethical issues due to

the fact that they appeared to be news programming verses paid advertising” [Daymette 2017].

The era of advertising television programming is over, and advertisers need to reinvent the process to meet new ways to reach audiences. With VCRs, TiVo and cable systems, the viewer can remove promotional messages. Viewers can also use cable systems for online services such as shopping on television or online. Changes to advertising will affect how it is prepared and delivered to the target audience (interactively), and major advertisers are involved in integrated programming to better control the content of new media where viewers can interact with programming for more information [Daymette 2017].

Other changes include a change in the concept of power in the distribution channel when mega-retailers such as Wal-Mart gain power away from manufacturers. Pricing is attractive to buyers, and retailers are now drawing power from manufacturers who find it difficult to get consumers to demand their products when the retailer has the power. Private labels are also evolving to compete with national brands and offer lower prices.

In the late 1980s and early 1990s, cable television, especially MTV, was introduced. Pioneering the concept of music video, MTV has introduced a new type of advertising: the consumer is tuned to a promotional message, not a by-product or concept. As cable and satellite television become more widespread, specialty channels have emerged, including fully dedicated advertising channels such as QVC, the Home Network and ShopTV Canada [O’Barr].

With the advent of the ad server, marketing through the Internet opened new frontiers for advertisers and contributed to the "dot-com" boom of the 1990s. Entire corporations operated solely on advertising revenue, offering everything from coupons to free Internet access. At the turn of the 21st century, a number of websites including the search engine Google, started a change in online advertising by emphasising contextually relevant, unobtrusive ads intended to help, rather than inundate, users. This has led to a plethora of similar efforts and an increasing trend of interactive advertising. The share of advertising spending relative to GDP has changed little across large changes

in media. For example, in the US in 1925, the main advertising media were newspapers, magazines, signs on streetcars, and outdoor posters. Advertising spending as a share of GDP was about 2.9 percent. By 1998, television and radio had become major advertising media. Nonetheless, advertising spending as a share of GDP was slightly lower — about 2.4 percent [Daymette 2017].

Marketing strategy focuses largely on the communicative aspect. Advertising is a special form of communication technology, as relevance to the marketing function is not limited to informing the public. Advertising must persuade people to make a marketing end to the logical end, the main task of which is to make a profitable sale of what, according to the marketing department, people want to buy. Advertising should influence the consumer's choice and purchasing decision.

The 21st century is gaining popularity with online advertising. To use the term online advertising or “new-media advertising” makes it sound so simple. Yet it is complicated and constantly evolving. What you have figured out today will most likely be ineffective, outdated, or highly evolved a year from today. Google rules the roost with its pay-per-click Adwords model. Even though paid search advertising is up, I think that will change over the next year. Independent social networks like Facebook and LinkedIn will gain importance and spending share because of their ability to target more specifically by lifestyle and demographic [Tina M. Lowrey, L. J. Shrum, and John A. McCarty 2005].

Tim O'Reilly, the founder of the web portal Global Network Navigator, says that “the first advertising appeared in 1993 on GNN and required “special dispensation from the National Science Foundation”. Others cite a banner ad sold to AT&T and displayed on the HotWired site in 1994” [B.K. Kaye 2001, p. 38].

Bansal N. says that online advertising is “a form of promotion that uses the internet to promote a product or a service to customers” [Bansal 2012: p. 13]. Online advertising can also be defined as a way of persuading, informing and communicating online to customers about a product or a service.

Advertising as a tool of communication, but mostly as a marketing tool is subject to many theories and explanatory and normative models. Its contents and performed functions are not yet defined in general recognised theory. Present article focuses on the analysis of advertising in terms of its specific persuasive effort and communication process. Advertising seen as a process is based on the general scheme of the marketing communication process, with a number of specific features related to its content [Bogdan Nichifor 2014].

The main purpose of advertising as a form of speech communication: to promote the sale of a product or to promote services by informing the public about their existence and attributes, to induce consumers to the desired action through an advertising message that combines information on the one hand, and persuasion - on the other, which for the most part and is contained directly in the text message of the advertising discourse. In addition, advertisements not only inform consumers about the product, but also encourage them to buy it. The influence function is the most important function of advertising text, so the means of expression is an important factor in its creation. Such linguistic units not only give the person a new knowledge of the world, but also inform the author's attitude to the image [М'ясянкіна 2009, р. 156]. The rating judgments category is an effective means of influencing the addressee.

Therefore, the main function of advertising is to persuade the addressee to make one or the other choice, and the linguistic element plays an important role in this process. Advertising text continues to attract the attention of linguists. This is due to the prevalence and versatility of advertising texts. Advertising text is a completely unique object of study, the study of which should take into account not only linguistic features, but also the pragmatic orientation of the text, cultural, ethnic, and psychological aspects of this phenomenon [М'ясянкіна 2009, р. 116].

It should also be emphasised that the linguistic component in the advertising text is a poorly researched problem, which actually actualises our research at the present stage of the development of the study of this issue.

1.2. Analysis of linguistic intelligence dedicated to the general characteristics of semantic-stylistic features of advertising text

Advertising is the social sphere where language is used for communicative influence. As a form of communication, advertising relies on the strongest signals addressed to the communication partner. The effectiveness of these signals depends on an adequate combination of elements of phonological, morphological, lexico-semantic, syntactic levels that provide content generation and transfer of information from the advertising producer to its addressee. A high level of transmission of advertising information is the main criterion for evaluating the advertising message.

Each advertising message (advertising text) is a component of advertising discourse that determines the choice of certain communication strategies, speech utterances and defines style. Discourse power manifests itself in the fact that it encompasses all possibilities for the emergence of certain utterances or actions and, accordingly, has the ability to control and direct the utterance.

The objective of advertising discourse is to convince the addressee of the truth and truth of the advertising message, according to which the advertising text in general and the text of the advertising banner in particular is an entity characterised by informative, imaginative, expressive-suggestive color, which is achieved through the effective use of linguistic means called to the addressee.

Promotional banner text, which may include the headline, eliminated body text, slogan, regulatory part (email address), code aimed at encouraging a worldwide audience to activate hypermedia. Due to the small size of the advertising medium, its verbal portion can accommodate fewer constituents.

Every ad text, from the very first phrases, contains a call-to-action, at the deep, pre-surface and surface levels. In banner advertising, this call is realised through the use of phonosemantics, rhymes, expressive syntax, compelling grammar, modal vocabulary in the advertising text.

Characteristic of banner texts is the transmission of maximum amount of information by verbal elements, minimised in form. As a result, banner advertising texts are characterised by dynamism, brevity, linguistic economy, which helps to emphasise an

important part of the message and prevents duplication. Examples of language savings at the lexical level are abbreviations, such as structural types such as truncation, letter / initial abbreviations, telescopes [Арнольд 1999, p. 161].

Truncation is the process of reducing the number of phonemes or morphemes in words without changing their lexical and grammatical meaning, resulting in a new nominative unit or variant of the original unit [Арнольд 1999, p.161]. The truncated unit is used in the message as a substitute for the full form, however, in contrast, truncation is characterised by stylistic and emotional colouring, as it is stylistically reduced and a familiar synonym used by speakers to refer to the subject of conversation or the addressee [Арнольд 1999, p. 162].

As the examples show, the vast majority of truncated words are nouns. The most common type of truncation in banner advertising texts is the finite truncation of tokens (apocope), which may be included in further word-forming processes, such as complicated by suffixation:

- *football* > *foot* + *ie*: *Footie Fever*; *Footie Chick* [Т.Крутько 2013].

Occasions of using lexicalised abbreviations formed by clipping the initial elements are isolated, for example:

- *(maga) zine* > *zine*: *The Parastore Books, Videos, Zines & Lots more* [Т.Крутько 2013].

In Internet advertisement texts, truncated units outperform full correlates in their distribution, which is explained by a short, almost always monomorphic, truncated word form, the use of which adds originality and novelty to the advertising message. The pragmatic aspect of using truncated word forms is related to their ability to create the effect of dynamism, informality of the spoken language, to add a casual message to the advertisement and, as a consequence, to bring it closer to the user.

In contrast to truncations, the letter abbreviations (alphabets and acronyms), which are examples of special vocabulary — one of the most informatively meaningful lexical groups of a language — are stylistically neutral. their use makes it possible to

provide the advertisement texts with considerable professional specificity, informativeness, greater weight of argumentation, and, accordingly, allows to create rationalistic, pragmatic advertising, which, giving actual knowledge about the subject of advertising, ie about what is presented in advertising (goods, services), it emphasises its utilitarian value and the benefits of its use.

Letter abbreviations, truncations are active ways of producing English neologisms at the turn of XX and XXI [Андрусяк 2009, p. 7]. Notable among innovations of this and later period are numerous entities that have emerged on the basis of contamination (in other terminology — merging, contracting, hybridisation, telescoping [АНГЛИЙСКИЕ НЕОЛОГИЗМЫ 1983, p. 101]) — the combination of elements of two syntactically separated words based on associative relationships [Арнольд 1999, p. 175] or on the basis of the formal identity of their boundary elements.

Telescoping is a method of word formation in which a new word arises from the merging of the complete base of one original word with the truncated basis of the second or of the merging of two truncated bases of the original words [Арнольд 1999, p. 174]. Telescopic words or telescopic acronyms [Алексеев 1979, p.202-244] are lexical units that are involved in the formation of both baseline and contraction mechanisms. According to some researchers, telescoping is a productive kind of compression word formation, based on the reduction of visual nominative units that operate in the language alone [Николина 1996, p. 311].

According to N.O. Yanko-Trinitzskaya, as a result of the interlaced overlay, a complex word of a special type emerges, which contains the semantics of both united words, and at its core — the basics of both words [Янко-Триницкая 2001, p. 471]. Lexical neoplasm is distinguished not only by the nature of the intra-alex, inter-morphic boundaries, but also by the increase in semantic volume with simultaneous semantic compression, but as a consequence, by an additional stylistic load.

By conveying several meanings of the word, telescopes add an element of expression and novelty to the advertising text, because "a non-blurred word that reflects individual perception always contains an element of novelty" [Макаров 1998, p. 85].

The use of telescope in banner advertising texts facilitates the realisation of the communicative and functional task of the advertising medium — to influence the recipient, since, as a way of compression of information, telescoping allows to reach the maximum information and expressive filling of the advertising medium in a limited space-time continuum.

Compression manifests itself at all levels and can be "phonetic, morphological, syntactic and in all cases subject to the laws of information theory in the sense that compression is subjected to semantically redundant elements" [Арнольд 1999, p. 352]. Characteristic of banner advertising is the use of linguistic and technical means of compression, in particular, the spelling of words, together with the delimitation of one of the lexical units in capital letters. This is the way to write the names of advertising items:

- *“Pocket SlideShow; Try GoToMyPC FREE; PlayStation; Win a \$5,000 Shopping Spree on KozyHome ', Free Shipping on All NordicTrack; NeoPlanet – Your Own Browser” [Заболотна Т. 2014].*

As an example of small-format texts, banner advertising is characterised by the simplicity of the compositional structure, the conciseness of execution, the specificity of the expression of the theme and the content of the textual content. Achieving such characteristics is not least dependent on the use of compressed syntax forms. Their widespread use in banner advertising is due to their inherent ability to lacquer the message, give it additional emotional-expressive colouring, to create the impression of ease of presentation of advertising information, eliminate tautology. Such forms are incomplete sentences characterized by the absence of some structural positions. Incomplete sentences include the incomplete and elliptical ones.

Nominal sentences in advertising denote important information based on previous user experience or imagination, as well as perform basic nomination functions, that is to say, advertising items:

- “*ISUZU Go farther! drive... online*”;
- “*Picasa View and Sort Pictures faster than ever*”;
- “*Miracles Improve your life by realising the power in your own inherent divinity*”;
- “*Intercasino 100% Match Bonus! Click here*”;
- “*Noxzema. Pretty. Smart*” [Заболотна Т. 2014].

In advertising, noun sentences can be part of segmented constructions. The separated part, which calls the subject of advertising, undergoes emphatic selection, accentuation. Putting the name of the subject of advertising in one of the important emotional zones — the absolute beginning of the text — is one of the main compositional techniques of banner advertising texts. To indicate the subject of advertising in the terminal part, copywriters use a synonym, pronoun, paraphrase, etc. [Кохтев 1997, p. 55]:

- “*Pearl... The World’s Most Pure Most Delicious Vodka*”;
- “*Fitzgerald Auto Malls since 1966*”,
- “*KOONS AutoStore Buy online now! Rebates*”;
- “*RUMBA The most exciting casino on the net! Signup Bonus, Special Promotions and more*”;
- “*Prada. Gucci. Fendi... Shop*” [Заболотна Т. 2014].

The study of factual material shows that a considerable part of monosyllabic noun sentences in banner advertising texts are represented by so-called communicative constants – proper names (in other terms — advertising pragmatonyms [Грушевська 2005, p. 1]). In advertising texts, they perform several functions:

- 1) differential, separating one object from another in a series of homogeneous objects;
- 2) advertising, representing a given object, indicating its exclusivity;
- 3) expressive, affecting feelings and emotions, convincing the importance of the advertised object for the recipient [Грушевська 2005, p. 5].

Advertising pragmatonyms may have sufficient potential to effectively influence the user. Examples of this type of advertisement are advertisements in which the verbal portion of the text is represented exclusively by its own title or additionally contains code:

- *“Mazda PR5 Click to enter”*[Заболотна Т. 2014].

Such advertising text implements a linear retrospection category, which "sends" the user to the information received earlier, i.e. it is assumed that the user is aware of the technical characteristics of the advertised vehicle and its operating conditions.

A common phenomenon in banner advertising is the use of several nominative sentences that provide information about the subject of the advertisement, focusing on its properties and characteristics:

- *“Sephora.com treatment, tints, tease. Get this look. Click here, ZP Commerce. Visitors. Voice”*.
- *“treatment, tints, teases. Get this look. Click here, ZPCommerce. Visitors. Voice. Value. One Click and ... Their Voice is Commerce, Network. Hardware. Software. Price. Power. Performance. Productivity. Dell desktops: practically perfect PCs”*[Заболотна Т. 2014].

Stringing nominative sentences (a chain of nominative sentences) is a technique of expressive syntax, which is to divide a syntactic structure into several independent predicative units — monosyllabic sentences combined by a common communicative framework. Stringing makes it possible to combine the scattered details into a single whole and sometimes serves as the only means of full description, which is generalisable, as it makes it possible to do so in the shortest possible, dashed, sketchy form [Заболотна Т. 2014].

Another popular technique of stylistic syntax in banner advertising texts is parcelling, which consists in splitting the integral content-syntactic structure into intonationally and punctuated isolated communicative parts – separate sentences. With the help of parcelling, the intonation-accent selection of words that make up the logical

and expressive centre of expression is carried out; as a result, the updated units receive informative refinement and situational significance [Загнітко].

The recurrent use of parcelled sentences in banner advertising texts is conditioned by the simplicity of their compositional structure, which implies minimal interference in the process of cognitive information processing. According to

A. Zahnitko, parcelling is a functionally syntactic phenomenon aimed at:

- 1) updating the information available in a separate component of a simple sentence;
- 2) providing a separate predicative subcontractor to communicative autonomy;
- 3) the separation of belt components and the formation of a number of the latter;
- 4) the dynamics of the communicative status of the contracting party and the formation of an updated series of the latter, which are perceived as integrity for the conclusion [Загнітко].

In banner advertising, we observe the frequent use of parcelled adverbs, which is due to one of the main functions of the verb in journalistic speech — influence functions [Тропина 1989, p. 20]:

- *“The power of TechNet. It goes; Your life. To go; Hackers, be afraid ... Be very Afraid; The new Celica Action Package. Looks Fast; Vote, thought the simplest way to be heard; hear. The Wall Street Journal”.*

The most frequent is the use in the advertising texts of banner parcelled secondary members of the sentence, the main function of which is to clarify information, to provide new important details, to develop the basic thought of the message.

App parcelling is designed to distinguish an important detail of promotional text intonationally and logically:

- *“Educate your body. And your mind”.*

As the discourse of advertising is characterized by the creation of a positive image of the object of advertising and good mood of the recipient, parcelled definitions are widely used, which emphasise and reinforce the individual characteristics of the object of advertising:

- *“The 2001 Park Avenue Ultra: Luxury. Pure and Simple”;*

- *“The way you invest now. Only better”;*
- *"Handmade. It Just Makes Scents!"*

Parcelling different types of circumstances in advertising are intended to provide clarification and clarification of advertising information regarding:

1. Timing:

- *“They want advice. Now”;*
- *“Tomorrow's technology. Today”;*
- *“Earn your degree online! In real-time. On your time”;*
- *“Access and Control Your PC From Anywhere. Anytime”;*

2. Places:

- *Search Away. com's Trip Finder and ... Find Yourself. Somewhere else;*
- *Multimedia giant. In a pint-sized package; All Forensics. All Inside;*
- *Prove your IT skills. Online;*

3. Mode of action:

- *Find a mortgage. On your terms;*
- *Building business. Wirelessly;*
- *Free prints. On the house;*
- *Ordering Online. Done in just minutes. Do Business. Fast;*

4. Many factors at once:

- *store your music, online, free;*
- *Home. Work. Timbuktu. Get your files. Anytime. Anywhere;*
- *To All Your Business. All the Time. All Over. All Out.*

The use of parcelled constructions in advertising makes it possible to update, isolate an important element of expression, concisely convey more information.

Parceling performs text-forming, aesthetic, content-enhancing and rhythm-melodic functions, creating a dynamic pace of advertising text and facilitating the memorization of advertising information because, according to M.M. Kohtev, only a dynamic text can call for some action [Kохтев 1997, p. 52]. The use of such rhythmic stylistic

techniques in advertising texts enhances its pragmatic effect on the recipient, emphasizes the characteristics of the subject of advertising and eliminates interference with information processing.[1] [2] [3]

Therefore, it is characteristic of internet texts to convey the maximum amount of information at the minimum verbal part, which is achieved through the use of compressed forms at all levels of the language. At the lexical level, compression is the use of truncations, letter abbreviations, telescopic abbreviations; at the syntactic level - in the use of elliptic and monosyllabic sentences [Заболотна Т. 2014].

Thus, tiered repetitions are one of the main ways of presenting information in banner advertising. The main phonetic stylistic technique is the anaphor of the consonants, which is explained by their greater informativeness than the vowels. Sound repeats also include rhyme. Analysis of banner advertising revealed the recurrent use of exact rhyme, as well as a variety of inaccurate rhyme – assonance, when the same vowels differ consonants.

In addition to phonetic, lexical repetitions, syntactic concurrency, common in the texts of banner advertising are lexico-syntactic repetitions (full and partial), as well as synonymous and antonymic repetitions. Because repetitions of antonyms have a binary structure, they are examples of opposition, which, like repetition, is an important rhetorical technique in the discourse of advertising.

So, unlike non-electronic advertising, Internet advertising is a two-way communication, which is caused by its interactivity, i.e. the ability to interact with the advertising medium. Engagement occurs through the activation of a hyperlink linking a banner to a website or other advertiser's banner. An advertising banner is a reference node, a reference node is a web page that a user hits after activating the link.

Conclusions to Chapter 1

Thus, text and discourse research are now conducted within a multidisciplinary approach, drawing on the knowledge and experience gained in functional linguistics, pragmatics, cognitive science, artificial intelligence and the social sciences. In our study, this approach is a methodological basis for analyzing the typological characteristics of advertising discourse, which examines the English-language ads of realtors presented in advertising magazines.

Summarising the various definitions of discourse in linguistics, it is obvious that the basic coordinates by which discourse is defined: formal interpretation (understanding of discourse as formations above the sentence level), functional interpretation (use of language, that is, language in all its versions). In short, discourse is defined as a complete set of functionally organised units of language use, when the context brings the focus of the researcher to the opposite, and therefore the situational definition of the discourse is a statement of the social, psychological and cultural contextual context and circumstances of the dialogue.

Phonetic, lexical repetitions, syntactic concurrency, common in the texts of banner advertising are lexico-syntactic repetitions (full and partial), as well as synonymous and antonymic repetitions. Because repetitions of antonyms have a binary structure, they are examples of opposition, which, like repetition, is an important rhetorical technique in the discourse of advertising.

To conclude, Internet advertising, rather than non-electronic, is a two-way communication, which is caused by its interactivity, ie the ability to interact with the advertising medium. This interaction is triggered by the activation of a hyperlink that combines Internet advertising with a website or other advertiser's banner. An advertising banner is a reference node, a reference node is a web page that a user hits after activating the link.

2. RESEARCH ON LINGUISTIC FEATURES IN INTERNET ADVERTISING

2.1. Principles and practices of the use of vocabulary in Internet advertising

The combination of the incredible variety of expressive means (from the usual submission of information material to interactive television shows), the relevance of the information posted and the constant increase in the number of users of global computer networks already make advertising on the Internet a powerful tool for shaping public opinion and, in particular, shopping. As a result, online advertising functions and develops rapidly.

The potential majority of companies are aware of the significant benefits of using the World Wide Web. Many companies and organisations have their own online representations. For example, the Huawei company:

Today, it is impossible to imagine a solid company without Web advertising, because the Internet provides unlimited opportunities to quickly reflect the state of business. Moreover, there are no borders in the Network, so it is a direct path to opening up not only the domestic but also the external market.

Modern advertising is almost impossible to imagine without the use of social networking opportunities. According to the online survey of social network users, it should be stressed that Facebook is in the highest demand. This social network has its own peculiarities both in the audience and in the mechanisms of approach to advertising itself [Мамоходов 2002, p. 68].

But despite this, the two opposite approaches are maximally effective: it makes sense to either make a loud statement about yourself on the verge of spam, or to try to appeal to a narrow audience, skillfully targeting, or focusing on small target groups.

Therefore, it is quite justified that the actual material of our research was selected advertising texts (a total of 30) of well-known brands.

Internet, social networks, television, advertising and other visual materials in the conditions of total informatization form the image of thinking, outlook, system of values and interests of society. In the modern communicative space, belief is largely due

to verbal components that are self-sufficient to reveal certain content, act as nuclear elements of communication, create an appropriate mood, convey information, enhance the impact of verbal reasoning.

Internet text vocabulary is neutral both in style and in relation to the author (only the title may be expressively colored). Lexical units that organise the text, can be divided into three groups:

1. common vocabulary is closely related to the national vocabulary of the language:

- [Samsung <https://www.samsung.com/>].

2. general vocabulary is used in certain terminology systems and has a different degree of terminology, for example, water (term biology, chemistry, geology, etc.) in advertising texts is not used in terminological meaning:

- [PeriClean <https://periclean.com/product/periclean-ultra-soft-specialty-tooth-brush/>].

3. narrow vocabulary forms the smallest numerical vocabulary group in advertising texts. The terms used in such texts are usually mono semantic, stylistically neutral, free from associations. Thanks to the terms, the text is perceived correctly by the addressee [Кузёбна В.В., Зозуля О.В. 2018].

Internet advertising is considered as a mediated process of transmission of advertising information electronically, aimed at the formation in the mind of the addressee of the psychological readiness to carry out certain practical actions. In this case, Internet advertising has several advantages:

1. interactivity, activity of the addressee, and feedback that enables real-time information on the perception and interest in advertising, as well as on the actions of consumers of advertising;
2. multimedia, the ability to combine verbal and non-verbal advertising components and create dynamic and interactive ad units;

3. targeting, since the technologies of the Internet, when used correctly, make it possible to very clearly select an audience that will perceive advertising and offer products, services in accordance with its interests and preferences;
4. reach a large audience at relatively low cost, which is a significant plus when using Internet advertising. This makes it possible to direct further exploration of Internet advertising on the Internet as a special type of social communication.
5. And also, hypertext, intertextuality and globality [Aitchison 1999, p. 243].

That's mean that manufacturers of luxury goods are increasingly paying attention to Internet space advertising. World famous clothing brands (Dior, Chanel, Chloe, Calvin Klein, Gucci, Louis Vuitton, Hermes, Prada, etc.), cars (Mercedes, Porsche, Ferrari, Rolls-Royce, Bentley, Aston Martin, BMW), watches (Rolex, Patek Philippe, Breguet, Breitling) and even alcoholic beverages (Hennessy, Moët & Chandon, Chivas Regal) that have long been transformed into symbols of high social status, attributes of prestige endowed with exclusive qualities have been forced to recognise the effectiveness of Internet advertising and adjust to new realities. In particular, Internetly all well-known brands have an official website and are presented on social networks, where the potential buyer can read the products or leave comments.

Advertising has long been an integral part of our lives. Whether we want it or not, it acts on us. With it, we learn about the things and products we need, she directs us to a particular store or for a specific product (service). Therefore, advertising can be considered not only mass, but also forced communication. It is used to force the buyer to purchase the goods, and the client – the service. Advertising also allows you to form your own opinion and decide on a purchase. At the same time, advertisers “note that of the total number of advertising messages affecting a person, only ten percent have a convincing effect, of which only half is remembered, and after some time and they do not remain in memory” [Austin 1986, p. 24].

Almost all researchers point to the paramount importance of the verbal component of advertising – the verbal text of advertising. The advertising text should be successfully combined with all components: image, sound, image, verbal fabric.

In our society, an advertising text performs such important functions as communicative and informational. The latter is realised with the help of the entire arsenal of linguistic means of expressiveness and emotionality.

At the same time, when working on the text, it should be remembered that generalisations are often unconvincing. Hence, in the advertising text, the use of each word should be justified.

Indeed, the function of the influence of the language on people is most fully realised in advertising texts, which are, first of all, a list of benefits, characteristics, arguments, evidence so that the buyer chooses the advertised product or service. This happens most vividly with the help of the entire arsenal of linguistic means of expression

Status and image of a prestigious brand, the main communicative message is realised by means of digital storytelling. This trend is due to the fact that brands of this level usually have a long history, established traditions and reputation. All of this together makes them stand out from the competition and makes them special [Кузубна В.В., Зозуля О.В. 2018].

A good example of adapting a brand to the Internet space is the French fashion house “*Chanel*”, which remodelled the site and filled it with new content, videos, photos, news and blogs that plunge the user into the world of exclusivity. In particular, adjectives are used to denote individuality and sophistication of form:

- [Chanel].

In general, the site is organised in a classic achromatic color scheme, where black is contrasted with white, so that the emphasis is placed on established traditions of the brand, whose popularity has been tested over time. It should be emphasized that the ad text is trying to convey the properties of the advertised product through images and language as a means of transmitting information between people, influencing people’s consciousness by awakening their own ambitions for self-expression and perception of the environment.

For example, the style of advertising expensive “*Giorgio Armani*” brand “*Emporio Armani Diamonds She Eau de Parfum*” is a sophisticated and expressive perfume thanks to its laconic design and unique elegance:

- “*A Fragrance that reflects the sparkle, strength, brilliance and sexiness of the Emporio Armani Woman*” [Giorgio Armani perfume].

In general, the promotion of cosmetics and perfumes for women in most cases is characterized by a sophisticated style that is saturated with specific phrases and other means of expression, which gives the text a special sound, unique tone.

Promotional texts are characterized by the use of tokens that can belong to different lexical registers, namely:

1. neutral:

- [Maybelline];



2. household-spoken:

- [AOTW];



3. sublime:

- [World of Coca-Cola];

the following slogan: *(maga) zine – zine: The parastore Books, Videos, Zines and Lots more.*

As noted, the effectiveness of advertising text depends on the successful combination of all its components. However, the researchers note the paramount importance of the verbal component of advertising – verbal text. Creating expressiveness at the lexical level is facilitated by the use of words with emotional-evaluative connotations that serve to positively perceive the advertising text and image of the promotional product.

Let's take a look at the following advertising slogan of the manufacturer of Asus equipment: “*Persistent Perfection*” [ASUS] sounds concise but at the same time quite informative. Obviously, the selected word is not only endowed with a positive connotation, but also contributes to the formation of a certain assessment of the goods.

In the analysis of advertising texts, our research was attracted by the fact that in order to increase the influence on the recipient, various stylistic figures are used, including hyperbola, which means verbal treatment, in which the subject is described in an exaggerated form (and such exaggeration in terms of real possibilities, it seems doubtful or simply improbable), which is considered to be an effective tool in advertising in order to pay particular attention to the reader [Зозуля О.В. 2018].

A similar technique was used in Subaru car advertising and the Stella Artois alcoholic beverage:

- “*We don't just outperform the competition, we outsmart them*” [Subaru] [Зозуля О.В. 2018].
- “*I'd rather die of thirst than drink from the cup of mediocrity*” [Stella Artois] [Зозуля О.В. 2018].

Modern advertising is one of the productive sources of replenishment of the lexical composition of the language through the creation of neologisms. The originality, the dissimilarity of such tumors does not remain unattended by the audience (potential buyer) and contributes to the formation of a positive evaluation of the product:

- “*Drink Fanta, stay Bamboocha!*” [World of Coca-Cola] [Зозуля О.В. 2018].
- “Bamboocha – pretending to be young, cool and streetwise” [World of Coca-Cola] [Зозуля О.В. 2018].

Especially important for the promotional text is the qualitative-estimating antonyms, which allow to distinguish "successful purchase" from the category of "unsuccessful", "quality product" from the number of "poor", "right choice" from the category of "wrong". This is the principle that is put into the advertising campaign of the famous car manufacturer Volkswagen:

- “*Quality is a rule, price is an exception*” [Volkswagen] [Зозуля О.В. 2018].

Quite often, advertisements use applique (extension) – a linguistic figure that causes the accumulation of synonyms and hyperbolic comparisons: good, excellent, superior, above par, nice, fine, rare, priceless, superfine, superexcellent, prime, tip-top, etc.

The pragmatic aspect of advertising text is directly manifested in its special organization (choice of grammatical and lexical units, stylistic techniques, special syntax, organization of printed material, use of elements of various sign systems). There are two trends in the creation of advertising texts: brevity, conciseness expression and expressiveness, capacity of information.

It is important to keep the freshness of the information fresh, to convey its "explosive" potential, with a minimum of easy to digest and easy to remember tokens. Ad text refers to those types of text that are intended to exert direct and direct influence on the audience.

Identifying the features of advertising language, understanding their impact on the rational and emotional spheres of consumer awareness and eliminating the linguistic and cultural-ethnic barrier between communicators are the stages of the process of equivalent translation of advertising texts. The ad text must contain clear information; they must be concise and clear.

That is why the text of advertising message is the use of specific nouns: support, profit, stability, accuracy, fashion, attraction, comfort, as well as qualitative adjectives that convey information about the qualitative properties of the product or service: accessible, economical, complete, easy, rapid, etc.

If nouns are used primarily for the nomination of substantive validity, then the adjective expresses the passive sign of the object or phenomenon, the desire to enhance the emotional-evaluative function of the expression explains the use in the adjective texts of irreproachable, new, nice, perfect, irresistible, soothing, tempting, tempting, tempting etc.

In the advertising texts are widely represented various forms of verbs, connotative adjectives, emotionally-exalted vocabulary, allegory, metaphor, comparison, concurrency, various types of repetitions, alliteration, onomatopoeia.

In terms of semantics, verbs used in advertising can be divided into two main subgroups:

1. Verbs that demonstrate how a product can solve a buyer's problems or how a buyer can solve their problems with the product / service being advertised:
 - *“Immerse to health's world”* [Immerse Health] [Зозуля О.В. 2018].
2. Verbs that indicate unrelated processes:
 - *“Expand your horizons”* [Huawei] [Зозуля О.В. 2018].

For the most part, this model uses verbs with positive semantics that evoke the same emotions for the buyer and help to memorise the text. In some texts, the motive is not directed at the recipient. This technique is used when the effect of the advertised product is indirect. Most often, verbs are used in the form of a third person in the order. An illustrative example may be the short advertising slogans of the following brands:

1. “Savitri” cosmetics:
 - *“Let men make You compliments”* [Savitri] [Зозуля О.В. 2018];
2. Hair color “Wellaflex”:

- “*Shiny Gold. Let Your Style Shine in New Ways*” [Wellaflex] [Зозуля О.В. 2018].

Often, verbs in the commanding way become the nucleus for creating a vivid image through metaphor.

In the second group of texts, the promotion is indirectly generated. The main goal here is not only to stimulate the consumer to take immediate action, but also to create such a vivid image that will be remembered and put in the subconscious mind. The means of indirect influence are various puns, metaphors, manipulative play, allusion and more.

Advertisers use a variety of tropes, a violation of language standards, which is becoming a common feature in modern advertising texts. With the help of pun and metaphor, a similar principle of indirect influence on the addressee is achieved in the following advertising texts:

1. Maxfactor cosmetics:

- “*Long live the new magnificent comb!*” [Max Factor];

2. production of the Coca-Cola brand:

- “*Everything will be CocaCola*” [World of Coca-Cola];

3. Mars chocolate brand:

- “*Everything will be in chocolate*” [Mars Chocolate].

Among the lexical means that are intended to influence the recipient indirectly, most English lexemes are ambiguous, synonyms, antonyms. We fully share E. Medvedeva's point of view, which states that any advertising texts contain ambiguous words, emotionally-exalted vocabulary, tokens of youth jargon. It can be argued that such lexical units are a prominent feature of advertising messages that perform a communicative function and contribute to the appearance in the mind of the recipient of the desired idea of the product.

Combining a product name with abstract concepts usually draws the recipient's attention to advertising. A good means of communicating product quality information

is oxymoron – a combination of words with anonymous terms: horribly beautiful, sweet poison, soft coffee. The use of antonyms, synonyms and homonyms in general contributes to greater emotionality, expressiveness and persuasiveness.

The word in advertising can be stylistically neutral and expressively colored, emotionally expressive. The first is that it performs a neutral-informative function in the language, that is, it gives only objective information about the subject of advertising. This type of information is not yet advertising in the full sense of the word, but rather it's the first stage, the first step, the first step to it. A prime example would be Bosh's advertising slogan:

- *“Two years of a full guarantee”* [Bosch Global].

In addition to the objective facts, advertising needs information about the benefits, the quality of the subject of advertising, its uniqueness. There is a need to arouse the recipient's interest, positive reaction, desire to react actively in favor of the advertised products. To accomplish this task stylistically neutral vocabulary is not enough. We take into account imaginative means, emotionally expressive vocabulary, which influences not only the mind but also the person's feelings, his emotional state. Therefore, one of the means of expression, emotion and expression that is widely used in advertising is the epithets by which the author seeks to highlight some leading, essential feature, the quality of:

- *“Refreshing, sparkling, light fragrance!”* [Savitri] [Зозуля О.В. 2018].

Often, emotional color is also conveyed by keywords that already have a positive rating in their meaning. Such tokens may include nouns miracle, fortune, gift, happiness, energy, inspiration, and adjectives charming, victorious, bewitching, marvelous, playful, encouraging and the like. Success is the repetition of keywords often used by copywriters. Such repetitions allow to build a coherent image of the advertised product:

- *“The best of nature. Best for nature”* [Nutrilite] [Зозуля О.В. 2018].

In addition to the above, an effective means of advertising is to communicate the character advertising with the subject matter. In particular, the direct use of outstanding human achievements or the natural qualities of the animal, the characteristics of fairy tale characters, and the like that.

- As an example the famous slogan by Nike:

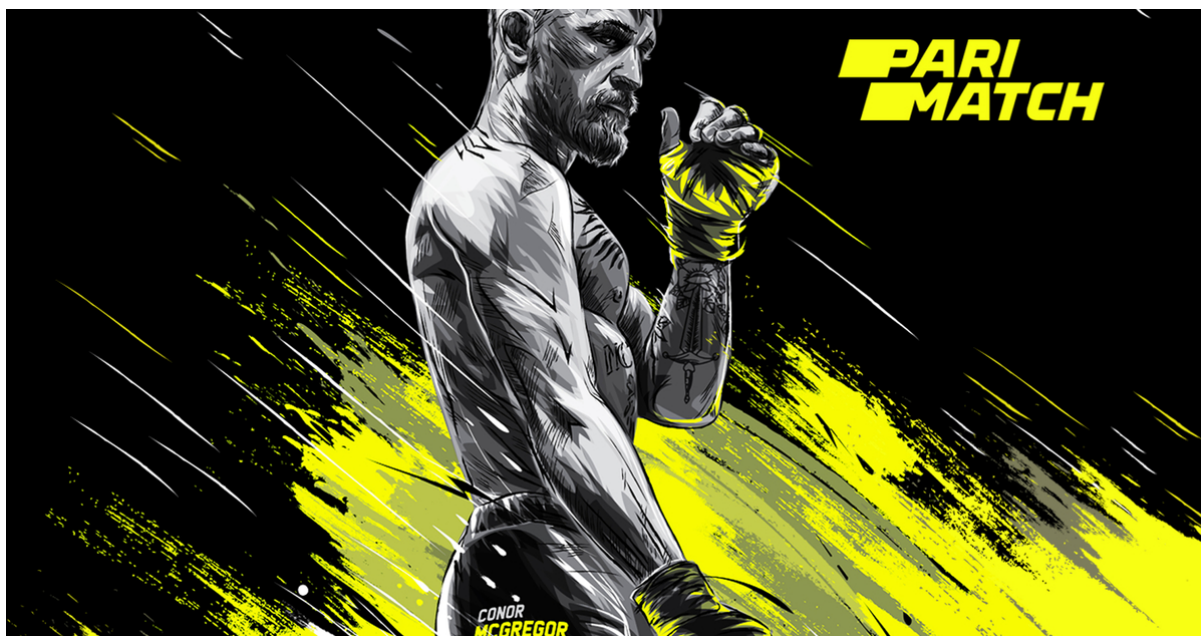
[Nike]

Ronaldo's "Just do it!". A dictum sentence combined with the image of a successful athlete to motivate the buyer.

Nike's 'Just Do It' may be one of the most famous imperative slogans in advertising. The tagline gives you no room for argument, no room to back out or make a choice. It directs you in such a way that is bold and without remorse. The short, snappy nature of the tagline with the iconic tick has made it recognisable on a global scale. You don't need to know, you need to 'Just Do It'.



[Pari Match]



Generally, using real-life idols or virtual (fairy-tale) idols in commercials does what I do or whatever I am meant to do to influence the mind of a potential buyer. It is the idealization of his character that causes people to trust in a product or service without worrying about its real quality.

The need for global communications, the development of the Internet and global media have created real conditions for the gradual emergence of a new global culture that incorporates, mixes previous cultures, creates cultural and civilizational multifaceted. With the spread of the latest computer technologies in the communication and information space, a change in the paradigm of world perception is noticeable, characterized by a combination of verbal and visual elements, which led to the emergence of new terminological connections, including digital literacy, advanced media literacy, and, accordingly, new trends the study of these communicative phenomena [Danilova 2001, p.74].

Therefore, based on the results of the study, we can make the following generalizations. The vocabulary of advertising texts is characterized by the use of all layers of spoken and book words, which have no restrictions in the interpretive dictionaries (vulgarisms, dialects, jargon, etc.). Special vocabulary and phraseology can be justified if the advertisement is addressed to specialists. Of all parts of the language, promotional

texts are most commonly used as a noun, since advertising requires the nomination of certain phenomena, objects, objects, events, etc.

So, to create the necessary impact on the consumer, copywriters' resort to a variety of stylistic tricks, while using linguistic design. Due to the combination of different vocabulary units, lexical language means is one of the main means of creating emotional filling of advertising text. If the product is indirectly induced as being seductive and appropriate, the author calls the recipient into action during direct promotion, indicating that he or she is required to do so in order to use the product / service.

2.2 Most used adverbs in Internet advertising

Adverbs play an important role in the texts of advertising messages, because such lexical units are indispensable for creating the effect of additional emphases in order to influence the addressee. We have found a rather extensive use of tokens that perform the above function and enhance the meaning of not only the additive but also the verb: *extremely delicious, enjoy responsibly, perfectly marvelous, a very unique*, bold and memorable scent and more [Зозуля О.В. 2018].

2.2.1.

Basic

lexis

Modern advertising text is determined by the amplification of the use of adverbs to characterize a particular object in order to create a variety of qualitative characteristics, which contributes to a deepening of the perception and the creation of a number of positive associations in the consumer's mind.

In the texts analyzed, adverbs most often (70 % of the total adverbs) performed the function of refining and reinforcing positive evaluations expressed by adjectives: *absolutely fragrance-free, amazingly beautiful*, or for evaluative action characteristics (30 %): *change quickly, apply slowly*.

The main function of evaluative adverbs in the texts of Internet advertising is the intensification (enhancement) and specification (refinement) of signs or actions, in

connection with what the adverb-intensifiers and adverbs distinguish the evaluators of the evaluative trait.

Intensifier adverbs include words like: *powerfully, impressible, surprisingly*. These adverbs, in conjunction with evaluative adjectives, along with their own implementation of positive evaluation of the subject of advertising, express the positiveness of the evaluation of adjectives: *powerfully irresistible, surprisingly cheap*. The adverbial specifiers of the evaluative attribute serve:

1) for evaluative specification of a trait expressed by evaluative adjectives, for example: *environmentally harmless*;

2) to evaluate the action of a verb, such as: *increase incredibly*.

Advertising performs a variety of functions for any business with a product or service to sell. One of the most basic functions of advertising is to identify products and differentiate them from others. Another is called informational function. Advertising is used to communicate information about the product or service advertised, to inform, report, and describe the features and its location of sale. Directive function is typical of advertising. Language, pictures, or other devices are employed to influence the audience's action, emotions, beliefs and attitudes, and to persuade, advise, recommend and induce consumers to try new products and to suggest reuse. In one word, advertising plays an increasingly important role in today's world. Without it, the products or services cannot flow from the distributors or sellers to the consumers or users. And buyers would not know about or remember products or services, and the modern industrial world would collapse.

Modern advertising text is determined by the amplification of the use of adverbs to characterize a particular object in order to create a differently qualitative characteristic, such accumulation of adverbial units contributes to a significant deepening of the perception, consumer consciousness of a number of positive associations. The impression that has developed in the mind of the author, transmitted in a concise form by means of an adverb, transforms the image in the mind of the recipient into a concrete and close to what appeared in the advertisers [Городецка І. 2015].

In the classification of adverbs generally accepted is the division into method adverbs, time adverbs, place adverbs, cause adverbs and degree adverbs. After analyzing the proposed classifications, we created our own, according to which the adverbs were divided into the following semantic subgroups:

1. adverbs of manner: *adventurously, happily, energetically, carefully, loudly*:
 - “*To live **happily***” [Jhirmack] [Городецъка І. 2015];
2. adverbs of place: *abroad, anywhere, here, home, nowhere, outside, somewhere, there*;
3. adverbs of purpose: *intentionally, purposefully, knowingly, aimlessly*:
 - “*Natural radiance made easy! Just brush on this lightweight, blendable powder blush. Each classic shade sweeps on cleanly, evenly, and comes in a beautiful mirrored compact, for a little lift, a natural glow, **effortlessly**-and anywhere*” [CoverGirl];
4. adverbs of frequency: *always, never, often, rarely, seldom, sometimes*:
 - “*Want to avoid costly and painful cosmetic procedures? Sounds too good to be true? Now you can see the results in your own face in just a few minutes. Instant Facelift is a unique combination of not one but three patented ingredients. Each of these exciting discoveries has been individually proven to have an instant lifting and tightening effect on the skin. Just imagine you can **always** look younger than your friends*” [Skin Doctors] ;
5. adverbs of time: *now, recently, soon, tomorrow, yesterday, instantly*:
 - “*New Garnier Fructis Triple Nutrition Shampoo with its innovative 3 fruit oil formula nourishes every strand to the core. The Olive oil nourishes the inner core; the Avocado oil nourishes and softens the middle layer and the Shea oil nourishes and smoothes the surface. It leaves your hair silky and full of life. **Now** even cheaper than **before***” [Garnier];
6. adverbs of degree: *mildly, gradually, intensely, quiet, very*:
 - “*When you’re young, skin cells continuously renew themselves, which helps keep your skin looking smooth and wrinkle-free and you feel good. As time passes,*

however, your skin's ability to renew itself **gradually** slows down, and skin loses its elasticity and wrinkles become more evident. RoC RETINOL diminishes these signs of aging to complement your skin's renewal process. The result – younger-looking, more beautiful skin” [RoC];

7. adverbs of certainty: *really, absolutely, definitely, truly, probably*:

- “**Probably** the best in sun protection. Ultra Sheer SPF 100+ with helioplex offers the highest combined UVA/UVS protection” [Neutrogena] [Городецка I. 2015].

8. adverbs of completeness: *completely, entirely, fully, partly, totally*:

- “Still getting burned by the sun? It could be your sunscreen doesn't **fully** protect wet skin. Why can't powerful sunscreen feel great on your skin? Actually, it can. No other sunscreen works better. Clinically proven Helioplex technology provides unbeatable broad-spectrum UVA/UVB protection to help prevent early skin-aging and skin cancer. Nothing outperforms it. No other sunscreen feels better. While other sunscreens can leave a greasy layer, Dry-Touch technology provides a matte, non-shiny finish. Nothing feels lighter and cleaner” [Neutrogena].

9. interrogative adverbs: *where, when, why, how*:

- “**When** others can't stop touching your hair, you'll be glad it's up to 100% flake free” [Head and Shoulders].

The following groups of adverbs are distinguished on the basis of this classification:

1. adverbs of manner and purpose (subgroups: manner, purpose, degree, completeness, interrogative):

- “UVA rays can cause skin damage and skin aging, but the UVA protection in many sunscreens can begin to breakdown the moment your skin is exposed to the sun. Neutrogena Ultra Sheer SPF 100+ with helioplex is **clinically** proven to provide unsurpassed protection from UVA rays. Neutrogena Suncare with

helioplex is recommended most and used most by dermatologists and their families. Available in a variety of sprays and lotions, helioplex feels clean and light while providing superior sun protection. Choose the one that's right for you" [Neutrogena].

2. frequency and time relations (place, frequency, time, interrogative adverbs):

- *"Garnier Fructis gives you technology, beauty, and a **daily** boost, taking the tangles out of **daily** life!"* [Garnier].

Therefore, the main function of adverbs in commercial texts is the intensification (enhancement) and specification (refinement) of a sign or action, which distinguishes intensifier adverbs and adverbial specifiers.

Adverbial intensifiers are made up of qualitative adjectives. The following adverbs include: uniquely, absolutely, powerfully, entirely, delightfully, wonderfully, impressively, surprisingly, extraordinarily.

These adverbs, in conjunction with the evaluative-characterizing adjectives, along with their own realisation of the positive evaluation of the subject of advertising, express the positiveness of the evaluation of the adjectives: new and delightfully new, comfortable and absolutely comfortable [Крамаренко].

The adverbial specifiers of the evaluative attribute serve:

1) for evaluative specification of a trait expressed by evaluative-characterizing adjectives, for example: environmentally harmless, professionally advanced, financially secure;

2) for the evaluation characteristic of the action expressed by the verb, for example: to fit comfortably, to act professionally.

Adverbial particles are markers of valuable information in advertising texts. The role of the adverbial particles only, even, too, quiet, indeed, just, finally, at last in these texts is reduced to bringing different shades into the evaluation expression of the reinforcement of the assessment and confirmation of the evaluation [Крамаренко].

Therefore, the use of adverbs in advertising texts is due to the fact that by designating a sign of an action, object or other sign, this part of the language characterizes

the advertised product in various ways, capable of intensifying the sign, thus influencing the positive choice of the consumer. The activity of the use of adverbs testifies to the increased need for qualitative differentiation of a feature, especially procedural.

There are two adverb phrases found in the slogan with different structures. Both of the phrases will be presented below.

- Never stop caring. [Good Housekeeping, October, 2011].

Both of the phrases above have an adverb as the main influencing word, therefore they are identified as an adverb phrase. The first phrase has the word “never” as the main one, then followed by a verb phrase as the modifier. Moreover, the phrase “stop caring” has a noun to modify the verb.

- All together now. [Cosmopolitan, June, 2011].

All the words in the next example are adverbs. The main influencing word of the phrase is the word “together”. Both words all and now are the modifiers for the word together. For further explanations see the tree structure below. In general, adverbs are functioning as the modifiers in a sentence or to give further information about certain events. For example, the adverb “quickly” which goes after the verb in the sentence “I run quickly” explains how the action is performed. However, it was found that adverb phrases are not always the modifiers to the other lexical categories. In slogans, adverb phrases can stand alone as the main phrase. Therefore, we can make a conclusion that adverb phrases in advertisement are used in order to give further explanation about the products.

2.2.2. Wider range of vocabulary

The purpose of advertising, as we know, is to encourage people to take certain actions: to buy the advertised product, to seek certain services, etc. Therefore, advertising has a wide range of functions, but the main information is informative, which is to communicate the necessary data about the object of advertising; influence function,

which can be defined as a combination of emotional (causes a certain emotional reaction, motivates), aesthetic (influence of advertising message as a work of art) and persuasive functions.

Undoubtedly, advertising should attract the attention of the addressee, generate interest in the object by creating a specific idea of it, which affects the emotions and aesthetic feelings of the person. The linguistic design of the promotional text will certainly be motivated by its functions. As the analysed material has shown, an adverb, most often of semantic semantics, is used to indicate such aspects of the presentation of a commodity as:

1. the degree of manifestation of a sign and action:

- *“Beauty product of the year. Weleda Skin Food is a 100% natural, nourishing and hydrating treatment for the whole body. Made today as it was 80 years ago with organic pansy, rosemary, chamomile and calendula. It’s just what your skin has been waiting for. It’s **naturally** Weleda”* [Weleda] [Городецька І. 2015].

2. compliance with the advertiser's defined qualities:

- *“All facial zones appear **visibly** tightened”* [Lancome] [Городецька І. 2015];

3. to highlight the positive effects of the purchase of goods by indicating:

a. a positive and high appreciation of the result:

- *“See **visibly** younger skin in just 7 days”* [Lancome] [Городецька І. 2015];

b. the benefit received by the buyer / user in the case of purchase of the product / service:

- *“New pro-X resignals your skin by increasing its surface turnover and repairing the moisture barrier so it performs more like it did when it was younger. What you see in a **very** short time is a measurable reduction in the look of wrinkles”* [PROX] [Городецька І. 2015];

c. ease of use, convenience and safety

- *“Meet the **simply** ageless family with OLAY Regenerist Serum! Go beyond clear skin. Break free of breakouts pore by pore”* [L’OREAL] [Городецька І. 2015].

d. positive feelings related to the nature of the impact of the product:

- “*Drop by drop, skin is infused with life. Vibrant with youth, skin looks as if lit from within – breathtakingly radiant*” [Lancome] [Городецька І. 2015];

e. speed of result, effectiveness:

- “*Quickly Becoming Millions of Americans “Fat Burner of Choice”*” [FASTIN] [Городецька І. 2015];

f. the duration of the effect of use:

- “*Just imagine you can **always** look younger than your friends*” [Skin Doctors] [Городецька І. 2015];

g. novelty in comparison with goods of the same type:

“...a **uniquely** designed power button, the Xperia Z3 redefines what beauty feels like...” [Sony] [Городецька І. 2015];

h. Particularly noteworthy are the adverbs on the designation of the highest and highest degree of the trait, as well as the maximum degree of intensity of the trait – hyperbolic epithets:

- “*Focus **more quickly and reliably***” [Sony] [Городецька І. 2015].

Modern advertising text is determined by the amplification of the use of adverbs to characterize a particular object in order to create a differently qualitative characteristic, such accumulation of adverbial units contributes to a significant deepening of the perception, consumer consciousness of a number of positive associations. The impression that has developed in the mind of the author, transmitted in a concise form by means of an adverb, transforms the image in the mind of the recipient into a concrete and close to what appeared in the advertisers.

The use of adverbs has also been found in English-language advertising texts for electronics products. Adverbs play an important role in the texts of advertising messages, because they are indispensable for creating the effect of additional emphasis to influence the addressee, and they reinforce not only the adjective but also the verb. During the study, the adverts identified in the following examples of Sony camcorder

and smartphone advertising were identified in advertisements for the products in this group:

- “See everything you've been missing on the all-new LG OLED TV. It has a wide breadth of color that will *truly* take your breath away” [LG] [Городецька І. 2015].

Many adverts also use verbs and adverbs to encourage people to action. Marmite, with their infamous ‘You either Love it or Hate it’ slogan sticks out clearly. It forces you to choose between love or hate, both of which are powerful, loaded words with intense connotations of emotion behind them.



McDonald's, I'm Lovin' It. Credit: McDonald's.

Similarly, McDonald's ‘I'm Lovin' It' creates a sense of togetherness, as each consumer places themselves in the context of the ‘I' here, and so we all assume that we are indeed, lovin' it. If the advert used ‘You're Lovin' It' it becomes presumptive of the consumer and works to split people apart, when McDonald's wants people to feel part of the brand and therefore come and eat at their restaurants. Understanding the simple act of how to address the audience can create a huge shift in the perception of the advert.

Language in adverts is vast, varied, and constantly evolving. From customer specific adverts that address you directly, to adverts promising huge concepts such as health, love, sex, freedom, safety and more, you'd be surprised at how many connotations adverts contain, and how much they influence you on a subconscious scale.

Understanding how to use language in adverts is a skill in itself and you'll know when you get it right; the customers will come flooding through the door.

Components of advertising, using texts in the texts, seek to impress the reliability, excellence, uniqueness, novelty and other qualities of the product, thereby influencing the consumer in his positive choice.

The pragmatic orientation of the advertising text is manifested in the actualization of its verbal components, which affect the addressee, activate the intellectual and emotional reactions, cause the necessary action. Significant manipulative components include adjectives, verbs and nouns.

Taking into account the grammatical derivative of the signifying adverb from the adjective, and preserving in it a high concentration of value from the semantics of the motivational bases, adverbatives can also be attributed to the linguistic paradigm of manipulative means. Adverb words not only describe certain things or services, provide the necessary information, but also convey moods and act on memory. A special role is played in this word game, based on the use of the sound form of the adverb.

The repetition of the accented vowels in the middle of a line or phrase, the so-called sounding (vocal alliteration), contributes to the creation of a special rhythmic pattern that gives the expression intonation of a persistent repetition.

Therefore, the use of adverbs in advertising texts is due to the fact that by designating a sign of an action, object or other sign, this part of the language characterizes the advertised product in various ways, capable of intensifying the sign, thus influencing the positive choice of the consumer. The activity of the use of adverbs testifies to the increased need for qualitative differentiation of a feature, especially procedural.

Conclusions to Chapter 2

Internet, social networks, television, advertising and other visual materials in the conditions of total informatization form the image of thinking, outlook, system of values and interests of society. In the modern communicative space, belief is largely due to verbal components that are self-sufficient to reveal certain content, act as nuclear elements of communication, create an appropriate mood, convey information, enhance the impact of verbal reasoning.

Based on the results of the study, we can make the following generalizations. The vocabulary of advertising texts is characterized by the use of all layers of spoken and book words, which have no restrictions in the interpretive dictionaries (vulgarisms, dialects, jargon, etc.). Special vocabulary and phraseology can be justified if the advertisement is addressed to specialists. Of all parts of the language, promotional texts are most commonly used as a noun, since advertising requires the nomination of certain phenomena, objects, objects, events, etc.

Adverbs play an important role in the texts of advertising messages, because such lexical units are indispensable for creating the effect of additional emphases in order to influence the addressee.

You'll also find a huge tendency to use imperatives and adjectives. Imperatives leave people little room for argument - 'buy our new product now'. The use of the imperative 'now' commands you in a subconscious way; it leaves a deeper imprint than the phrase 'buy our new product'.

The famous Old Spice 'I'm on a horse' video also makes excessive use of imperatives – the character directs your gaze and thoughts throughout the entire video. The video was a huge success as an advertising campaign and continues to be recognised today, almost seven years later.

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The use of adverbs in advertising texts is due to the fact that by designating a sign of an action, object or other sign, this part of the language characterizes the advertised product in various ways, capable of intensifying the sign, thus influencing the positive choice of the consumer. The activity of the use of adverbs testifies to the increased need for qualitative differentiation of a feature, especially procedural.

In addition to the above advertising is characterized by the following means:

Hyperbole - exaggeration, often by use of adjectives and adverbs. Frequent use of adjectives and adverbs.

A limited range of evaluative adjectives includes new, clean, white, real, fresh, right, natural, big, great, slim, soft, wholesome, improved ...

Neologisms (coined word or phrases to extend the existing meaning) may have novelty impact, eg

Beanz Meanz Heinz, Cookability, Schweppervescence, Tangoed, Wonderfuel ...

Long noun phrases, frequent use of pre and post modifiers for descriptions.

Short sentences for impact on the reader. This impact is especially clear at the beginning of a text, often using bold or large type for the "Headline" or "slogan" to capture the attention of the reader.

Ambiguity is common. This may make a phrase memorable and re-readable. Ambiguity may be syntactic (the grammatical structure) or semantic (puns for example).

Weasel words are often used. These are words which suggest a meaning without actually being specific. One type is the open comparative: "Brown's Boots Are Better" (posing the question "better than what?"); another type is the bogus superlative: "Brown's Boots are Best" (posing the question "rated alongside what?") Look out for the following Weasel words: helps like virtually enriched worth fresh tested guaranteed

scientific traditional home-made organic Use of Imperatives : "Buy Brown's Boots Now!"

Euphemisms : "Clean Round the Bend" for a toilet cleaner avoids comment on "unpleasant" things. The classic example is "B.O" for "body odour" (in itself a euphemism for "smelly person")

Avoidance of negatives (advertising normally emphasises the positive side of a product - though see Marmite, Tango, Benetton, for whom it seems that all publicity is good)

Simple and Colloquial language : "It ain't half good" to appeal to ordinary people, though it is in fact often complex and deliberately ambiguous.

3. STRUCTURING PATTERNS OF THE USE OF OBJECTIVES AS SEMANTIC MARKERS OF INFLUENCE IN TEXTS

3.1. A draft of a unified model for enhancing the empathic effect of Internet advertising when using emotionally elevated vocabulary

Expressiveness can be inherent in units of any level of language; existing studies identify expressive means at phonetic, lexico-semantic, phraseological, word-forming, morphological and syntactic levels. Undoubtedly, considerable possibilities for realization of language expression are revealed by the lexical means of language.

Emotions have long been used in advertising. A direct attention to emotions through emotional appeals can make people notice advertising and thus brands. Advertisements are created with the hope to stir emotions so that their message is strengthened and consumers are motivated to purchase the product advertised.

Emotionally expressive vocabulary are stylistically colored lexemes that are characterized by the presence of additional connotative meaning, certain emotional nuances. It is a sublime, poetic and solemn vocabulary, colloquial words; tokens that contain an emotional element, call feelings, give a qualitative assessment of objects and phenomena. The connotative tinge also arises when words are used figuratively. With these imaginative linguistic means, you can express a variety of aspects of human emotions.

We have analyzed emotionally elevated vocabulary for enhancing the empathic effect of Internet advertising. There are two ways of expressing emotions: verbal (using linguistic means), nonverbal (facial expressions, mime, gestures, etc.).

At this stage of the development of emotion linguistics, there are a number of problems that you have identified in several major areas of research, including emotion

communication, emotion categorization, and the emotional semantic space of language. An important feature of emotions is their communicative ability. Emotions permeate all the communicative activity of man, all spheres of his life and are reflected at all levels of language. Speech is the most important form of expression of human emotions.

Emotional experience is much broader than the experience of individual experiences. Emotions are not a reflection of direct object reality, but express an emotional attitude to it. With the help of both elementary and more complex forms of emotions, the individual acquires a specific kind of experience. Focusing on emotions, he takes the necessary actions, the expediency of which remains hidden for him. Emotions are important for gaining individual experience. Emotions promote the acquisition of useful behaviors and eliminate those who have not been true to themselves by performing the function of positive or negative reinforcement.

Emotionally colored words include words that express feelings and emotions. We can divide such words into 4 groups:

1. Names of feelings (joy, happiness, pleasure, grief, sadness, sorrow, hope, hopelessness, love, hatred):
 - “*Many **Happy** Returns*” [WWF].
 - “*Don’t **worry**, be **Huggies*** [DW].

Brands want to be associated with smiling, laughing, happy customers, and positivity has been shown to increase sharing and engagement. A study in 2010 of the most-emailed *New York Times* articles found that emotional articles were shared more often, and positive posts were shared more than negative ones.

The most-shared ad of last year -- and of all time -- was Android’s *Friends Forever*, showing clips of unlikely and undeniably cute animal friends.

When Coca-Cola recently changed its tagline from “Open Happiness” to “Taste the Feeling,” it maintained its focus on happy images of people connecting and engaging one another, such as the below ad showing the bond between siblings.

I watch a lot of ads. (Hey, it's a requirement for the job.) I've noticed that, increasingly, those ads have turn me into a blubbering, emotional wreck. There's nothing like a good cry at work on a regular basis to make your desk neighbors question your stability.

In the past few years, as brands have recognized the popularity of emotional content, more and more companies have focused on creating inspirational and moving ads.

MetLife Hong Kong produced this heartbreaking ad featuring a daughter who describes all the things she loves about her dad, yet the story breaks down when she also describes all the ways he lies to her.

For the Sochi Olympic Games in 2014, P&G continued its theme of recognizing mothers and their unwavering support.

Fear is a natural instinct -- one that helps us to react appropriately to threats to increase our chance of survival.

Fear creates urgency and prompts us to take action; to change or more importantly for this story, buy something that will prevent terrible things from happening. As Don Draper said in a *Mad Men* episode, "Advertising is based on one thing: happiness. And you know what happiness is? Happiness is the smell of a new car. **It's freedom from fear.** It's a billboard on the side of the road that screams reassurance that whatever you are doing is okay. You are okay."

A lot of scare-vertising tactics can be seen in commercials to prevent drunk driving and cigarette smoking. The World Wildlife Fund is one brand known for its controversial and fear-inducing imagery.

The advertiser refers to the famous song of Bobby McFerrin "Don't Worry, Be Happy". The target group of the advertised product consists of parents, who worry about comfort of their babies. This slogan creates positive impression about the product, assures parents that their child will feel comfortable in this diaper and they have nothing to worry about.

The advertiser turns to a potential buyer in order to establish friendships with him or her. It is understood that using "Huggis" products provides reliability for customers.

- “*Tennis is my game. This perfume is my love*” [Gabriela Sabatini].

This quote is from the famous tennis player G. Sabatini, for which the love of spirits, named after her name, is comparable to the love of tennis, and therefore guarantees their high quality. The slogan is given in English, which serves as a means of attracting the recipient's attention to the advertised products.

People connect emotions and opinions with everyday situations, objects, pictures they see and texts they read. Advertisements make use of this fact and transform the state of affairs known by people for the purpose of the advertising message. People are encouraged to think of the advertisement when they reveal a reference. They try to discover the intended meaning of the advertising message. They make associations with the original text and transfer the meaning of the original discourse and emotions related to it to the newly perceived discourse. After the imaginative process a trace remains in the minds of people. Remembrance of an interesting advertisement may persuade people to buy promoted goods when being in a store. The advertisements use intertextuality as an imaginative instrument which helps people remember the product.

The verbal sources of intertextuality were quotes from films, songs and quotations of famous people. People are aware of cultural sources therefore they discover the hidden meaning easily. Smart people may understand an intertextual reference to quotations.

Visual advertising includes pictures of scientific signs, axes, objects of everyday use, medical symbols or traffic signs and pictures from films. Pictures make the advertisement easily noticeable. Pictures are simpler than a textual message. Some people may prefer looking at a picture and deducting its meaning to reading a text and discovering a hidden message. A study of the most popular images on imgur.com found that while negative emotions were less common in viral content than in positive, viral success happened when the negative images had an element of anticipation and surprise.

Always' *Like a Girl* campaign, which won an Emmy, a Cannes Grand Prix award, and the Grand Clio award, uses a famous insult to grab your attention.



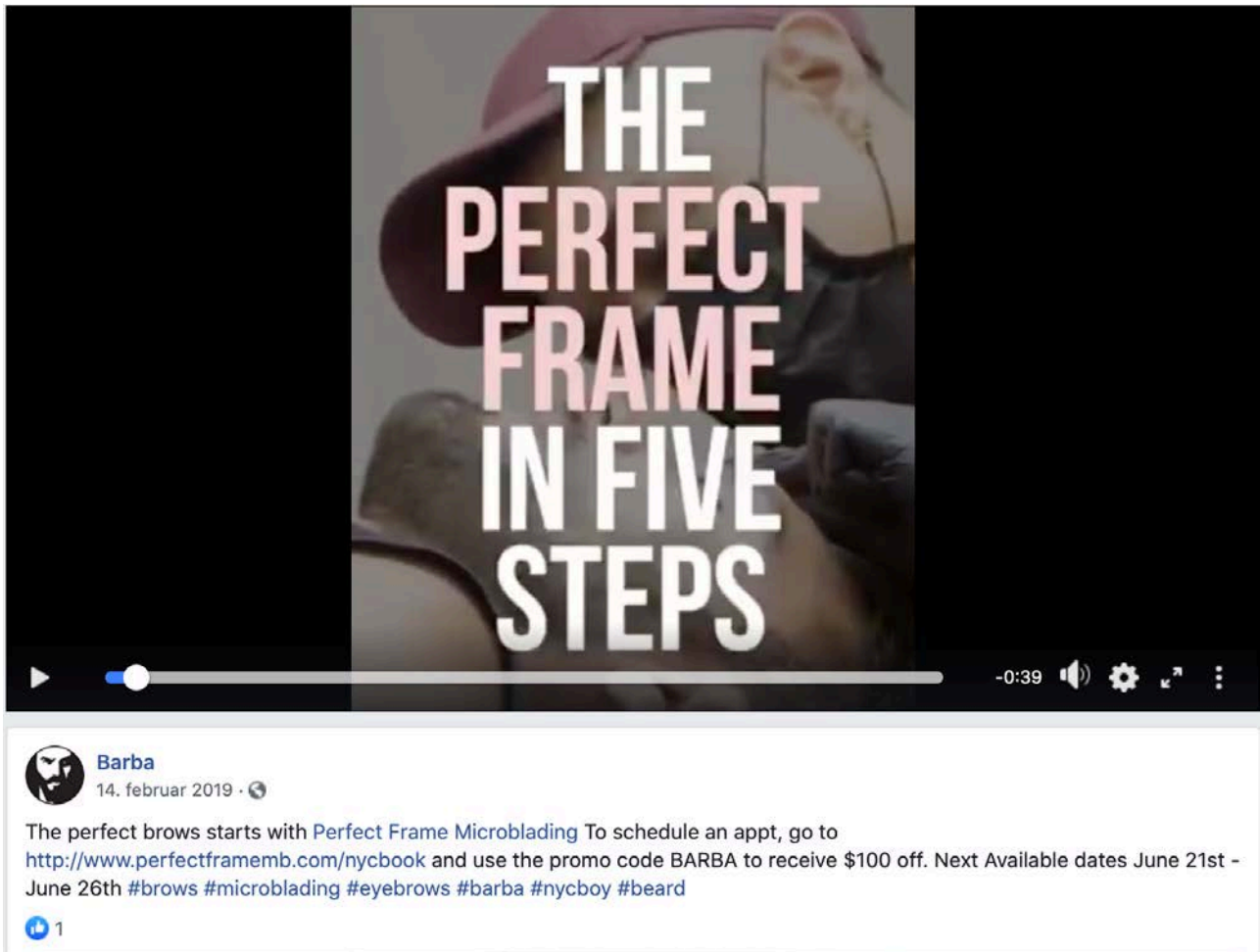
As one of the most important linguistic categories, assessment participates in the organization of linguistic communication and focuses on multilevel means of expression in the language – ready lexemes and phraseologisms, structure diagrams of sentences, texts and a set of texts. Valuation is the main feature of the predicate in the valuation structure, which is realized in two values – good / bad. On the one hand, evaluation is directed to the thinking of a person, his cognitive activity, on the other – to his practical activity, social and cultural reality. The assessment category, manifesting itself at all levels of the language, focuses on the multilevel means of its expression in the language. Being units of linguistic communication, some structural-semantic types of sentences / utterances have the capacity to express evaluative meanings

The evaluation component is highlighted in the words of a specific assessment (evaluations by a specific specific feature). This group includes estimates for:

1. appearance: *handsome, nice, beautiful, ugly*:
 - “*Naughty AND nice*” [AOTW].

Abstract concepts can also be interpreted as mental structures of a high degree of abstractness, formed on the basis of other concepts. Consider the following example where the concept “perfection” implemented in parallel with the concept “beauty”, using the lexemes “beautiful” and “perfect”:

- “*The perfect brows start with the perfect frame*” [PF].



Valuation as a value aspect of value is present in a variety of linguistic expressions. It may be limited to elements smaller than a word, and may characterize both a group of words and a whole expression. There are entire layers of vocabulary intended to express appreciation. The assessment is contained in the names of objects and actions, in propositional structures of verbs, in modal statements. However, what is particularly important is that you can talk about evaluation in relation to whole expressions, where the action can be evaluated as good and bad depending on the offer. Having investigated the practical materials, we decided to focus on the brightest of them. Allstate uses a human actor to personify a non-human entity—in this case, the non-human entity is mayhem. The overarching message of the campaign is that Allstate insurance is the smartest (most effective) choice in a world that’s unpredictable.

In this specific example, Mayhem—portrayed by Dean Winters—blocks a woman from seeing the pick-up truck in her blind spot. An accident ensues, and Mayhem warns the audience that having “cut-rate insurance” means paying for accident damage out of pocket. Therein lies the comparative element of the campaign: Mayhem is Allstate’s way of comparing themselves to lower-tier competitors.

Here, we have a TV ad run by Miller Lite in response to a controversial Bud Light campaign. In the weeks leading up to this counterattack, Bud Light made headlines with the claim that their beer is healthier than others (e.g., Miller) due to the lack of corn syrup. Bud Light’s rivals did not take kindly to what they perceived as slander, of course, and Miller went so far as to parody their competitor’s infamous campaign.

The 30-second video takes place on the set of a Bud Light ad. When the director calls “Cut!” and the actors break from character, a few members of the cast and crew head to their tent to share a couple beers. Rather than opting for Bud Light, however, everyone grabs a Miller. As they chat, the audience is shown a simple message:

Another good example of comparative advertising is the ad for the Samsung Galaxy II. As they wait in an outrageously long line for the debut of the new iPhone—this is implied, as the words “Apple” and “iPhone” aren’t said—Apple customers are blown away to meet people on the street who are using a different kind of smartphone: a Samsung.

As they marvel at the size of the Galaxy II screen and fantasize about the convenience of 4G speed, the Apple loyalists begin to realize that alternative devices have plenty to offer as well. To bring it all home, the 60-second video ends with a simple but powerful message: “The next big thing is already here.”

Doesn't your skin deserve
better care?



Like Allstate, Dove opted to compare themselves against a nameless amalgam of competitors rather than a specific rival. The message is simple and memorable: Whereas lesser lotions treat your skin harshly, Dove treats your skin with care. The inclusion of barbed wire, of course, is intended to drive the point home.

There's something to be said about following in the footsteps of Dove and Allstate. When you go after a single specific competitor, there's a greater chance of some consumers perceiving your marketing as malicious. Being perceived in this way can have disastrous consequences, as the negative connotation forged in your prospects' heads may overpower your messaging entirely. Alternatively, going after an anonymous combination of competitors allows you to retain a good reputation while still communicating your value as a business in a memorable way.



Now every car can dress up as its favorite superhero.
[@MercedesBenzUSA](#) #HappyHalloween from #BMW



Another example to comparative advertising was when BMW racked up tens of thousands of retweets and likes when they poked fun at rival auto manufacturer Mercedes-Benz. As you can see, the tweet features an image of a Mercedes-Benz sports car wearing a BMW costume. The punchline, naturally, is that the BMW is a superhero to the Mercedes. Every Mercedes wants to be a BMW in the same way that every kid in New York City wants to be Spider-Man.

According to the latest sociological researches, it has been proved that 53% of consumers say they remember ads wording and concept. This suggests us that the researches on the proposed topic are productive and open for further investigation and research. Marketing companies keep on developing new strategies and advertisement. And the stakeholders of the most recognisable brands are ready to make good investments to make their brand even more recognisable.

Therefore, the concept of evaluation is inextricably linked to the expression of a person's emotional attitude to the object of expression. When evaluating, the speaker expresses his or her positive or negative attitude on any trait. In the structure of the meaning of the word, the assessment is first and foremost related to the emotional component of the connotation, which includes both rational and emotional evaluation. Much of the evaluation vocabulary is potentially related to the emotional component. That is, everything that surrounds a person evokes a valuable reaction.

At the syntactic level, there are connotations that reflect the relationship between the language units and the existing entity, phenomenon, and user. The connotative information is the product of the speech process and is the result of the activation of the expressive potential of expressive-syntactic constructions.

3. Words that have acquired emotional coloring through affixes (suffixes, prefixes – frugality or coarseness):
 - Expose your glamorous side, your stunning, luminous, brunette goddess side.

Expose your glamorous side.
Your stunning, luminous,
BRUNETTE GODDESS side.

JOHN FRIEDA.
london · paris · new york

© 2004 John Frieda Professional Hair Care, Inc.

(John Frieda Shampoo).

The emotionally coloured words are contrasted to the emotionally neutral ones. The words of this latter group express notions but do not say anything about the state of the speaker or his mood: *copy, report, impatient, reach, say, well* are all emotionally neutral. The difference between the sets is not very clear-cut, there are numerous boundary cases. The sets may be said to intersect and contain elements that belong to both, because many words are neutral in their direct meaning and emotional under special conditions of context. Having been used for some time with an occasionally emotional effect, they may acquire some permanent features in their semantic structure that justify referring them into the other subset.

- “Everyone wants to age *gracefully* and *beautifully*. What are the best exercises for someone trying to turn back the clock just a little?” [EFGA].
4. Swear words: *fool, stupid, contagious*:
 - [Utopolis].

Analysis of the popular forms of advertising media has demonstrated an increase in usage of profanity over time. The words that are today common in such media as television, movies, and radio are far more offensive than the words heard just twenty years ago. Industry standards governing swear word usage have relaxed. As these standards have relaxed, the type of language in modern media has become more like everyday speech with respect to swear words. Modern films are said to be more realistic than those of only a few decades past, partially because of their liberal use of swear words. Increased swearing in film helps lend realism to the film because people view swearing as a part of everyday life. This is an important observation since it speaks to the public's growing approval for these types of words.

Typically, the estimates may be true or false, as revealed in the rationale for the judgment. Rationale is a necessary element of argumentation. Justification is a procedure of consciousness in which, by establishing a connection between two ideal objects, the basis for evaluation and the justification, they inform the other of any characteristics of the first. As a result of the study, we found that in the advertising language, a positive evaluation, regardless of whether it is true or false, outweighs the negative in all language levels. Therefore, the axiological background of advertising messages is positive, which is a characteristic feature of advertising style.

3.2. Adjective schemes in the structures of verbal and non-verbal means of Internet advertising

The value of adjectives can be self-evaluative, which evaluates the subject matter as a whole, and reflects the subject's attitude to the advertised object based on its value in general: (excellent, amazing, progressive). The value of adjectives can also be evaluative, characterizing, expressing the relevancy of the ad subject (restoring, universal, natural, funny). The basis for the selection of evaluative-characterizing adjectives is the evaluated feature: tasty, comfortable, beautiful, new, effective, inexpensive, safe, health benefits recovering, natural.

The tendency to compare the subject of advertising with a similar product of competing firms in favor of the former leads to widespread use to characterize the subject of advertising of valued adjectives of both higher and highest comparisons, for example: easier 'lighter', better 'best', greatest 'most outstanding', the most humorous.

Adjectives are the part of language that helps advertisers achieve their goal. And the promotional texts are filled with a variety of adjectives.

The most common include the following: *new, good (better / best), free, fresh, delicious, beautiful, special, great, rich* [ВОЛОВИК 2011, p. 31].

In the course of our research and further analysis of the practical material on which our work is based, we have found that there is a peculiar difference in the formation of universal values in Eastern Slavic and English, which is clearly observed in the work of the scientist N.M. Kyslytsyna.

N.M. Kyslytsyna in her work analyzes the internal form of adjectives of Russian, Ukrainian and English languages, expressing a generalized positive assessment. And, in fact, in the course of her research, she notes that the analysis made it possible to find that when forming English universal adjectives or individual general values, words often underlie extraverted, stereotyped, pragmatic attitudes. In the East Slavic languages (Russian and Ukrainian), accentuation of internal properties and qualities is observed in the formation of universal values of the word. Perhaps that is why the Russian and Ukrainian languages are characterized by high productivity of the base of good-, which is often featured in common adjectives. In English, the corresponding kind basis has very low productivity [Кислицина 2002, p. 13].

In the course of our research, we found that the adjectives of assessment can most clearly be traced to the material of advertising cosmetics, and therefore based research on examples of advertising cosmetic products.

An important fact of the study is that we used "product" advertising as a basis. As a result, analyzing a number of examples identified in the advertising discourse of the "product" type, the preference is given to qualitatively-evaluative adjectives, which we decided to classify as follows.

Adjectives that characterize an object:

1. By color:

- *“Pink is for girls”* [Luster Crème Shampoo].

In the example of the adjective “pink”, we can trace a sufficiently explicit appeal to female representatives, because “pink” is usually associated with femininity. Therefore, in this case, the advertiser deliberately appeals to the subconscious of the choice of the buyer, and the target audience are female persons.

- Discover a dermatologist’s way to reveal fresh, new, healthy skin. (L’Oreal Advertisement)
- Lip so moisturized, they can silky, soft, smooth. (L’Oreal Lip Color)

This advertisement represents allusion to the famous film “Fifty shades of grey”. White color associated with purity so the advertising of detergent used this allusion perfectly.

- *“White BEAR BAR: small delights for big hunters”* [WWF].

Color is the clearest visual characteristic that is perceived by man and is of primary importance to him. We make color choices when we choose what clothes to wear, when we decorate a room, paint a house, buy a new car. New fashion brings new colors and shades. The language of advertising should not only explain them to the consumer, but above all, arouse interest and encourage purchase. Therefore, new words are easily included in vocabulary. Advertisements often appeal to new words to attract consumers' attention.

It should also be noted that the choice of "basic" color designations is not accidental: they are all the result of abstraction of a sign from the objective realities that are fundamental in the life and activity of the linguistic context. from the point of view of physics, and from the linguistic point of view, apply to all languages.

2. By smell:

- “*Smells **delicious***” [Neutrogena];

In the following example, we trace the reception of synesthesia (Greek. Synaesthesia is a simultaneous sensation) – an artistic technique combining in one path different, sometimes distant, associations.

Reception of synesthesia follows from the natural property of a person to experience at the same time the impressions received from several senses, which leads to the synthesis of several sensations, which in our example is expressed by the adjective "delicious". It is with this adjective that the advertiser addresses both the olfactory and taste receptors of the potential consumer, which forces him to buy and, in fact, to try the advertised products.

- “*There is a man in there, **smell better than yourself***” [Old Spice Deodorant].

This advertising campaign centered around the Old Spice Red Zone product lineup of deodorant, body spray, and body wash. The campaign takes a humorous look at how the scents of Old Spice can turn average guys into the manliest of men.

3. By touch:

- “***soft and smooth** skin*” [DOVE];
- “*Now hands that do dishes can feel **soft** as your face*” [P&G].
- “***Softness** is a thing called Comfort*” [WWF].

In the following examples, we are following another attempt by advertisers to address the potential needs of a potential consumer. The advertising slogans seeks to persuade the consumer to purchase the skin care products advertised by them, using the soft and smooth sensory adverts in their product advertising, which by their connotation convince the consumer that their branded products make their skin truly will be gentle and smooth.

It should be noted that there is also a psychological component by which, for the most part, female representatives are determined by the target consumer audience in connection with their desire to achieve the advertised effect.

4. By taste:

- “*juicy summer kisses*” (Labello lip balm);

This example appeals to the senses of the potential consumer, and through the adjective "juicy" seeks to attract his attention and stimulate the taste receptors at a subconscious level, in order to further achieve the desired effect of influence and sale of advertised products.

- “*How refreshing, how Heineken!*” [Heineken Beer].

In this example, we see the use of the adjective "refreshing", it indicates that the beer should be refreshing in its taste and properties. In addition, in this example, we see a reference to the brand of this beer – “Heineken”, which reinforces the value of the adjective used in visual advertising.

5. By degree of action:

- “*powerful, unbeatable protection*” [Neutrogena].
- “*long wear lipsticks*” [L'OREAL].
- “*Today, Tomorrow, Toyota*” [Toyota].
- “*Live your life, love your home*” [Ikea].

It is important to note that adjectives of this group are quite common in advertising texts and determine an important factor of psychological influence on the consumer, indicating the degree of action of a particular advertised product, cosmetics in particular. Basically, brands that promote cosmetics emphasize exactly the extent of their product, in order to gain a better position among their competitors.

6. By importance:

- “*vital cream*” [Iope];

In the example of the adjectives of this group, a more serious degree of psychological influence on the potential consumer can be traced, because his attention is attracted by means of more connotatively strong linguistic units;

7. that appeal to the potential needs of the potential consumer: *new, modern, cool, healthy-looking*.

- “A new sense of time lighter, fresher and full of power. Adidas” [WWF].
- “Charles Dickens would feel right at home in this proper English manner house in prestigious Southaven. Of course he would be amazed at the dazzling array of modern amenities this 3 bedrooms and 2 bath residence has to offer” [BBORE].

This group of adjectives is undoubtedly dominant among all, because according to our research, adjectives of this group are found in English advertising texts most often because they carry the meaning of a further, potential, possible need and are addressed directly to the desires and needs of the consumer that he seeks to satisfy, and advertising of this type proves to be a decisive factor in driving action. Thus, when a consumer receives a message like "new" or "cool", the mechanism works, the consumer buys the "product" he needs, and the advertisement achieves the desired effect.

It is important to note the accuracy of the conclusions of N.M. Kyslytsina's work, which points directly to the factors that contribute to the formation of value and value, to which they include: the presence of meaning, the allocation of physical parameters in the direction of "more", "higher" and the presence of meaning is not such, as others (in form, location) [Кислицина 2002, p. 14]. These factors can be traced in the examples above.

Having considered a considerable amount of practical material of research on the basis of decorative cosmetics and cosmetics on skin care, we have noticed that appeal to the potential consumer with the help of qualitative-evaluative adjectives is most often found, which also testifies to rather deep psychological aspect of studying. of this question.

The condition of successful action of advertising is to provide emotional perception of the message, since emotions permeate the life of a person, accompany any of

its activities, is an important element of human existence. The richness of emotions is reflected primarily in language and speech. Linguistics does not study emotions, but emotions. Emotionality is the reflection of emotions at the linguistic level; it is the property of language to express emotionality as a fact of the psyche by the system of its methods.

And precisely in order to "reach" customers, to influence their psyche advertising creators use emotional vocabulary. It includes units that contain an emotional seme in the structure of their meaning, that is, a component of the lexical meaning of a word that expresses or describes any emotion. For this purpose different language means are used:

1. Superlative form of adjectives:

- *“Everyone wants to age gracefully and beautifully. What are the **best** exercises for someone trying to turn back the clock just a little?”* [EFGA].

2. Amplifying elements:

- *“Stability at **all** times. Magic body control. Mercedes-Benz Intelligent drive”* [Mercedes-Benz].

The specific image contained in these adjectives makes such words extremely striking. Connotative units in promotional texts target messages of importance to the addressee. The role of such language tools is large – they help to achieve the true effect of advertising text.

Taking into account all that we have analysed above, we can conclude that it is the adjectives that form the subclass of lexemes of features that denote properties, qualities, states, relationships, reflect not only the appearance but also the internal content, functions of the goods. An object tag is defined as an indicator, the side of the object or phenomenon by which the object or phenomenon can be recognised, identified, or described. It is assumed that any subject acts on the basis of its features. As the analysis of the researched tokens in the texts of English-language advertising shows, they implement:

1. The sign of aesthetics. This group accounts for 15% of the lexical units of the total number of analyzed lexemes:
 - See how good they feel. [Van Dal, women's shoes].
2. The sign of effectiveness:
 - “Real ice creamier”. [Tip Top Ice Cream Company, New Zealand]
 - “Real health. Real beauty”. [Glow, Canadian Beauty and Health magazine]
3. A sign of convenience. The share of these adjectives and participles accounts for 10%:
 - “Make it better”. [Timberland boots].
4. Economic benefits. This sign has 9% of the number of units studied. The following are examples:
 - Great ideas for small rooms [Ikea].
5. Health Benefits. This group includes 66 adjectives, which is 6%, for example:
 - Better Ingredients. Better Pizza. [Papa John's pizza].

In the course of the analysis it was found that the tokens used for the intensity in the advertising text are evaluation and expressive lexical units with the positive or negative characteristic of the person, object, phenomenon embedded in the word. The presence of a "plus" or "minus" in the meaning of the word is the most important indicator of the assessment. Expressiveness is seen as a category based on the notion of increased influence.

The choice of linguistic means, such as expressive adjectives, is determined by the sphere of advertising and its purpose – impact orientation. The means that serve to expose the concept of "intensity" can be divided into the following groups:

I. A strong sign.

1. The use of lexemes, the value of which is already marked by the quality of the advertised product. This is first and foremost a group of adjectives that denote the imperfection, uniqueness, incomparability of the advertised product. These components account for 14 % of the lexemes under study. An example is:
 - “A real company in a virtual world” [Amazon.com].

2. The use of an expressively colored component in the adjective. Similar units account for 17% of lexical units:

- “Absolute cleanliness is Godliness!” [Dr. Bronner’s magic soap].

3. Difficult words. They account for 219 lexical units, representing 37%, for example:

Enduring comfort. (Bridgedale socks)

II. Excessive signs.

1. The use of the superlative adjectives, through which the meaning of "best", "most useful" is attained. 9% of adjectives tested in the work were used to the superlative degree:

- “For life's most beautiful moments”. [Bucherer, leading retailer for watches and jewelry in Switzerland].

2. Lexemes with super-, ultra-, and other prefixes. 102 adjectives and adjectives were assigned to this group, representing 7% of the total number of units studied.

- “Great seafood. Not a lot of clams”. [ROCKFISH Seafood Grill Restaurant, Dallas, Texas].

Thus, we can conclude that advertising responds very quickly to changes in science, technology, society and other areas, is mobile in the use of new and already known linguistic units, terminology and vocabulary, internationalisms to indicate new concepts, new appliances and things, services, and more.

Conclusions to Chapter 3

We have analysed Internet advertising when using emotionally elevated vocabulary, and we can say that emotionally expressive vocabulary are stylistically coloured lexemes that are characterized by the presence of additional connotative meaning, certain emotional nuances. It is a sublime, poetic and solemn vocabulary, colloquial words; tokens that contain an emotional element, call feelings, give a qualitative assessment of objects and phenomena. The connotative tinge also arises when words are used figuratively. With these imaginative linguistic means, you can express a variety of aspects of human emotions.

We have analysed emotionally elevated vocabulary for enhancing the empathic effect of Internet advertising. There are two ways of expressing emotions: verbal (using linguistic means), nonverbal (facial expressions, mime, gestures, etc.).

As the analysis of the researched tokens in the texts of English-language advertising shows, they implement: the sign of aesthetics (15%), the sign of effectiveness (60 %), the sign of convenience (10 %), economic benefits (9 %), health Benefits (6%).

From the usage of comparative degree slogan, we can see the renewable idea of human beings. They are not only satisfied by what good things they have had, they want more, they want better and best, so in advertising slogans, better, best, perfect, great are used frequently. To claim their goods and service are not faux, advertisers use real and pure to attract buyers who can't make a choice between real and faux goods. In respond to the pursuit of beauty of people, more and more advertisers add beautiful into their advertisements. Only because these adjectives are match for the progress of human, they are used frequently. On the other hand, advertising slogans offers people a cornucopia of products and promises, and the frequent use of adjectives in slogans makes buyers dazzled. At the meanwhile, a great variety of choices in products and services stem from the increasing factories and firms. For the purpose of keeping most consumers

and defeating other competitors, the sellers should first prove their products and service or help their goods to make their colourful adjective slogans come true. This is in turn making much effort on the road of human history. To sum up, the adjectives in advertising slogans are impetuses to human civilisation.

Moreover, the slogans were made as simple as possible to make the readers easily understand and keep it in their mind for a long times. It was found that the copywriters or advertisers never made long sentence for slogan. They formed it with simple patterns in order to make the slogan memorable. The findings also shown that the verb phrases are the most easily accepted phrase by the readers. Most products which employed verb phrases for their slogans have the best selling compared to the others products. This shows that it is more effective to change people behaviour toward products by inviting or promising them.

To conclude, adjectives can characterise an object: by color, by smell, by touch, by taste, by degree of action, by importance and adjectives that appeal to the potential needs of the potential consumer.

GENERAL CONCLUSIONS

In our master's thesis we have analysed Internet advertising of the best brands (most recognisable brands) and we can conclude that:

1. Text and discourse research is now conducted within a multidisciplinary approach, drawing on the knowledge and experience gained in functional linguistics, pragmatics, cognitive science, artificial intelligence and the social sciences. In our study, this approach is a methodological basis for analyzing the typological characteristics of advertising discourse, which examines the English-language ads of realtors presented in advertising magazines.
2. Summarizing the various definitions of discourse in linguistics, it is obvious that the basic coordinates by which discourse is defined: formal interpretation (understanding of discourse as formations above the sentence level), functional interpretation (use of language, that is, language in all its versions). In short, discourse is defined as a complete set of functionally organized units of language use, when the context brings the focus of the researcher to the opposite, and therefore the situational definition of the discourse is a statement of the social, psychological and cultural contextual context and circumstances of the dialogue.
3. Internet advertising, rather than non-electronic, is a two-way communication, which is caused by its interactivity, ie the ability to interact with the advertising medium. This interaction is triggered by the activation of a hyperlink that combines Internet advertising with a website or other advertiser's banner. An advertising banner is a reference node, a reference node is a web page that a user hits after activating the link.
4. Internet, social networks, television, advertising and other visual materials in the conditions of total informatization form the image of thinking, outlook, system of values and interests of society. In the modern communicative space, belief is largely due to verbal components that are self-sufficient to reveal certain content,

act as nuclear elements of communication, create an appropriate mood, convey information, enhance the impact of verbal reasoning.

5. The vocabulary of advertising texts is characterized by the use of all layers of spoken and book words, which have no restrictions in the interpretive dictionaries (vulgarisms, dialects, jargon, etc.). Special vocabulary and phraseology can be justified if the advertisement is addressed to specialists. Of all parts of the language, promotional texts are most commonly used as a noun, since advertising requires the nomination of certain phenomena, objects, objects, events, etc.
6. Adverbs play an important role in the texts of advertising messages, because such lexical units are indispensable for creating the effect of additional emphases in order to influence the addressee.
7. The pragmatic orientation of the advertising text is manifested in the actualization of its verbal components, which affect the addressee, activate the intellectual and emotional reactions, cause the necessary action. Significant manipulative components include adjectives, verbs and nouns.
8. The use of adverbs in advertising texts is due to the fact that by designating a sign of an action, object or other sign, this part of the language characterizes the advertised product in various ways, capable of intensifying the sign, thus influencing the positive choice of the consumer. The activity of the use of adverbs testifies to the increased need for qualitative differentiation of a feature, especially procedural.
9. There are two ways of expressing emotions: verbal (using linguistic means), nonverbal (facial expressions, mime, gestures, etc.).
10. As the analysis of the researched tokens in the texts of English-language advertising shows, they implement: the sign of aesthetics (15%), the sign of effectiveness (60 %), the sign of convenience (10 %), economic benefits (9 %), health Benefits (6%).
11. The choice of linguistic means, such as expressive adjectives, is determined by the sphere of advertising and its purpose – impact orientation. The tokens that serve to expose the concept of "intensity" can be divided into 2 groups: the

strong signs and the excessive signs. The first group (68 %) divided into 3 subgroups. The second group (32%) divided into 2 subgroups.

12. All changes in science, technology, society and other areas, is mobile in the use of new and already known linguistic units, terminology and vocabulary, internationalisms to indicate new concepts , new appliances and things, services, and more.

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APPENDIX

№	Example
	<i>“A Fragrance that reflects the sparkle, strength, brilliance and sexiness of the Emporio Armani Woman”</i> [Giorgio Armani perfume].
	<i>“Persistent Perfection”</i> [ASUS].
	<i>“We don’t just outperform the competition, we outsmart them”</i> [Subaru].
	<i>“I’d rather die of thirst than drink from the cup of mediocrity”</i> [Stella Artois].
	<i>“Drink Fanta, stay Bamboocha!”</i> [World of Coca-Cola].
	<i>“Bamboocha – pretending to be young, cool and streetwise”</i> [World of Coca-Cola].
	<i>“Quality is a rule, price is an exception”</i> [Volkswagen].
	<i>“Immerse to health's world”</i> [Immerse Health].
	<i>“Expand your horizons”</i> [Huawei].
	<i>“Let men make You compliments”</i> [Savitri].
	<i>“Shiny Gold. Let Your Style Shine in New Ways”</i> [Wellaflex].
	<i>“Long live the new magnificent comb!”</i> [Max Factor].
	<i>“Everything will be CocaCola”</i> [World of Coca-Cola].
	<i>“Everything will be in chocolate”</i> [Mars Chocolate].
	<i>“Two years of a full guarantee”</i> [Bosch Global].
	<i>“Refreshing, sparkling, light fragrance!”</i> [Savitri].
	<i>“The best of nature. Best for nature”</i> [Nutrilite].
	<i>“To live happily”</i> [Jhirmack].
	<i>“Natural radiance made easy! Just brush on this lightweight, blendable powder blush. Each classic shade sweeps on cleanly, evenly, and comes in a beautiful mirrored compact, for a little lift, a natural glow, effortlessly-and anywhere”</i> [CoverGirl].

	<p><i>“Want to avoid costly and painful cosmetic procedures? Sounds too good to be true? Now you can see the results in your own face in just a few minutes. Instant Facelift is a unique combination of not one but three patented ingredients. Each of these exciting discoveries has been individually proven to have an instant lifting and tightening effect on the skin. Just imagine you can always look younger than your friends” [Skin Doctors].</i></p>
	<p><i>“New Garnier Fructis Triple Nutrition Shampoo with its innovative 3 fruit oil formula nourishes every strand to the core. The Olive oil nourishes the inner core; the Avocado oil nourishes and softens the middle layer and the Shea oil nourishes and smoothes the surface. It leaves your hair silky and full of life. Now even cheaper than before” [Garnier].</i></p>
	<p><i>“When you’re young, skin cells continuously renew themselves, which helps keep your skin looking smooth and wrinkle-free and you feel good. As time passes, however, your skin’s ability to renew itself gradually slows down, and skin loses its elasticity and wrinkles become more evident. RoC RETINOL diminishes these signs of aging to complement your skin’s renewal process. The result – younger-looking, more beautiful skin” [RoC].</i></p>
	<p><i>“Probably the best in sun protection. Ultra Sheer SPF 100+ with helioplex offers the highest combined UVA/UVS protection” [Neutrogena].</i></p>
	<p><i>“Still getting burned by the sun? It could be your sunscreen doesn’t fully protect wet skin. Why can’t powerful sunscreen feel great on your skin? Actually, it can. No other sunscreen works better. Clinically proven Helioplex technology provides unbeatable broad-spectrum UVA/UVB protection to help prevent early skin-aging and skin cancer. Nothing outperforms it. No other sunscreen feels better. While other sunscreens can leave a greasy layer, Dry-Touch technology provides a matte, non-shiny finish. Nothing feels lighter and cleaner” [Neutrogena].</i></p>
	<p><i>“When others can’t stop touching your hair, you’ll be glad it’s up to 100% flake free” [Head and Shoulders].</i></p>
	<p><i>“UVA rays can cause skin damage and skin aging, but the UVA protection in many sunscreens can begin to breakdown the moment your skin is exposed to the sun. Neutrogena Ultra Sheer SPF 100+ with helioplex is clinically proven to provide unsurpassed protection from UVA rays. Neutrogena Suncare with helioplex is recommended most and used most by dermatologists and their families. Available in a variety of sprays and lotions, helioplex feels clean and light while providing superior sun protection. Choose the one that’s right for you” [Neutrogena].</i></p>
	<p><i>“Garnier Fructis gives you technology, beauty, and a daily boost, taking the tangles out of daily life!” [Garnier].</i></p>

	<i>“Beauty product of the year. Weleda Skin Food is a 100% natural, nourishing and hydrating treatment for the whole body. Made today as it was 80 years ago with organic pansy, rosemary, chamomile and calendula. It’s just what your skin has been waiting for. It’s naturally Weleda”</i> [Weleda].
	<i>“All facial zones appear visibly tightened”</i> [Lancome].
	<i>“See visibly younger skin in just 7 days”</i> [Lancome].
	<i>“New pro-X resignals your skin by increasing its surface turnover and repairing the moisture barrier so it performs more like it did when it was younger. What you see in a very short time is a measurable reduction in the look of wrinkles”</i> [PROX].
	<i>“Meet the simply ageless family with OLAY Regenerist Serum! Go beyond clear skin. Break free of breakouts pore by pore”</i> [L’OREAL].
	<i>“Drop by drop, skin is infused with life. Vibrant with youth, skin looks as if lit from within – breathtakingly radiant”</i> [Lancome].
	<i>“Quickly Becoming Millions of Americans “Fat Burner of Choice””</i> [FASTIN].
	<i>“Just imagine you can always look younger than your friends”</i> [Skin Doctors].
	<i>“...a uniquely designed power button, the Xperia Z3 redefines what beauty feels like...”</i> [Sony].
	<i>“Focus more quickly and reliably”</i> [Sony].
	<i>“See everything you’ve been missing on the all-new LG OLED TV. It has a wide breadth of color that will truly take your breath away”</i> [LG].
	<i>“Many Happy Returns”</i> [WWF].
	<i>“Don’t worry, be Huggies</i> [DW].
	<i>“Tennis is my game. This perfume is my love”</i> [Gabriela Sabatini].
	<i>“Now there’s better way to protect your loved ones”</i> [AOTW].
	<i>“Good night worry about children – Good morning calm”</i> [WWF].
	<i>“Smart may have the brains, but stupid has the balls”</i> [WWF].
	<i>“Naughty AND nice”</i> [AOTW].
	<i>“The perfect brows start with the perfect frame”</i> [PF].

	<i>"You wouldn't hit your child if you weren't bigger than them. Hitting is stupid"</i> [WWF].
	<i>"Drinking kills driving skills"</i> [TCOS].
	<i>"For The Homeless, Every Day Is A Struggle"</i> [WWF].
	<i>"Everyone wants to age gracefully and beautifully. What are the best exercises for someone trying to turn back the clock just a little?"</i> [EFGA].
	[Utopolis].
	<i>"Pink is for girls"</i> [Luster Crème Shampoo].
	<i>"It's no surprise to find that CS Lewis, writer of the Chronicles of Narnia, used to hike in this area. Magical Sleeve Gullion is really "the garden and magic tree which lie to the west of Narnia at the end of blue lake"? We think so"</i> [HP].
	<i>"Fifty shades of white"</i> [AOTW].
	<i>"White BEAR BAR: small delights for big hunters"</i> [WWF].
	<i>"Smells delicious"</i> [Neutrogena].
	<i>"There is a man in there, smell better than yourself"</i> [Old Spice Deodorant].
	<i>"soft and smooth skin"</i> [DOVE];
	<i>"Now hands that do dishes can feel soft as your face"</i> [P&G].
	<i>"Softness is a thing called Comfort"</i> [WWF].
	<i>"juicy summer kisses"</i> [Labello lip balm].
	<i>"How refreshing, how Heineken!"</i> [Heineken Beer].
	<i>"powerful, unbeatable protection"</i> [Neutrogena].
	<i>"long wear lipsticks"</i> [L'OREAL].
	<i>"Today, Tomorrow, Toyota"</i> [Toyota].

	<i>“Live your life, love your home” [Ikea].</i>
	<i>“vital cream” [Iope].</i>
	<i>“A new sense of time lighter, fresher and full of power. Adidas” [WWF].</i>
	<i>“Charles Dickens would feel right at home in this proper English manner house in prestigious Southaven. Of course he would be amazed at the dazzling array of modern amenities this 3 bedrooms and 2 bath residence has to offer” [BBORE].</i>
	<i>“Everyone wants to age gracefully and beautifully. What are the best exercises for someone trying to turn back the clock just a little?” [EFGA].</i>
	<i>“Stability at all times. Magic body control. Mercedes-Benz Intelligent drive” [Mercedes-Benz].</i>
	<i>“More defined. More conditioned. More beautiful lashes. Estee Lauder” [WWF].</i>
	<i>“Soup is good food” [OSOCIO].</i>
	<i>“Made to measure. Experiencing the value of uniqueness. Unleashing the power of personality. Combining comfort and personal taste. Made it to Measure is the Giorgio Armani line designed for men who seek style. Their own” [Giorgio Armani perfume].</i>
	<i>“Buy 1 pizza get 1 free” [PizzaHut].</i>
	<i>“Rich in amino acids and trace elements” [WWF].</i>
	<i>“All that glitters is gold. In an Absolut world” [AOTW].</i>
	<i>“May your hair be so clean it's rated G” [AOTW].</i>
	<i>“Just Reduced it! Owner's found another home, needs to sell quickly, charming colonial with white-pillared porch, 3 bedrooms, 2 baths, bricks veranda, totally upgraded kitchen and bath” [BBORE].</i>
	<i>“We're looking for the most original use of an Apple since Adam” [Apple]</i>
	<i>“The PeriClean Ultra-soft Toothbrush, designed by a dentist, will help you take better care of your teeth and gums” [PeriClean].</i>