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“SLOGANS IN ADVERTISING: SOCIAL AND CULTURAL ASPECTS”

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INTRODUCTION

The contemporary market is associated with high competitive force. Consequently, it is essential nowadays to develop a unique, catchy, memorable way to transmit a thought or even persuade a target audience in order to make a consumer buy a specific product, change someone's emotional state or even influence public opinion and ideology.

Along with the rapid development of social economy, advertising has penetrated every corner of society. It is literally everywhere, including every kind of mass media, shown either insides, or outsides. Day by day people are getting distracted with colourful and tempting images of products on the billboards, various sales commercials in public transport, loudspeakers that promote something near a big supermarket. When people get home, they have a look at their devices, getting persuaded by the slogans of famous influencers to believe in any idea they stand for. Advertising influences us, slogans stuck into our minds, we discuss them with colleagues, friends, acquaintances, turning the world into a massive information field.

At the present stage of linguistic studies of advertising, the most relevant is the understanding of advertising as a certain type of communication. Advertising is the process of communication between the author of the advertisement and its recipients; is the transmission of certain information to the addressee of the advertising and its response to it, whether it is positive or negative. Text is understood as the basis for highlighting the most general meaning of the term advertising advertising discourse – a special sphere of linguistic activity, the product of which is advertising text.

The master thesis is focused on analyzing of slogans of social and cultural advertising, classification and analysis of the social and cultural slogans in the English language, their theoretical and practical backgrounds and functions in advertising discourse.

There is no comprehensive study of the social and cultural slogans, which would include both a theoretical and practical aspects of the studying in modern linguistics. Thus, identifying of ways of lexical expressions of a particular question is not the easy task.

Relevance of the research. The relevance of the study lies in the fact that it considers the questions of social and culture aspects of slogans in advertising discourse in the framework of the actively developing theory of neology in linguistics.

The object of this research is slogans in modern advertising discourse.

The subject of this research is the main features of cultural and social aspects of slogans in the context of advertising discourse.

The aim of the research is to identify and describe the most frequent features of social and culture aspects of slogans in advertising discourse.

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

- to show the place of the concept of advertising discourse and linguistic features of English advertising discourse;
- to describe slogan as the main component of advertising;
- to analyze types and functions of advertising slogans;
- to find out slogans of social advertising as a reflection of value-based picture of the world;
- to study the system of slogans on social issues and their language characteristics;
- to make an appropriate selection of language units;
- to show the role of advertising slogans in culture;
- to analyze the importance of slogans in contemporary worldwide issues;
- to explore the advertising slogans as cultural stereotypes transformation.

Such *methods* of linguistic analysis as method of comparative analysis, method of continuous sampling, induction, formalisation, typological and comparative historical method were used in this master thesis.

Our *research is based on* the material selected in the magazines, articles, newspapers, video and television, approximately 105 units have been analysed in the paper.

Theoretical value of this study is that it makes a certain contribution to the theory of linguistics 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 summary, the list of references and the list of supporting materials.

Composition: Three chapters. In the Introduction there is 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 analysis of the social aspects of slogans in advertising discourse. In this chapter the analysis of concept has been shown.

Chapter Three contains the analysis of the cultural aspects of slogans in advertising discourse. In this chapter the analysis of concept has been shown.

In conclusion the achieved results were generalized.

I. THEORETICAL PRINCIPLES OF SLOGANS IN ENGLISH ADVERTISING DISCOURSE

1.1. The concept of advertising discourse

Studying of the language actual functioning may be defined as “a constant integration of scientific interests in the field of pragmatists, sociolinguistics and general linguistics, that helps to arrange more extensive and complex approach to investigating a specific text and a discourse” [Turlova 2009, 5].

The interdisciplinary approach should be reviewed through the history of its interpretation to properly examine dialect units, inside the limits of which the investigations are based on the cumulative perspectives of different schools and on the fields of an advanced science concerning the language.

The research is closely connected to the field of cognitive science, which studies the principles and nature of a language. «Language is a means of idea transferring and, in this meaning, it acts mainly in the form of original “packing” [Kubryakova 2004, 150]. The information utilized at its interpreting, incorporates the information of the world, a social setting of the discourse, the ability to require specific data out, to arrange, to perform a talk as well.

Due to E.S.Kubryakova’s opinion, “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. It is 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, 18 – 27].

It is acceptable to systematize the data on such conceptually essential concepts for “text” and “discourse” investigation.

Basically, a linguistic interpretation of the term “discourse” belongs to Z.Harris who has nominated “a method of the analysis of coherent speech for descriptive linguistics development out of one sentence at present time and for correlation of the culture and the language by it” [Danilova 2001, 65].

One may highlight three main discourse models, depending on an approach of studying them.

Formal structural approach (Kokh 1978; Moskaljskaya 1981; Van Deijk 1989; Stepanov 2000; Kinch 1983; Borbotjko 1998; Stubbs 1983) within the limits of which “discourse” means “texts in their text reality”. The major meanings of a discourse may be divided into:

- 1) a coherent text;
- 2) a colloquial form of the text;
- 3) a dialogue;
- 4) a group of the statements connected among themselves according to the sense;
- 5) a speech work as a reality – written or oral” [Borbotyko 1998, 28].

The further investigation of formal structural approach extended the meaning of a discourse, stating that it is not only “a reality of the text”, but it also “is a system language structures of the whole text”, and “the speech act process leading to structure formation” [Stubbs 1983, 200].

The next approach to definition of the concept “discourse” is related to E.Benvenista’s point of view who considers a discourse as a pragmatized form of the text (Benvenist 1974; Bulygin 1990; Vinokur 1980; Sussov 1983; Suhih 1998; Bogdanov 1990; Sedov 2002; McCarthy 1985, etc.). The word “discourse” was primarily interpreted as speech in general, and then has attained terminological meaning of “the speech given by the speaker”, and differentiating the plan of a narration (*récit*) and the plan of a discourse.” [Benvenist 1974, 250-251].

Highly valued is the classification, offered by D. Serlem who differentiates two constituents of a statement: illocutive and propositional.

M. Stubbs highlights 3 basic characteristics of a discourse: “according to a conventional attitude it is a unit of language surpassing a sentence in volume; in substantial plan the discourse is connected with the use of language in a social context; on the organization level of the discourse it is interactive” [Stubbs 1983, 210].

Studying diverse definitions of a discourse in linguistics, one may allocate the primary coordinates by way of which the discourse is described: formal and functional interpretation. Briefly, a discourse may be defined as a whole set of functionally organized units of the usage of language that depend on the variety of mental and cultural significant situations and occasions of speech.

Later on, N. D. Arutyunova offered her vision of a term “discourse”, which can be named as one of the most common nowadays, in “the Linguistic encyclopedic dictionary». It is «the associated text in aggregate with extra linguistic – pragmatical, psychological, etc. factors; the text taken in event aspect; the speech considered, how purposeful, social action is”. The discourse is a speech, “shipped in a life” [Arutyunova 1990, 136]. On the other hand, the practice of discourse investigation correlates to the investigation of laws of development of the data inside the limits of a communicative situation. Within the 80-90s the discourse is represented as a complex communicative phenomenon joining together the content, paralinguistic means and the extra linguistic components which are essential for discourse understanding.

Next, scholars decided to define a field, discourse is used in. V.I. Karasik summarizes that “the discourse represents the phenomenon of the intermediate order between speech, dialogue, language behaviour, on the one hand, and the located text, with another” [Karasik 2004, 300].

The term “advertising” was coined 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. 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 specialists through appropriate trade publications and media;
- public relations advertising, which is directed towards society by citizens or certain groups, in order to promote some issue of social concern or political agenda [Hosney, 2011].

Modern readers are accustomed to advertising, so it may seem bizarre to ask what an advertisement is. “Although advertising is all around us, so people do not often pause to think about its nature as a form of discourse, as a system of language use whereby, on a daily basis, huge numbers of readers fleeting conversations with the writers of countless texts” [Goddard 2002, 5].

Successful cases of advertising are able to influence both language connotations and mindset of the audience. According to S. K. Kaushal, “The main objective of advertising is usually to change or influence attitudes. It aims to persuade people to buy product A instead of product B, or to promote the habit of continuing to buy product A.” [Kaushal, Kumar, 2016]. One may draw a parallel of a product and a thought, belief, intention.era

It is not a surprise that advertisements quickly infiltrated into every kind of mass media. As Beasley and Danesi [Beasley 2002, 1] figured out, “brand names, logos, trademarks, jingles, and slogans have become part and parcel of the “mental encyclopedia” of virtually everyone who lives in a modern- day society” [Wodak 2004, 201].

Advertising has advanced past the use of straightforward strategies for reporting the accessibility of items or services. It has wandered into the space of influence, and

its rhetorical categories have gotten to be ubiquitous in modern social talk. Due to the developing viability of its influence methods, advertising has ended up settled in into social talk by ideals of its wide spread diffusion all through society. All over one turns, one is bound to discover a few advertisement message planned to persuade individuals to purchase an item.

These facts lead to the unpreventable conclusion that advertising has developed, since the primary decades of the 20th century, into a advantaged frame of sociocultural discourse that has unparalleled explanatory force. With the advent of industrialization within the 19th century, style of introduction got to be progressively essential in raising the influential viability of the advertisement content. Advertising begun to alter the structure and utilize of language and its verballity. Almost every sphere of life was being advanced through brilliant unused strategies.

The next question advertisers faced is the level of understanding of their promotions by common society, the way to make speeches more social. Dyer points out that “using more colloquial, personal and informal language to address the customer and also exploiting certain effective rhetorical devices to attract attention to a product” [Dyer 1982, 32].

The evidence of such an attempt can be seen in Sayer’s work, who mentions that “advertising agencies started to become more and more widespread, broadening the attempts of their predecessors to build a rhetorical bridge between the product and the consumer's consciousness” [Sayer 2006, 449]. Additionally, as Twitchell claims, “language about products and services has pretty much replaced language about all other subjects” [Twitchell 2000, 1]. It is possible to agree that today a great part of our thoughts, perception and habits are somehow influenced by advertising icons.

To make advertising affective to its highest extent, specialists realized that it is necessary to pay attention to positioning and image as well. “Creation have become one of the primary techniques of the “era of persuasion” 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 and Denton 1988, 192].

Advertisements and commercials suggest the same sorts of guarantee and trust to which religions and social methods of insight once held elite rights: security against the dangers of ancient age, ubiquity and individual distinction, social progression, wellbeing, and bliss. To put it basically, the advanced promoter stresses not the item, but the benefits which will be anticipated to result from its offer.

However, not every advertisement advances or infer acknowledgment of social values that everybody would concur. A few ones show up to corrupt the pictures of ourselves, dialect, and tend to move the accentuation of interaction in our society to indeed more consumerism.

As a result, Sells and Gonzalez highlight that “there is no doubt that advertising promotes a consumer culture, and helps create and perpetuate the ideology that creates the apparent need for the products it markets” [Elison 2013, 40].

Accordingly, Sells and Gonzalez stand for the point that “it is often said that advertising is irrational: but this is where the crossover between information and persuasion becomes important. An advertisement does not have to be factually informative but it cannot be factually misleading” [Sells 2003, 90], whereas Aitchison denotes “I do not think you need to offer a rational benefit. I think you need to offer a benefit that a rational person can understand” [Aitchison 1999, 49].

Moreover, G. Cook figures out that “in a world beset by social and environmental problems, advertising can be seen as urging people to consume more by making them feel frustrated because of deceived expectations, by appealing to greed, panic and aspiration. On the other hand, it may be argued that many ads are skillfully crafted and amusing, and that it is unjust to make them a scapegoat for all the sorrows of the modern world” [Cook 2001, 1].

The examination of discourse is the investigation of speech in use. Whereas one may concentrate on deciding the formal properties of a dialect, the discourse investigator is committed to an examination on what the dialect usage is aimed at. [Brown 1983, 1]. The discourse of advertising is based on the assumption that the text is produced with the intentions of persuading the viewer to buy a product or a service, or to present that product or service as desirable as possible to the viewer. Hermerén [Hermerén 1999, 35] discusses the persuasive effect of commercial advertising, comparing advertising with the process of persuasion, which can be divided into four components: comprehension, acceptance, attitude change and retention of the message [Hermerén 1999, 35].

A text created with the aim of offering a item or service will likely direct the watcher through the method of influence. A receiver starts to comprehend the message and acknowledge it as well as being prepared to create a positive state of mind towards what is being promoted. Even though it might appear like acquiring or responding to an ad could be a individual choice, research reveals the way that data is handled and how the mindfulness is controled [Sedivy 2011, 577].

This gives advertisers great advantage when attempting to persuade with an advertisement; whether or not the advertisement is noticed as an advertisement or not it will still be processed in the receiver's mind as information. The effect of a persuasive message is shown in the viewer's assessment of the information given in the message. While the reaction to a miss-assessment is that of correction, impositions are normally accepted by the viewer who adjusts his or her perspective on the matter. Whether or not it is appropriate to impose one's own concern on the viewer depends on the interpersonal relationship between the participants in a speech event [Egorova 2014, 2].

Advertisers, of course, have no interpersonal relationship with the viewer and depend on linguistic sources to create one. Analyzing the beforementioned information,

one may compromise that attitudes towards advertising can indicate a personality with his or her worldview and ideology.

Hermerén [Hermerén 1999, 40] states that in a mass-communication, it is understandable if the receiver of a message often finds the message irrelevant knowing that thousands, perhaps millions of other people get the same message. It is therefore important to create the impression that what is being promoted is important to the viewer. According to Hermerén [Hermerén 1999, 40], attempts at personalization can take different forms. One is to address the receiver as if he was an old friend; another is to have a celebrity or a stereotype that the viewer will recognize engage with the viewer [Hermerén 1999, 40]. Other researchers have observed the importance of the address situation and participants in advertising discourse, as will be discussed in the following section.

1.2. Linguistic features of advertising discourse

The term “discourse analysis” is used with various implications which cover a wide range of activities. It is used to depict them, appealing to sociolinguistics, psycholinguistics, philosophical etymology and computational etymology.

Studying this very field presupposes paying attention to different dimensions and interpretations of discourse. From the point of view of sociolinguistics, the most important field of investigation is social interaction showed in discussion, and their portrayals highlight kinds of social setting which are especially agreeable to sociological classification.

Psycholinguists are especially concerned with issues related to language comprehension. They regularly utilize a tight strategy determined from test brain research, which explores issues of comprehension in brief developed writings or groupings of composed sentences.

Philosophical language specialists, and formal etymologists, are especially concerned with semantic connections between developed sets of sentences and with their syntactic realizations. They are interested in connections of syntagms and the world, thinking whether sentences are utilized to create explanations which can be allotted truth-values. The connections between built sentences are examined, credited to model speakers tending to original listeners in (negligibly indicated) archetypal contexts. Computational language specialists working in this field are especially concerned with creating models of discourse handling and are obliged to work on short texts constructed in highly limited contexts.

At this relatively early stage in the discourse analysis development, “there is often rather little in common between the various approaches except the discipline which they all, to varying degrees, call upon: linguistics” [Brown 1983, 8].

Since the study of a discourse reveals some foreskinned areas, transfusing with other disciplines, it certainly had to impose restrictions on discussion. This research deals only with English discourse, in order to compromise readers to interpret the presented texts, paying attention to the clear features of syntax and phonology of the language. Only a few aspects of discourse processing were considered, other tempting and certainly advantageous approaches to investigation (tensions, aspects, modality, etc.) were ignored. Inside discourse investigation, there are commitments to be made by those who are essentially language specialists, who bring to bear a strategy inferred from descriptive linguistics. A reasonably essential, basic information of linguistics is assumed, tending to correspond to formal argumentation in by and large available terms.

Bruthiaux first offered to “explicitly link in a full-length study the functional parameters of the advertising genre with its linguistic manifestations, or in other words, to apply the notion of systematic register variation to the language of advertising” [Bruthiaux 1996, 26].

Such deep investigation of the genre comprehends a “detailed study of comparatives similes, noun compounds, and count versus mass nouns”. While addressing both use of a language and expected audience’s interpretation of it, the study may be described as “pragmatic since what offers is primarily a theory of communication rather than actual psycholinguistic experiments that might test the comprehensive of TV commercials” [Geis 1982, 45].

Another point of view is resresented by Goleman, who “addresses psycholinguistic aspects of the interaction between the encoder and the decoder in an attempt to explain how consumers of advertising come to understand what they do, examining the role played by phonology and prosody in conveying the advertiser's intentions” [Goleman 1983, 70]. According to the linguist, it is necessary to differentiate two distinct but complementary types of inference:

- linguistic (based on the reader’s knowledge of the structure and system of the genre of advertising)
- pragmatic (assuming the main benefits of product, gained with the help of commercials) [Goleman 1983, 79-80].

Later on, Vestergaard and Schroder aim to go well beyond a formal description of the medium. But they stay largely clear of pragmatic considerations and set out instead to expose “the individualized collective deceit of advertising” [Vestergaard 1985, 152] and to find out “the really insidious ideological processes which treat a phenomenon as so self-evident and natural as to exempt it completely from critical inspection and to render it inevitable” [Vestergaard 1985, 145]. The scholars offer to analyze advertisements from different concepts:

- cohesion (the logical linkage between textual units);
- coherence (way of talking about the relations between texts);
- given and new information;
- presupposition;

- the sign: a signifier and a signified:
- icon vs. index vs. symbol [Vestergaard 1985, 145].

One should take into consideration Cook's examination of "visual, musical, and paralinguistic features in social implications of advertising language. Texts have a unique ability to create, evoke, and reinforce dominant social types, especially sexual ones; and a sense of self as both an individual and participant in social activities is to be found within the form of discourse, not outside it and independently from it, in the language of advertising as in all language use" [Cook 2001, 240]. His assumptions helped to involve a full range of approaches in studying the commercials.

1.3. Slogan as the main component of advertising, its types and functions

Global informatization is one of a main peculiarity that can refer to a modern society. This process is accompanied by the adoption of new social and moral values, a new way of life and forms of life, and new principles of social management. The information society is distinguished, on the one hand, by the growing managerial importance of the media, and on the other, by raising public awareness, free access to information, unhindered work of all media, and the availability of mass technical means that make information accessible to most citizens. Advertising may be identified as a means of social manipulation. This manipulation is based on suggestion – the process of influencing the human psyche, associated with a decrease in consciousness and criticality in the perception of suggestible content, which does not require a detailed logical analysis or assessment.

The word "slogan", which appeared in the middle of the 19th century, originally referring to politics, became widely used in commercial advertising in the middle of the 20th century.

As well as “discourse”, “slogan” also has many dimensions of interpretation, depending on its message and characteristics.

Geoffrey N. Leech defined a slogan as “a short phrase used by the company in its advertisements to reinforce the identity of the brand”. His research led the scholar to a conclusion that slogans “are more powerful than companies’ logos and can be easily remembered and recited by people. In addition to that, slogans have also to clearly state the main idea of the advertisement, i.e. they have to be easy to understand and interpret” [Leech, 1972, 50].

According to David P. Rein, the advertising slogan is a “unique phrase identified with a company or brand” [Rein 1982, 49]. He stands for a thought that the slogan represents core concepts and ideas of any advertising or commercial campaign and has to “command attention, be memorable and be brief” [Rein 1982, 54].

Some scholars define the advertising slogan from its functional perspective and the way it takes part in promotional campaigns. Graham R. Dowling and Boris Kabanoff inform that advertising slogans are “a few words that appear beneath or beside the corporate name at the bottom of a print advertisement and are separated from the body copy for easy recognition” [Dowling 1966, 64].

I. B. Morozova mentions that a slogan is “a short independent advertising message that can exist in isolation from other advertising products and constitutes a collapsed content of the advertising campaign” [Morozova 2001, 142].

I. A. Imshinetskaya offers the following definition, which to some extent supports the assumption of beforementioned scholars: “A slogan is a short advertising phrase that summarizes the main advertising proposal and is part of all advertising messages of one advertising campaign” [Imshinetskaya 2002, 47].

O. Feofanov defines the slogan as “the essence of the advertising concept compressed into a formula, a memorable thought brought to linguistic perfection; a kind of verbal portrait of a company, product, politician” [Feofanov 2000, 300].

An up-to-date viewpoint of Kristen Hamlin, transmitted in the article “The Importance of Ad Slogans”, delineates the advertising slogans as “catchy, declarative phrases that use devices such as metaphors, alliteration or rhymes with simple, vibrant language” [Hamlin 2015]. They can make people keep the brand in mind, either they know the name of corporation it refers to, or not.

The slogan establishes a direct or associative relationship between the service and the main arguments for their use or purchase. The tagline acts as a hook for the consumer. He may be interested, cause a desire to familiarize himself with advertising in more detail. It is a slogan that is most often remembered. In the above definitions, such characteristics of the advertising slogan as brevity, the ability to briefly characterize the advertised product in a concise form were showed, distinguishing it from a number of other products of the same group.

Furthermore, a slogan establishes contact with the consumer, sets it up for further acquaintance with the advertisement and its memorization, arouses curiosity, addressing implicitly to those people, who may be a target audience of an idea or potential customers of a product.

As Webster's dictionary defines, the slogan is “a catchphrase for a memorable commodity (from the Gallic word *slaughgairm*, where *slaugh* is an enemy, *gairm* is a call, meant by a battle cry during the war of various Scottish clans)” [Webster's 1981, 978].

Traditionally, in international advertising, the slogan is understood as an advertising phrase, which in a concise form expresses the main advertising proposal and is included in all messages within the framework of an advertising campaign [Tulupov 2006, 9]. There are several definitions of linguistics in linguistics. One defines the slogan as a concise phrase that is easy to remember and reflects not so much the advertising concept of the product as the marketing policy of a business enterprise [Goriachev 2010, 7]. Another definition emphasizes that the slogan is a concise, simple,

and easy to pronounce expression that contains the main logical element of the product, the name of the brand, service or place of sale [Kaftadzh 1995, 50]. Related in terms of content and other definitions, focusing on the brevity of the slogan and the presence in it of the brand name. However, they do not take into account the main thing. In our view, the slogan is a minimal volume phrase that has the pragmatic goal of constantly challenging positive mental stereotypes and not so much informing as convincing consumers / users of a product or service.

According to P. Laosrirattanachai, studying slogans by considering and analyzing the language itself helps to realise how the pragmatics is applied in their interpretation, whereas many scholars believe that the most effective way of understanding slogans is the analysis through sociolinguistic and cross-cultural communicatio frameworks [Laosrirattanachai, 2020].

The slogan is one of the necessary structural components of the advertising text. It acts as an element of the promotional text (advertisement, booklet or article) and its period of “life” greatly exceeds, usually, the term “life” of the advertising text itself. The tagline is not just a component of promotional text, but rather text in text. For this reason, slogans are often referred to as elements of brand identification, placing it at the same level as the brand name and logo [Goriachev 2010, 7]. Recall that the slogan is a specific element, the main difference between the other elements of advertising text is a pragmatic installation.

However, the advertising slogan can function not only as a constant of the advertising text, but also as an independent mini-text on posters, big boards and so on. As a constant of advertising text, the slogan is the carrier of the main advertising idea, the center around which all the text of the ad is built. Being a standalone form of advertising text, it becomes a mandatory component of advertising [Senicheva 2005, 399].

It is necessary to emphasize the key role of the slogan as a basic element of the advertising text. The high pragmatic value of a slogan can be explained by the following reasons: it gives the opportunity to express the meaning of the advertising message aphoristically and concisely, to consolidate the slogan for a product or service by making it a business card of the company. This is necessary in order to convey to the reader the meaning of the promotional offer in a short period of time with a vivid, memorable phrase [Sibatrov 2010, 16].

It is believed that the advertising slogan must meet certain requirements. The most important are the conciseness, evidence, urgency, persuasiveness and originality through the use of expressive means of speech. Expressiveness appears as an integral result of the implementation of such means as emotion, appreciation, intensity, imagery. They are implemented through both verbal and non-verbal means. Usually, the advertising slogan, like the text, is designed to evoke positive emotions for the consumer: joy, tenderness, sympathy, etc. Emotions can be expressed by phonetic, lexical, morphological and syntactic means and stylistic techniques [Moshcheva 2002, 59].

These characteristics of the slogan are determined by the peculiarities of its syntactic structure, its components carry the set meaning, aimed at the implementation in the advertising text of a unique selling proposition through language means of expression that make the brand recognizable.

As the slogan is a concentrated expression of the content of the advertising campaign, it should include such relevant ad units that could most fully reflect all relevant consumer information from the point of view of marketers. At the same time, the brevity and aphorism of the slogan impose certain frameworks in its design, especially in the length of the design itself. The slogan should convey maximum information with a minimum of words. The most important linguistic feature of the slogan is the pursuit of brevity through simple syntactic structures and, at the same time,

the preservation of a clear pragmatic orientation, that is, it expresses a call to purchase a product or use a service [Senicheva 2005, 401]. In this regard, it is possible to point out that the purpose of the slogan is to call on the consumer positive associations that will encourage a potential client to take further action. Again, it is necessary to mention the aspect that stands for the idea that the main characteristics of the slogan include brevity, emotional saturation, simple and easy language, a complete expression of the main idea of the advertising campaign.

At the same time, the language in the slogan implicates rather than explicates. Slogans are not so much informing how much they influence through the subconscious mind of the buyer / user, they are designed for associative statements – to encourage the recipient to take action (to buy a particular product or service) [Tulupov 2006, 11]. Advertising slogans provide particularly clear case for appeal to the masses. Thanks to them, the connection between the product / service and the potential buyer / user is made [Bielova 1997, 183]. That is, it can be defined that the slogan acts as a mediator between the producer and the society.

Despite the fact that there is no common definition that would consider all the characteristics and pragmatic aspects of the advertising slogan, all the beforementioned definitions share a general concept – the advertising slogan is a phrase that correlates with the advertised item or service with a particular brand or company. Moreover, the advertising slogan can be defined as a short catchy phrase related to a specific brand, which construes, presents, supports, and helps customers remember the key concepts of a brand or advertising campaign itself.

The slogan is one of the central places in the architecture of the promotional text. Together with the advertised own name, it expresses the main meaning of the advertising concept. Often, the entire advertising text consists of the advertised own name and the accompanying slogan. Therefore, the slogan can be considered as one of the independent genre types of advertising text, and since the slogan is the most

expressive type of advertising text, it is justifiably important to consider its semantic and structural-stylistic components, to identify the main lexical means of expressive influence.

Slogans are very mobile and resilient elements of advertising, which are easily adapted to the interests of constantly changing users. The variety of types of slogans is explained by the large number of promotional tasks, the particularities of the audience affected. Despite the diversity of slogans, they all have a common functional component – to cause certain changes in the behaviour of a potential buyer, that is, his or her attitude to the product being advertised. The implementation of the basic function involves the implementation of intermediate:

- function of influence, which can be defined as a set of emotional, aesthetic and persuasive functions;
- an informative feature that consists in communicating the necessary information about the advertising object.

It should be recalled that information is not the main task of the slogan, as it is the main function of advertising text.

According to O. A Feofanov slogans are divided into three categories:

- company slogan,
- advertising campaign slogan,
- slogan related to the offer of a particular product or service [Feofanov 2000, 267].

The slogan of the company expresses in brief its “philosophy” or emphasizes the benefits of the product or service. The corporate slogan often acts as a logo, constantly maintaining its graphic form. An advertising campaign slogan applies to the entire campaign as if it were giving it a title. A trade slogan is directly related to a specific product or service. These types of slogans are used as the title of the advertisement.

In the semantic structure of slogans, it is possible to distinguish informative, pragmatic, expressive (emotional) and evaluative components. The information presented in the tagline may affect different characteristics of the product or service, as nowadays they are ambiguous. This may be the type of advertising object, excellent quality of the product or service, the addressee of the product, efficiency of use. Modern advertising slogans use a variety of tools at all levels of language: graphic, lexical, grammatical, and syntactic.

The slogans can be divided into three groups with the main types of advertising: commercial, social and political slogans.

1. *Business slogans* are an expression of a unique marketing proposition associated with a particular product or service. Commercial advertising contains “specially prepared information on the consumer properties of goods and services to create demand for them” [Sharkov 2007, 5]. Commercial advertising is the most widespread in the information space, it aims at attracting potential consumers to the goods or services and influencing these consumers in order to induce certain actions – purchase of goods or use of the service. Commercial advertising is aimed at immediate effect: the impact on the consumer is to encourage him to take immediate action. Commercial advertising slogans are affixed either to trademarks or to specific goods or services.

Commercial slogans can be divided into *image* and *trade slogans*. Image slogans reflect the philosophy of the company or brand, they generally characterize the directions of the advertising campaign, express the attitude of the organization to the consumers.

Image slogans do not encourage the purchase of goods or use of the service, they express the overall attitude of the company to consumers, so they do not need changes.

Trademark slogans (trade slogans) are associated with specific products and therefore contain a unique promotional offer for a product or service, characterizing its preference for similar products or services.

Trade slogans associated with a specific product may change depending on the tastes and preferences of consumers.

2. *Community-based* are related to social advertising, which N. Parshentseva calls not "advertising of a specific product, but "advertising of attitude to the world" [Parshentseva 2008, 58]. Slogans on social issues reflect the main issues raised in social advertising in a concise and concentrated form, expressing the basic idea of the advertising campaign.

Social advertising violates not only social problems but also moral and ethical ones because it is connected with the affirmation of public values. Because of this, social advertising slogans have a broad audience and a wide range of activities.

S. Isaev distinguishes such features of social advertising as violations of important social problems, increased emotionality, conscious action of the subject, uncertainty of target audience [Isaiev 2005, 100]. Social problems include safety, the environment, developing a tolerant attitude towards people with disabilities, preventing bad habits, etc.

Social advertising "largely defines the lifestyle and lifestyle, promotes positive, leading-edge phenomena, moral norms, promotes charity, promotes the cultural level, aesthetic tastes of people, fights negative phenomena" [Dediukhin 2006, 32], that is, breaks various problems in the life of modern people.

The issues of social advertising include: the fight against terrorism, the environment, protection of children's rights, the fight against alcoholism, smoking and drug addiction, the promotion of cultural and aesthetic traditions, the promotion of charity, etc. [Dediukhin 2006, 34]. Researchers say that it is difficult to distinguish social advertising from other varieties. Despite the use of social approaches to

advertising and the violation of relevant problems, modern advertising is mostly focused on profit, but social advertising should be free and should not bring tangible benefits.

3. *Political slogans* are related to election campaigns; they express the ideological position of a politician or political force. N. Kondratenko notes that the problem of political slogans is their “same type and asemanticity: most all politicians promise the same thing without standing out from the general mass” [Kondratenko 2007, 55].

Political slogans can be divided into three groups: slogans of politicians, slogans of political parties (movements) and slogans of states. Politicians' slogans are aimed at a particular politician, they highlight a single, striking figure of the politician and point to his or her exceptionalism, forcing voters to support this particular candidate in the elections.

Commercial, social and political slogans are distinguished. Business slogans are an expression of a unique marketing proposition associated with a particular product or service. Within the slogans commercial and image are distinguished. Image slogans reflect the philosophy of the firm or brand, they generally characterize the directions of the advertising campaign, express the attitude of the organization to consumers. Trademark slogans (trade slogans) are associated with specific products and therefore contain a unique promotional offer for a product or service, characterizing its benefits over similar products or services. Slogans on social issues reflect the main problems raised in social advertising, in a concise and concentrated form, they express the basic idea of the advertising campaign. Political slogans are related to election campaigns, they express the ideological position of a politician or political force.

Therefore, as a conclusion, the slogan is a laconic phrase that has the pragmatic goal of constantly evoking positive mental stereotypes and not so much informing as to convince consumers / users of a product or service, as well as easily memorizing and

expressing the concept of a brand. The slogan can be both a standalone version of the advertising text and serve as the main component of the advertising text. The main characteristics of the slogan are concise, expressive, demonstrable. The purpose of the slogan is to challenge the consumer to certain associations that will encourage him to take further action. The main function of the slogan is that it “builds a bridge” between the company manufacturer and society. To achieve this goal, the creation of modern advertising slogans uses an entire arsenal of tools and techniques of all language levels: graphic, lexical, grammatical, and syntactic.

Conclusions to Chapter I

Advertising slogans refer to various fields of life, science and even politics. They have infiltrated into the spheres of functional linguistics, scientific researches, pragmatics, informational technologies and sociocultural investigations. In this research much attention stands for formulating the key concepts of an advertising discourse, analyzing its characteristics with the help of comparison of scholars' interpretation of "discourse", "advertising", "slogan" throughout a long timeline. Moreover, such explanations lead to a conclusion that slogans are highly loaded by pragmatics and intend to affect people's mindset, that will be investigated more completely in the next chapters.

Taking into consideration different definitions of a discourse in linguistics, one may allocate the basic coordinates by means of which the discourse is defined: formal interpretation (understanding of a discourse as formations above a level of the offer), functional interpretation (use of language). A discourse may be defined as a complete set of functionally organized units of the use of language where the context brings to a focus of researchers an opposition of that has been told; it can be interpreted from its formal and functional aspects; moreover, it can be defined situationally, depending on an account of sociocultural, historical and psychological complex conditions and settings of discourse.

The slogan is one of the necessary structural components of the advertising text. As the slogan is a concentrated expression of the content of the advertising campaign, it should include such relevant ad units that could most fully reflect all relevant consumer information from the point of view of marketers. At the same time, the brevity and aphorism of the slogan impose certain frameworks in its design, especially in the length of the design itself. The slogan should convey maximum information with a minimum of words.

Slogans are very mobile and resilient elements of advertising, which are easily adapted to the interests of constantly changing users. The fact that there are various types of slogans, and they even differ in many classifications is explained by the large number of promotional tasks, the particularities of the audience affected. Despite the diversity of slogans, they all have a common functional component – causing a certain changes in the behaviour of a potential buyer, that is, his or her attitude to the product being advertised, acting as a hook for a target audience.

It is worth mentioning that a slogans are more than a tool for promoting a product or an item. It can convey deep thoughts as well, causing sensation in various spheres of a modern world, from common routine aspects up to a serious problems of politics, economics, medicine and healthcare, information technologies, industry, and even sociocultural ones.

II. SOCIAL ASPECTS OF ENGLISH SLOGANS IN ADVERTISING DISCOURSE

2.1. Slogans of social advertising as a reflection of value-based picture of the world

The rapid development of the modern information space in the context of globalization has led to the need for understanding and interpretation of texts of a special genre-thematic group – advertising slogans and appeals. It is social advertising that is one of the most important areas of advertising products, as it is able to influence the values of behavior of native speakers. In this regard, advertising slogans are representative of the national picture of the native speakers in its axiological dimension.

Social advertising can be presented in various ways. It can be represented with the help of posters, which were highly valued in postwar times, supporting or motivating people to stay calm and work hard for a better future, screensavers, clips, billboards, leaflets, badges, emblems on consumer goods, graffiti, computer graphics, comics, television and other digital resources that are in demand nowadays. Such kind of mind- and self expression as advertising can also be presented in literary form as a slogan, a poem, an essay, a fable, a memoir, etc.

Television commercials are widespread, they can be divided into three groups: artistic production; documentary and informational (fact-finding).

The simplest and most effective form of social advertising is the slogan, which can be an integral part of a poster, billboard or commercial.

Community-based slogans violate socially important problems and aim at the formation of moral ethical norms and values in the audience, that is, social advertising reflects social values relevant to the present. Through the analysis of advertising

slogans, the peculiarities of the worldview and suggestive potential of advertising texts as native speakers of English can be identified.

For the study of intercultural communication, understanding the content of current promotional messages is no less important than studying texts of other types. In fact, social advertising is focused on the actualization of human values and is therefore most closely related to the value (axiological) picture of the world. The axiological world picture is of particular importance in intercultural communication, it is an aggregate of values dominant for a particular culture, reflecting universal values and defining the boundaries of national cultures. Social advertising primarily outlines common moral and ethical standards, as an example of the slogan of Red Cross:

- “*The greatest tragedy is indifference*” [RC].

A slogan is an advertising phrase that unifies the main advertising proposal according to the demand and is included in every message throughout the advertising campaign.

But in all definitions, the main emphasis is on the brevity of the slogan and on the concept of the entire advertising campaign expressed in it. Slogan is a brief advertising phrase that succinctly sets out the main advertising concept within a specific advertising campaign.

Based on the abovementioned definitions, the following integral characteristics of the slogan can be derived: conciseness, expressiveness, ease of memorization, catchiness, ambiguity.

Typically, the slogan is at the end of the advertising message, next to the name of the advertiser or the advertised trademark – brand. This position is due to the summarizing the role of the slogan. It sums up everything said and shown in the advertisement. The slogan can be considered as a special “mirror” of culture, showing

the audience the inner concerns they are afraid to admit, consequently, the communication and emotional environment of society. This argument comes to one's mind, when they need to prove the uniqueness of the slogan as a social phenomenon. This conclusion is justified, because the slogan seeks to "speak" the same language with the consumer, ideally, to be as understandable and close as possible to the audience that it refers to and implicitly reflect it.

The researchers name the main thematic groups of social slogans: the organization of safe traffic; problem of alcohol and drug use, smoking; promoting a healthy lifestyle; promotion of relevant standards of behavior in society; support for people who have health problems; education of patriotism; support for people who find themselves in a difficult life situation; ecological problems and environmental protection; charity and more. In our opinion, different axiological categories are actualized in different national pictures of the world, which are reflected in social advertising: the dominance of a particular thematic group of advertising or its absence in the national picture of the world testify to the peculiarities of the national outlook and behavior. The main thematic groups of slogans on social issues presented in English-language advertising:

1. *Social advertising of a healthy lifestyle.* This group includes the promotion of healthy eating, sports and negative evaluations of drug addiction, smoking and alcohol abuse. In English slogans anti-narcotic advertising is equally represented, for example:

- *“Beating an old man for money isn’t normal. But on meth it is” [MMP].*

In English advertising, a large number of slogans aimed at negative evaluation of smoking, for example:

- “*If you smoke, statistically your story will end 15% before it should*”[ASCTB].

- “*Kill a cigarette and save a life*” [VFX].

Anti-alcohol advertising is also featured in English-language slogans, such as:

- “*Know your unit, know your limit*” [DHLFA].



- [KWTWSW]

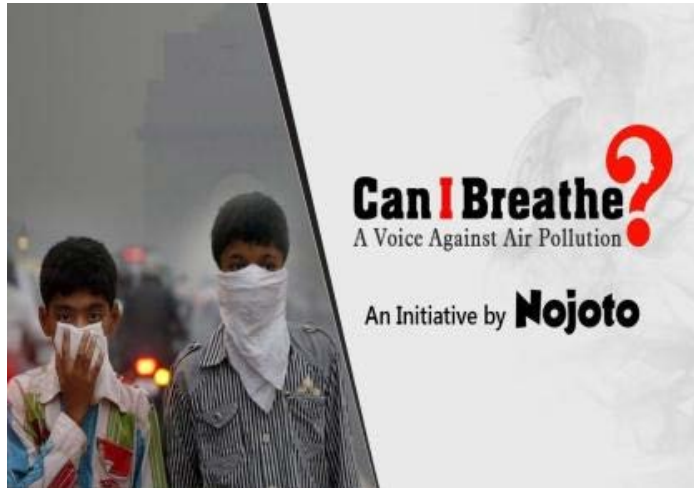
In this group it is noted that for the English-speaking culture more typical is negative assessment of smoking and alcohol.

2. *Social advertising for the environment* is mainly concerned with caring about nature, a value that is topical through many centuries. It raises the problems of pollution, contamination, protection of animals and the like. In English-language social advertising slogans, this group is one of the most numerous, for example:

Advertising campaign against:

1) Air pollution:

- “*Air Pollution Kills 60 000 People A Year*” [ABJL].



- [CIB].

2) Water pollution:

- *“Plastic bags kill. Keep our oceans clean”*[GAITIOA].



- [G].

3) Destruction of forests:

- *“Save paper – save the planet”* [WWF].



[SOT].

Creating a good slogan requires great skill, intuition, creative insight. Nevertheless, some principles for constructing successful slogans can be formulated. These principles relate to the substantive, informational side of the slogan or are related to rhetoric – how this information is presented. In addition, it is the linguistic means that serve the “magical” purpose of advertising: turning the act of consumption into culture. The slogan represents the advertised object, characterizes it, individualizes it – sets it apart from others. In a certain sense, the slogan acts as an expanded proper name.

- “*American Forests. Global REleaf*” [AFPF].

In the above example, the slogan of social advertising uses game homophony with graphic highlighting, updating both the subject of protection – leaf “sheet”, and the result of the activity – help “relief”.

Animal protection slogans are presented to some extent, such as:

- “*Don’t Buy Exotic Animal Souvenirs*” [WWF].

3. *Social advertising against the restriction of liberty and humiliation of the human being* is mostly presented in English language material and refers to racial and national discrimination, humiliation on various grounds, as well as targeted at socially disadvantaged groups, for example:

- “*Victims Are People Just Like You And Me*” [WWF].
- “*For The Homeless, Every Day Is A Struggle*” [WWF].

In English-language advertising, this group is also replenished by advertising slogans aimed at supporting refugees, for example:

- “*Refugees would like to have the same problems as you have*” [OSOCIO].

4. *Social advertising of maternity and childhood protection* is presented in English-language slogans, for example:

- “*Neglected Children Are Made To Feel Invisible*” [OSOCIO].
- “*You wouldn’t hit your child if you weren’t bigger than them. Hitting is stupid*” [WWF].

Family values are common to native English speakers, and having children in the family is seen as a prerequisite for family happiness, such as:

- “*Kill a kid. Kill a family*” [CLIO].

This group of slogans points to traditional family values, shared for both cultures.

5. *Social advertising for life safety* is mostly focused on promoting safe driving, such as:

- “*Slower Is Better*” [WWF].
- “*Don’t Talk While he / she Drives*” [WWF].
- “*Buckle up. Stay alive*” [WWF].
- “*Drive carefully. You’re tough, but you’re not invincible*” [WWF].

This group is one of the most numerous, it covers the prohibition of telephone conversations while driving, compliance with speed limit, non-alcoholic beverages and more.

6. *Anti-militant social advertising* is anti-war content and is distributed mainly in English-language slogans, for example:

- “*Stop child recruitment*” [OSOCIO].
- “*Stop Handguns Before They Stop You*” [SHBTSY].

Developing an advertising appeal, the use of all elements of the advertising appeal, including the slogan, since the slogan is the shock force for promoting a product or service should be minimized. And the more the advertised product (service) fits into the concept of values for population groups, the greater and more likely the return on advertising. Certain products and even patterns of behavior take on the significance of an image, and the possession of a certain product allows one to speak of belonging to specific social layers. From a substantive point of view, for prestigious advertising, the most suitable are slogans that help create and maintain the company's reputation, evoke approval of its principles of work, and form a trusting attitude towards it.

Social advertising slogans represent fragments of the axiological picture of the world that is important in intercultural communication. Analysis of English-language slogans has shown that for native speakers of English are more relevant to such moral and ethical values as the absence of racial and gender discrimination, the environment and anti-militarism.

The main topics of social advertising, reflecting values of a society, are the following:

- the welfare of the area one belongs to and is in charge of (city ecology, crime prevention, road transport problems, development of urban infrastructure, problems of the homeless and refugees, waste management);
- environmental issues (radiation, chemical safety, promotion of environmental management ideas);
- trends in being a responsible member of society (education, changes in society, business, finance, insurance, healthcare, tax payments, family planning, youth of the 21st century and universal values).

2.2. The system of slogans on social issues and their verbal peculiarities

Social advertising could be defined as a message of social centrality, conveyed free of charge by different media outlets pointed at education, caution or spreading of the information concerning topical issues or drawing consideration to ethical values, as well as changing open mindfulness and behaviour patterns of individuals.

The main function of advertising is an informational/communicative one, as advertising has always been used primarily as a means of communication between the advertiser and the target audience. Such objective consumption was made by Clow and Baack. The linguists also highlight the fact that “the communicative function is typical for social advertising as well, which does not inform the audience about a particular

brand, but highlights specific social issues, causes, or the necessity to donate and participate in charities” [Clow 2012, 144]. Supporting this opinion, a linguist Dubovičienė stated that “Advertising is a means of communication that informs the prospective customer about products or services in a visually or verbally attractive way and helps them to make the decision, they’re led to. Advertising uses persuasive techniques to explain potential customers what is the best for them” [Dubovičienė 2015, 110].

However, advertising as the means of communication is usually very restricted by both space and time. The message of the advertisement, encoded into symbols, pictures, text and sound, is sent to the addressee, who has an aim to decode, interpret, understand, agree or disagree and remember it. Any customer’s reaction towards the advertising message is the last stage of the communication process, the deliberate result of which is the customer’s decision to buy the advertised item, informational product or service. As the advertising message is usually limited by space and time, it is essential to advertisers to use effective language to attract their target audience, in other words, a potential consumer and make them get a positive impact from the advertisement and keep it in mind as long as possible, and as a result, be influenced with a power of language.

In this part of the work, community-based slogans of famous brands were grouped into one general group and analyzed from a linguistic point of view. In addition, slogans on social issues were grouped into 6 groups. This kind of systematization happened because such slogans were divided by tropes and figures of speech, which are clearly followed in them.

Advertising language may be compared to poetic texts, as both may contain mnemonic devices (rhythm, alliteration, rhyme, consonance, assonance, etc.). They help target audience remember and also later recall the text. The sound techniques which are the most frequently used in English advertising slogans are the following:

- 1) rhyme,
- 2) rhythm,
- 3) alliteration,
- 4) assonance,
- 5) consonance,
- 6) onomatopoeia.

Some examples of popular phonological devices of English social and commercial advertising slogans are provided below.

1) One of the most unique sound technique used in advertising is *alliteration*, defined as “a figure of speech in which consonants, especially at the beginning of words, or stressed syllables, are repeated” [Cuddon 1999, 23]. The visible example of alliteration that was incorporated into the brand name itself is Coca-Cola. Instances of the advertising slogan with alliteration can be found in Jaguar slogans:

- “*Intel Inside*” [Intel].
- “*The best four by four by far*” [Land Rover].
- “*Today, Tomorrow, Toyota*” [Toyota].

The repetition of the first consonant sounds of the words makes the information conveyed attractive to receiver. Alliteration is rare in social advertising slogans. Two slogans of the bulk of analyzed data exemplify alliteration:

- “*Stop one. Stop them all*” [WWF].
- “*Are you pouring on the pounds?*” [NTFF].

2) *Assonance* “consists of the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony” [Cuddon 1999, 58]. Sometimes assonance is referred to as “vocalic rhyme”.

According to Encyclopaedia Britannica assonance is defined as “repetition of stressed vowel sounds within words with different end consonants, as in the phrase ‘quite like’. It is unlike rhyme in which initial consonants differ but both vowel and end consonant sounds are identical, as in the phrase ‘quite right’” [Encyclopaedia Britannica]. Assonance is hard to find out throughout a text, as it is unfrequent in social advertising slogans. As an example from social advertising can serve the slogan of the Center for Disease Control and Prevention, Atlanta, USA:

- “*After a stroke from smoking, get used to losing your independence*” [WWF].

One more instance is New York’s anti-soda campaign slogan:

- “*You just ate 16 packs of sugar*” [NTFF].

3) *Consonance* is “the close repetition of identical consonant sounds before and after different vowels” [Cuddon 1999, 176]. The examples of consonance were identified only in one social advertising slogan for godparent. pl campaign:

- “*You can lose more than your patience*” [WWF].

The abovementioned sound techniques: alliteration, assonance and consonance perform the function of “attention-grabbing” [Dubovičienė 2015, 113]. With the help of them, a piece of writing catches readers’ attention, influencing the connotation in an emphatic way.

Emotional appeal tends to be one of the most common requests for social advertising, appealing to five senses of perception to evoke the full spectrum of

feelings. Subsequently, connotative meaning of words is considered while creating and transmitting publicizing messages, as figures of speech or rhetorical devices that accomplish some impact on a reader/hearer. Such characteristics of social advertising as simile, euphemism, personification, metaphor, hyperbole, metonymy, polysemy and homonymy, and apostrophe are considered essential tools to convey a message.

4) *Rhyme* is “one of the primary sound techniques in English slogans, which is believed to be one of the best technique in advertising” [Ding 2003].

As an example, from the tourism industry can serve travel agency’s slogan. The rhyme introduces the brand name of the company Thomas Cook:

- “*Don’t just book it, Thomas Cook it*” [CTC].

The following slogan represents a kind of a mantra one can remember owing to its rhyme every time they feel insecure.

- “*Safety rules are your best tools*” [Quora].

Another example is from a social shocking advertisement:

- “*Drinking kills driving skills*” [TCOS].

The information is presented with the help of rhyming the words “kills” and “skills” and as a result grabbing the reader’s attention. To reach the most desired effect, the brand name should be a part of the rhyme.

One thing that intertwists with rhyme is rhythmical arrangement, which is constantly used by advertisers. Rhythm is “the movement or sense of movement

communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables” [Cuddon 1999, 753].

Regularity of rhythm, which is called meter, also contributes to the attraction of rhythm in slogans. There are different types of metrical feet and the most frequent meters are:

- the iamb (an unstressed syllable followed by a stressed syllable),
- the trochee (a stressed syllable followed by an unstressed),
- the dactyl (a stressed syllable followed by two unstressed) [Wikipedia].

Consider the following example of a social commercial advertising slogan:

- “*Live your life, love your home*” [I].
- “*Be a buddy not a bully*” [JCI].

The variation of stressed and unstressed syllables attracts the attention of the potential customers.

5) *Personification* is a rhetorical figure, which means “the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects” [Cuddon 1999, 661].

This rhetorical figure is inherent through the use of gender in various languages. Advertisements can regularly use personifications to form more emotional, curiously, more alluring, and familiar to the potential client message. In this way, a customer can relate to the exemplified objects and memorize a slogan in a better way. However, the brands are turned into something genuine and distinguished a real-life figure. Only one example of personification is identified among the social advertising slogans under consideration.

This is the slogan for Prostate Cancer Foundation:

- “*Prostate cancer? A blood test will tell you*” [OSOCIO].

In this example it is clear that not a blood test will tell a person whether they have prostate cancer or not, but a doctor who would test the blood of a patient.

Another example of personification belongs to useful gadgets:

- “*Acer. We hear you.*” [Acer].
- “*The heartbeat of America*” [Chevrolet].

6) *Simile* is a figure of speech with the use of which “one thing is likened to another, in such a way as to clarify and enhance an image” [Cuddon 1999, 830]. In comparison with the metaphor, where the opposition is always implicit, simile presents an explicit comparison and is made recognizable with the help of such words as “like” or “as”. This is an imaginative and descriptive comparison of two objects. For example, the company LG created a bribing advertising slogan of a vacuum cleaner that can do cleaning of even better quality than a person can.

- “*You have two arms, just like me*” [LG].

One more example with a successful simile usage may be found in BMW car manufacturer’s social advertising campaign against drunk driving:

- “*Spare parts for humans are not as original as those for cars. Don’t drink and drive*” [WWF].

Analyzing this slogan, one can understand that prostheses for people who have lost their limbs in car accidents caused by drunk drivers are compared with the original parts for cars.

7) In contrast to a simile, a *metaphor* basically represents “an implicit comparison and contributes to the aesthetics of the message, highlighting the main idea, describing one object in terms of another” [Dubovičienė 2015, 115]. One of the most popular slogans with a metaphor is Coca-Cola’s one, where life is compared to food, implicitly meaning that it should be ‘tasted’ – overlived and has various sides – ‘tastes’:

- “*Life tastes good*” [Coca-Cola].

The slogan of an anti-drinking campaign contains a hidden comparison of the “porcelain prince” and a water-closet, adding a humorous and sarcastic slant to the slogan:

- “*She’s got a date with a porcelain prince*” [WWF].

8) *Hyperbole* is “a figure of speech which contains an exaggeration for emphasis” [Cuddon 1999, 406]. At the beginning it was implied into commercials in order to exaggerate the sense and seriousness of specific issues, connected to nature, society, politics, etc. Next, some manufacturers decided to borrow this figure of speech to promote some common products:

- “*Adds amazing luster for infinite, mirror-like shine*” [Brilliant Brunette shampoo].

Hyperbole makes an effort to emphasize the specific properties of the object, its exclusivity:

- “Sport shoes «Adidas». Control of element” [WWF].

As for an example of talking about more serious issues one may review Friends of the Earth Germany campaign:

- “*Every 60 seconds a species dies out*” [WWF].

9) *Euphemisms* are used by advertisers to soften rough, sware or other unaccepted language clusters. Social advertising campaigns avoid the usage of euphemisms in order to shock the audience and cause sensation. There are two examples of slogans that influence through softness:

- “*Apply, don’t be between jobs*” [FA].
- “*After you have a lung removed, take short breaths*” [WWF].

The audience’s consideration of an advertisement is drawn by making it stand out from other shapes of writing. The usage of sound techniques and figurative language in mottos for social advertising campaigns is rare and was distinguished as it were in a few examined slogans.

Advertising slogan is an essential part of any marketing campaign. Although its definitions slightly alter, they are connected with a thought that a slogan is a brief snazzy phrase that refers to some particular mark/brand and is aimed to make one remember brand’s profit and perfection among its competitors in the versatile market.

The essential function of advertising is informational/communicative one, as advertising is often used by an advertiser and the target audience to communicate. The purpose of social advertising is not only showing a brand’s benefits, but to illuminate the society and complement certain social issues, causes, or persuade people to

participate in charity or level up their social responsibility. The analysis of social advertising slogans revealed that phonological devices, e.g. alliteration are infrequent, whereas cases of both rhythm and onomatopoeia lag behind in slogans for social advertising campaigns.

According to F. Muhabat, the aim of slogans and speeches was clearly described by “a great orator Hitler. He says “everything I have accomplished I owe to persuasion” For the purpose of persuasion he composed his speeches himself. While working on his speeches he drew his personal theory of rhetoric” [Muhabat 2015]. He believed that for a leadership, one effectively spoken word is more superior than a loads of written texts.

In a nutshell, the analysis has shown that the figurative language is a highly valued tool to make advertising messages catchy and emotionally coloured, influencing a person by touching important triggers of a mind, and resorting to ambiguous linguistic strategies.

2.3. Pragmatic approach and effect of slogans in topical world issues

As it was mentioned before, slogans have a strong power of persuasion, it is impossible to underestimate it, taking into consideration their impact on the urgent burning issues in the world. Having a precise look at the slogans, connected with the most sensational smash-ups of 2019-2020 may help to understand the consequences that a couple of words may lead to.

1) June, 2019. The world sounds the alarm concerning “most dangerous bushfire week ever seen” [Doherty, 2019]. According to Ben Doherty’s article, although emergency authorities were trying to take control over the situation, “the federal government’s refusal to discuss the role of climate change in worsening the fire risk attracted condemnation, after the deputy prime minister Michael McCormack on

Monday dismissed such concerns as the “ravings of ... inner-city lunatics” [Doherty, 2019].

Such a precarious situation and government’s relative indifference towards it aroused a wave of public concern and people started to act. Within a couple of days a slogan “*Pray for Australia*” got around the world Network. Users shared a self-titled hashtag on their personal accounts. Next, some social actors started collecting funds in order to help firefighters and animals, who suffered from the wildfire. Such active involvement of the publicity with the help of a memorable slogan made the accident sensational and its elimination broke free from deadlock.



[PFA].

How did the activists manage to make a slogan sensational and touching? Firstly, it is simple, but powerful. Only three words sound like a colloquial speech, which always sounds endearing and familiar. Moreover, the combination of three short words is easy to be transformed into a hashtag. It is much easier to attract more audience with the help of this tool.

Secondly, the imperative mood is used in the slogan. It attracts the attention and calls to an immediate action. As well as there was no time to think, people just needed to act urgently, there is no place for extra words in this phrase.

2) One more case that is worth mentioning is invoking people's responsibility for environmental issues and calling to action. Slogans really act like a mechanism of huge influence and power. The recent sensation, connected with such a sphere, is Greta Thunberg's, a Swedish environmental activist's reaction towards the fact that humankind is confronting an existential emergency, caused by environmental change. "She held a sign to strike for climate and began regularly missing lessons to go on strike on Fridays, urging students around the world to join her" [BBC, 2020].

- *"School strike for climate" (Skolstrejk för klimatet)* [AFP].



[SSK].

Such a short, but powerful phrase evoked active reaction of people from all over the world because of Greta's reputation, gained through her lurid speeches concerning her trepidity about a current state of environment, and her appeal to a limited group of people, in this very case, students and teachers. As a result, one slogan of an influential person led to an international movement of school students who take time off from class

on Fridays to take part in demonstrations to request action from politicians in climate change prevention by transition to renewable energy.

3) The current issue in our time is the prevention of the virus COVID 19. Analyzing examples in advertising, the following slogans can be presented:

Some slogans call up to be careful and take the necessary measures to prevent spreading of the disease:

- “*Coronavirus. Wash your hands more often for 20 seconds.*” [WWF].



[WWF].

- “*Clean care is in your hands.*” [WWF].



[WWF].

- “*Social distancing – your choice.*” [Battle Ground].



[SDYC].

Some companies try to grab people's attention with the help of comparison with the virus, as its name is a trigger now and guarantees attention of the audience.

- *"Spreading fake news faster than coronavirus."* [The Quint].



[SFNFTC].

One can even see examples of confrontation between different countries. Such slogans are sometimes dangerous, as they can evoke revolt towards a certain country.

- *"Coronavirus. Made in China."* [Amazon].



[CMC].

Summing up the abovementioned raucous slogans, one should say that every phrase has both high pragmatic value and influence on people, expanding its target audience day by day, giving any issue an opportunity to be realized and understood. Remaining in the minds of an audience, a simple slogan can warn, manipulate, give a piece of advice, persuade, gather communities of like-minded activists to combat any problem.

Conclusions to Chapter II

There is no universal definition of the advertising slogan, as various authors try to define it by presenting its synonyms or highlighting only one dimension of this phenomenon.

An important factor affecting the effectiveness of the slogan is the stylistic affiliation of the words from which it is built. Thus, for many centuries, various aspects of the language game have constantly been in the field of vision of philosophers who are developing problems of aesthetics, cultural scientists, linguists and literary scholars.

The interest of philologists at the present stage in the phenomenon of the language game reflects the obvious fact of the increasing role of the so-called asystemic phenomena in linguistic research. This interest is due to the fact that it is the asystemic phenomena that most clearly demonstrate the multidimensionality, dynamism and infinity of the language as a phenomenon.

The rapid development of the modern information space in the context of globalization has led to the need for understanding and interpretation of texts of a special genre-thematic group – advertising slogans and appeals. It is social advertising that is one of the most important areas of advertising products, as it is able to influence the values of behavior, make important issues public, transmit messages that can change a society for the better. In this regard, advertising slogans are representative of the national picture of the native speakers in its axiological dimension.

The study of texts of social advertising showed that, striving for maximum expression and expressiveness of the message and at the same time to save language resources, the creators of texts often use convergence of stylistic devices designed to collectively perform one pragmatic function.

Creating a good slogan requires great skill, intuition, creative insight. Nevertheless, some principles for constructing successful slogans can be formulated.

These principles relate to the substantive, informational side of the slogan or are related to rhetoric – how this information is presented. In addition, it is the linguistic means that serve the “magical” purpose of advertising: turning the act of consumption into culture.

In the future digitalized world slogans are becoming more and more powerful. They can even help in sensational hurdles, prevent people some dangerous accidents and reduce or cut losses. They can unify individuals to act for a better future of a planet.

III. CULTURAL ASPECTS OF ENGLISH SLOGANS IN ADVERTISING DISCOURSE

3.1. The role of advertising slogans in English culture

Advertising appeals to all spheres of human activity, surrounds consumer content and gives everyday life to advertising images. In this regard, advertising discourse is one of the most important components of mass culture, an extraordinary means of influencing an audience, a powerful economic lever. Research over the years has delved into the role of culture in advertising from various perspectives using both cross-country comparisons and within-country investigations.

An assessment of recent research offers observations for scholars to consider for future work in this area: continue to expand theories, sample outside of the usual cultures, assess comparability, identify obstacles to publishing, consider changes in data collection and related issues, and connect the dots by providing periodic state-of-the-knowledge reviews and analyses. At the same time, it would be worthwhile for future work to retaliate changes in the environment and new communication needs by studying consumer ethnocentrism during a period of heightened trade tensions and a slowdown in globalization, and by looking into philanthropy and corporate social responsibility communication for initiatives to help solve local, regional, and global problems.

The first advertisement in the UK appeared around the 16th century. One of the first English to venture into advertising was a manufactory merchant, Jonathan Golder, who lived in London. He incurred universal attacks, ridicule and censure, and the press even hastened to declare that Golder was acting "not in English" and contemptuously criticized the then new way of doing business in England. In 1679, Golder published that he would hand each lady who buys from him no less than the "golden guinea" a

free price list of all the goods sold from him. In the eyes of the press of that time, it was a monstrous, almost unforgivable act. But, having seen the result of that advertising text, the attitude of the British towards advertising changed. Over time, a large number of diverse advertising appeared and its quality improved.

One cannot confidently claim that language is the most powerful tool of persuasion. However, it is an essential part of advertising, without which a company or brand may lose its potential, reputation and popularity.



[WWF]

Ford's introduction of the 'Pinto' in Brazil caused ambiguous reaction of the audience, primarily, a humormous one, not correlating with their cultural bias.

An evidence to the fact that one should pay attention to the cultural bias is the slogan of famous computer game brand EA Sports, which sounds like "*Challenge Everything*". The idea of challenging everything goes against the grain of respecting others and protecting relationships. As such, it's frowned upon.

It is imperative therefore that language be examined carefully in any international or cross cultural advertising campaign.

“There are three main factors, the effectiveness of an advertising text depends on:

- 1) clarity and legibility;
- 2) the degree of interest that he provokes in a potential consumer;
- 3) the persuasiveness of the text” [Poliakova 2015, 27].

In Britain, everyone has long been accustomed to advertising, the main idea of which is to open new horizons for viewers, promote the needed product, or even push it through, not being shy about shouting about it in its commercials, using attractive slogans. Advertising in the UK has an important distinguishing feature – understatement. It is always unexpected and helps a product to stand out. For example:

- “*Think small*” [Volkswagen].



[V]

- “*Grace space ... pace*” [Jaguar].

In the United Kingdom, people believe that if the appeal is commonplace, it will be boring, predictable and too easy to understand. Representing something completely undecipherable is a method that works to the fullest, they think. Moreover, their advertising should always sound elegant, sophisticated and intelligent. Examples of English advertising are:

- “*Show your shoes!*” [WWF].

This is a shoe advertising slogan. Expression expressed by an exclamation, a verb in an imperative mood, alliteration (show – shoes). Such an impulsive approach shocks, but leaves no one indifferent.

In English advertising, a large place is given to traditions, customs, etiquette.

- “*Be the best*” [WWF].
- “*Don’t allow your mood to dictate your manners*” [WWF].
- “*Many Happy Returns*” [WWF].
- “*We never forget you have a choice*” [WWF].
- “*Let the train take the strain*” [WWF].
- “*We’ll take more care of you*” [WWF].

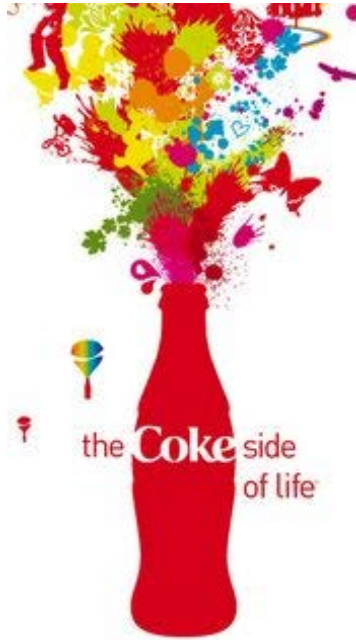
The theme of the advertising text tells about traditions, family, home, food:

- “*Victory won't wait for the nation that's late*” [WWF].
- “*Now hands that do dishes can feel soft as your face*” [PG].
- “*Softness is a thing called Comfort*” [WWF].
- “*Soup is good food*” [OSOCIO].
- “*Come home to Birds Eye Country*” [WWF].

The American advertising differs from the British one to some extent. It also includes many linguistic tools, e. g. emotionally-estimated words, idiomatic expressions. However, it is more straightforward, compromising and stunning. Taking into consideration Coca-Cola’s commercial slogan, it provides the audience with the

association that can have different dimensions of meaning, and accordingly changes the reaction of people towards it. Thus, the main concept is being memorable, which is completely fulfilled in such a case.

- “Coca-Cola – The Coke side of life” [C].



[C].

The slogan clearly sounds the old American saying “sunny side of the road”, which later transformed into the expression “sunny side of life”. In this example, there is a gap in the idiom, in which the subject of speech is inserted in the place of something positive.

The reaction towards an advertisement was studied by the psychologists, who have found that an attractive image influences people as well as a compromising phrase. Many advertisers do not neglect such a fact, creating bright and flashy pictures on the background of a slogan. Some commercials achieved even higher level of influence, addressing the audience’s imagery without any pictures, but only with the help of an

appropriate set of words. The following slogan of McDonald's may be considered as an example:

- *“The thing you want when you order salad”* [M].



[M].

As a rule, American advertising is pragmatic, straightforward, both in its general direction and in the choice of artistic messages. Everything is perceived directly in such ads. Two following advertisements of beverage and perfume obviously demonstrate this factor:

- *“More women presidents, more men drinking beer”* [RB].
- *“There is a man in there, smell better than yourself”* [OSD].

Having no reflection of reality in them, the slogans may look rude, impolite and even insulting, but they still draw attention of a potential consumer, make people remember the brand and discuss it, consequently enlarging a number of the target audience.

As for the tricks and approach in the countries of the European Union, they often reach out to the target audience with a specific message: “you will become healthier/fit/more active/full of positive energy with us”. Having a look at the following advertising slogans of some countries, as tourist attractions, one may realize the abovementioned way of persuading people, as nowadays the majority is concerned with their health and fitness:

- “Austria. Arrive and revive” [FW].



[FW].

People get attracted with the help of promises to revive, reload their life and consequently, improve the level of it. Moreover, a rhyme in the slogan increases the persuasive potential of it, which was mentioned above.

- “Full of life. Croatia.” [FW].

The slogan appeals to the health condition as well, exaggerating the possible state of a person, who visits Croatia, to the fullest extent. The sentence is not full and consists only of an adjective phrase. It makes the slogan easy to remember, catchy and accents main goals of a possible future trip – health, joy, emotions.



[FW].

One more distinctive feature of European slogans is irony. It makes a person remember a phrase with the help of positive emotions he or she achieves after solving this “riddle”, namely, finding the implicit sense of what is said. Furthermore, irony in ads causes a humorous slant to a text mainly. After several seconds of laughing, a person starts treating a slogan as a joke, not like an advertisement. Consequently, he or she feels amused, not cheated or influenced, and becomes less suspicious towards an ad. However, a slogan still remains in the memory, one recollects it as a joke, but still remembers a promoted brand, sometimes thinking of it. A commercial slogan of Vodafone may serve as an example of the case:

- *“Of course, doctor, just vegetables this week”* [Vodafone].



[AW].

Puns and idioms, spelling and idioms, “incorrect” syntax and unusual use of punctuation marks are very characteristic of advertising and often contribute to the creation of the most expressive and successful advertising messages. According to the research of Tatjana Dubovičienė and Pavel Skorupa, “three language devices most often used in English advertising slogans are pun, repetition and alliteration, while the rarest language devices used in English advertising slogans are: paradox, rhythm, personification, onomatopoeia, antithesis, symbol, and metonymy” [Dubovičienė, Skorupa 2015, 73].

One more aspect that may help to make up an effective slogan is adding colloquial expressions or deviations from norms of grammar/spelling to the speech in order to reduce the distance between an author and an audience. One more trick is to use a child, an ordinary worker, a classical family in the ads with the same aim.

- “*Don’t text and drive!*” [DTAD].
- “*Why pay more?*” [KS].
- “*Be your own boss!*” [DTAD].
- “*Schweppes. Schhh! You know who?*” [Schweppes].
- “*Evian — live young!*” [DTAD].

It is worth mentioning that one should still be very cautious while creating a slogan. It is essential to study the culture of a target audience, as every country or even unit of society can have their personal restrictions and values within one culture. For instance, it is inappropriate to use individualization in slogans for the countries, in which a team spirit is highly appreciated. Such approach may be perceived as insulting or provocative one.

Although one should not forget about respect towards different cultural customs, some deviations from norms (unconventional use of some words or illiterate set of

them, etc.) are still welcomed. Breaking the rules causes sensation and grabs public's attention.

According to the research of G. Poliakova, there are some definite requirements for the advertising text: "it must be specific and focused, clearly reasoned, any general consideration is confirmed by facts and illustrative examples so that a potential consumer could not have doubts about their authenticity. The advertising language is characterized by a number of specific features that distinguish it among other sublanguages (cultural sublanguage, literature sublanguage, etc.)" [Poliakova 2015, 35].

To sum it up, the features of English-language advertising texts may be specified by following points:

1. The principles of advertising resort to cross cultural advertising, which means the necessity to get outside of one's market and field, calculate the target audience or potential customers, and what can attract their attention or push them to use the product or accept a certain thought.

2. One should appeal to emotions, using catchy and soulful phrases. Still, it is important to keep the balance between rationality, logics, reasonability, and emotionally coloured speech.

3. Advertising should give a consumer a sense of importance, create an illusion of his or her superiority owing to the usage of a certain product.

4. It is important to appeal to the imagery of an audience. One may address 5 senses, mostly a visual one, in order to remain in memory for a long time with the help of associations.

5. Colourful pictures and bright, catchy images in advertising cause strong emotional feedback and exaggerate the allure of a commercial.

3.2. Advertising slogans from the perspective of cultural stereotypes

As a general opinion shows, a culture may be a complex set of shared convictions, values and ideas, empowering a group to form sense of its own life and which gives it with bearings for how to live. This set may well be called a essential belief framework. Internalizing a specific belief framework and its orderly shapes of feeling and interaction, an individual secures the fundamentals of his or her being. A culture enters its person individuals mentally and socially. This infiltration produces in them their particular capacities and characteristics. In this all encompassing way character may be a function of enculturation.

The ways in which it commonly understand the advertisements are the categories and concepts that are historically and culturally specific. This means that all kinds of understanding are historically and culturally relative to some extent. The current accepted ways of perceiving the world, is a product not of objective observation, but the social processes and interactions of the people are still constant.

There are always two ways of representation involved: mental representation and public representation. Beliefs, intentions and preferences are mental representations and signal, utterances, texts and pictures are all public representations. Public representations are material oriented. Public representations are generally means of communication between user and a producer distinct from one another. So these representations are used to serve the purpose of commodity by the producers through consumers.

The field of advertising seems immense, as it promotes not only services, items or informational products. The global aim of advertising is to demonstrate patterns of behaviour, moral and ethical values, influence stereotypical thinking of a society.

Stereotypes concerning the interaction of humans and animals are often demonstrated in advertisements. One of the examples that properly demonstrate

intolerance of this stereotype is the protest of “The Portuguese League for Animal Rights” against circuses that create performances, where animals participate.

- “*Animals are not clowns!*” [OSOCIO].



[OSOCIO].

Another field, full of stereotypes and prejudice, refers to religion. As this field is often an object of controversy, advertising campaigns do not miss an opportunity to speak out.

- “*Give in to the temptation!*”



[WWF].

This is an advertising slogan of a famous clothing brand “Benetton”. Another example is an advertisement of «AXE» deodorant:

Ad Analysis: The "Nun" by Axe .



[OSD]

These examples break the traditional stereotypes about the Church, which ministers do not have any temptations.

From the advertising practice's point of view it is important that gender stereotypes reflect generalized opinion, judgments and people's ideas about the differences between men and women in a particular culture. This means that gender stereotypes depend on the cultural context and environment where they are used:

- *"You know you're not the first"*



[BMW].

- *“There is no such thing as an old junkie”*



THERE'S NO SUCH THING AS AN OLD JUNKIE
© 2004 WWF. FOCUS 2 [WWF].

- *“No wrinkles. No scars. No blemishes. No freckles. No moles. No pores!”*
 [Guerlain].



[GC].

This advertisement promotes one of the leaders in the beauty market. However, it demonstrates an ideal face of a woman. This can be interpreted as a stereotype that especially a woman should always have an ideal appearance and do (in this case – buy) everything that helps her be beautiful (in this case – without blemishes), affecting women’s perception of their bodies, resulting to inferiority complex.

However, the abovementioned ads show that there are gender stereotypes towards both men and women.

Taking into consideration not only physical, but a mental model of gender stereotyping, according to D. Buchan “men are considered “active” (doing something, solving problems, aggressive), and women – “communicative” (passive, emotional, interested not in business but in relationships between individuals)” [Buchan 2008, 3]. Antithesis is one of the most commonly used means in periodicals targeting male and female audiences:

- “*You have money for investments – We have experience and knowledge*” [ESQUIRE].

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

And here is the antithesis in women-oriented advertising texts is more common because women are more favorable to expressive means than representatives of the opposite sex:

- “*Good night worry about children – Good morning calm*” [WWF].

- “*Angelic smile, devilish thoughts. Bruno Banani*” [WWF].

The use of repetitions is atypical in general for glossy magazine advertising. Lexical repetition – repetition of the same word, phrase.

There are many repetitions used in English advertising texts for men:

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

- “*Maximum opportunities. Maximum freedom. Toyota RAV4*” [Toyota].
- “*Renault Clio. Protecting you, protecting your pocket*” [R].

Repetitions in ads for women are also very common:

- “*All of us like whiteclothes, all of us like Roll*” [WWF].
- “*Classic clothestoday, classic clothes tomorrow.Chanel*” [WWF].
- “*More defined. More conditioned. More beautiful lashes. Estee Lauder*” [WWF].

The epithets define the subject of advertising, emphasize its specificity and unique qualities. Most effective in advertising. The most commonly used epithets in glossy magazine articles for British periodicals concerning women: *dazzling, outstanding, superior, posh, funky, seductive colour, sensitive skin, enigmatic glance, impassioned, charming*, concerning men: *fearless, doughty, exceptional, unique, incredible*.

The considerable difference in the quantitative ratio of the epithets of male and female advertising is obviously due to the fact that women attach more importance to the aesthetic properties of the subject. However, men's-oriented advertising texts are also common. These epithets help men understand that this product is designed for them:

- “*A new sense of time lighter, fresher and full of power. Adidas*” [WWF].

- “*Gillette. Show your iron character*” [WWF].

Personification – the transfer of human properties to inanimate objects and abstract concepts. The object of advertising gets a tangible object and as it is included in the sphere of our life. When using an image, the product may be identified with a living creature, animal or human being, may arbitrarily move, make sounds or speak. For example, Bridgeton studded wheels turn into powerful cheetahs; in Nescafe Gold advertising, the vase is transformed into a woman's body and a body into a coffee pot.

Very often, terms are used in promotional texts. Terms are included in the general lexical language system and characterize advertising texts for the purpose of advertising innovative technical products (cars, scooters, modern sports equipment, netbooks and laptops, TVs, navigators, iPhones, mobile phones, etc.). The terms mainly describe promotional texts for men. As an example, here are some of the terms found in men's glossy magazines advertising cars: *climate control, horsepower, electronic stability Control, anti-lock brakes, suspension.*

In glossy women's magazines, terminology related to cars and innovative technologies is simplified and small in number. This is because women are mostly not interested in the technical side of the issue, they are more attracted to comfort, as well as fashion trends. So, in making the decision to buy a car, women are guided solely by the convenience: *in-dash CD-changer or panoramic roof.* They are also interested in terms related to cosmetics, nutrients, vitamins, minerals, all substances that help to maintain health, beauty and youth:

- “*Combine silicon and hydrogel with innovative Aergel technology. Bausch & Lomb*” [WWF].
- “*Yoghurt, a natural source of lactose*” [WWF].

- “*Combine retinol with carnitine. Roc*” [WWF].
- “*Rich in amino acids and trace elements*” [WWF].

Considering the issues of usage and arrangement of stereotypical clusters within the advanced promoting communication gave an opportunity to recognize the components that contribute to the arrangement of a stereotype in a society:

1. Chronicled figure presents in association with the advancement of society, and as a result, improvement of public relations. In reality, this issue is principal.

2. Social roles. It is a well-known fact that social roles are an essential issue in stereotypes arrangement. Such an outlook is subjected to change with the alter of semantic characteristics of a social role.

3. Public relations as a framework of social activities. The arrangement of ethnic generalizations is associated with the quality of connections between diverse ethnic bunches, in specific, ethnic clashes.

4. Public policy. The task of which is to assume the interest of citizens in its arrangement and usage by the civil institutions. This issue is pointed at resolving social problems, and one of the foremost critical tools in this case is the arrangement of the real stereotypes broadcasted by mass media and used in advertisement.

In this way, an up-to-date society is characterized by a propensity to stereotyping, which means having certain ideal models in connection to certain objects or people. This truth bears prove of creation of a society that thinks in pictures and it is exceptionally profitable for advertising. Within the advanced society stereotypes made the method of comprehension easier, and, so, successful. On the one hand generalizations significantly rearrange the method of examining and imagination, permitting the broad usage of existing information and abilities, which speak to a

complex set of generalizations, and on the other hand they constrain the capacity of getting unused information, information that goes past the normal concepts or negate them.

The issue of negative generalizations use is very significant these days, as results can be communicated within the frame of disappointment of a certain group of individuals or within the shape of a major struggle.

However, intelligent utilize of generalizations can make conditions fundamental for the open opinion formation. Advertisement creates the required picture of the advanced item with the help of common social stereotypes. The labelling can frequently be a source of disappointment with promoting items by a some individuals, which is contradicted to the existing public viewpoint. It can be offensive and even humiliating. Such case is primatily associated with ethnic discrimination due to inter-ethnic clashes that regularly burn within the society.

Having the power of persuasion, steretypization is one of the major concerns of a modern society. On the one hand, slogans can help to combat them. On the other hand, a wrongly completed advertisement or slogan can create new stereotypes or support old ones, so it is very important to create them from the perspective of tolerance, democracy, and special features of any culture.

As a result of the analysis, it was revealed that the influence of culture and mentality affects particular linguistic features of advertising. In each country, the culture of the people influences in a certain way, which creates these differences, but in general, advertising is of the same type, because it has one goal regardless of the country. The role of culture in the UK is very specific. Advertising is designed for a massive and, at the same time, very heterogeneous audience, which it must retain, make it necessary to use one or another service or purchase a product. And that is why, advertising is a reflection of the country and its culture.

3.3. Using slogans to overcome gender discrimination and cultural racism

Currently society struggles from not only social problems. It is becoming more and more essential to pay attention to the cultural aspects of life. Our culture is saturated with petrified stereotypes that should be softened according to the development of tolerance, democracy and liberty. Luckily, catchy slogans can come in handy to transform some cultural climate. Two most widespread issues to be combated are under consideration.

1) Slogans for gender parity.

“Gender inequality is one of the most persistent evils of our times”, - Katrín Jakobsdóttir, he Prime Minister of Iceland, claims. Deeply concerned with this issue, Katrín created a short, but meaningful slogan “#MeToo” in order to support all women, who feel underestimated according to their gender. The slogan makes women brave enough to talk about their pain and to fight against it. “#MeToo's impact has, to be sure, varied between one country to the next; in some, it has been minimal, in others, massive. Politics, the arts, businesses and NGOs were upended. Increasingly, women who spoke out weren't automatically met with disbelief, with some perpetrators even having been held to account” [Jakobsdóttir, 2019].

- *#MeToo* [CNN].



[MT].

In addition, in English advertising, slogans emphasize the equal rights and roles of men and women in society, such as:

- “*One Moon. One Wall. One People.*” [WNSE].
- “*Equality has no gender.*” [WML].
- “*Equality, not sameness.*” [WML].

One more raucous example of a situation, where a slogan can protect people from gender intolerance, refers to the Dior catwalk, held in winter 2020. “The Dior catwalk transformed into the ultimate path to female solidarity as models stormed the runway, illuminated against the backdrop of a series of feminist slogans. The show, which took place today at the Louvre’s Tuileries Garden, sent a clear message just a day after Harvey Weinstein’s conviction” [Internewscast 2020].

On March 11th, 2020, after three years of following sexual abuse allegations, a popular film producer Harvey Weinstein “was found guilty and sentenced to 23 years of prison” [Jacobs 2020]. As it is mentioned in the article, the beforementioned movement #MeToo is closely connected to this case: “The sentence is seen as a victory for the #MeToo movement, which has toppled numerous powerful men accused of sexual misconduct in recent years, transforming the conversation around assault, harassment and gender” [Jacobs 2020].

When the truth about assaulted women was revealed, many organizations started supporting them and women’s rights in general. Dior dedicated a fashion catwalk to stand for the rights of a woman in the modern world, decorating the runway with such slogans:

- “Women’s love is an unpaid labour” [Internewscast].



[IC].

- “Patriarchy kills love” [Internewscast].
- “Consent” [Internewscast].



[IC].

These short, catchy and provocative slogans gathered thousands of admirers. Consequently, more and more people are getting to know that the problem exists, more and more women are becoming brave enough to speak up, getting supported and protected in an appropriate way. The problem of a sexual harassment towards women is in the public eye nowadays. In 2019 it was even depicted in the film “Bombshell”, “based upon the accounts of the women at Fox News who set out to expose CEO Roger Ailes for sexual harassment” [Wikipedia 2020].

2) Slogans against cultural racism.

In English-language slogans, this topic is limited in nature, but it is caused not by the lack of appropriate value, but by the lack of the need to advertise it, since tolerance for a person with certain characteristics has long been the norm for Western culture.

Also specific to English-language social advertising is its focus on racial discrimination, or cultural racism. Cultural racism, “sometimes called neo-racism, new racism, postmodern racism, or differentialist racism, is a concept that has been applied to prejudices and discrimination based on cultural differences between ethnic or racial groups” [Wikipedia]. For example:

- “*Your Skin Color Shouldn’t Dictate Your Future*” [WWF].



[WWF].

The slogans with opposite connotations exist as well. In 2018 a famous brand “H&M” put on sale a hoodie with a fatal phrase “Coolest monkey in the jungle” that was worn by an Afro-American boy.



[HM].

This post provoked controversy among the society. Owing to Tamsin Blanchard it is known that the company “got this wrong and agree that, even if unintentional, passive or casual racism needs to be eradicated wherever it exists” [Blanchard, 2019].

However, the black PR of the company is not the key element of this situation. Thousands of people supported the boy, who became a victim of a brand, making breakthrough from the world of intolerance. Many slogans were created to the credit of racial equity.

- “*Racism. It stops with me.*” [WWF].



[WWF].

- “*Laundry is the only thing that should be separated by colour*” [Geckoandfly].
- “*Racists go home.*” [WWF].



[WWF].

- “*Under our skin, we all bleed red.*” [Sloganshub].

It is worth noting that cultural advertising uses the same set of tools as commercial: television commercials, print, street, transport advertising, etc. The main difference between cultural advertising and commercial advertising is the goal. While commercial advertisers stimulate a benevolent attitude to a particular product or increase its sales, the goal of cultural advertising is to draw attention to change the behavioral model of society. Also, the audiences the advertising is aimed at are different: commercial advertising has a rather narrow marketing group, cultural advertising has the whole society, or a significant part of it.

It is a tribute to the power of slogans that people can use them to defeat the gaps in the culture, that make the society toxic. Every new slogan attracts new admirers, every person, who speaks up precisely and effectively, contributes to the world's welfare. Slogans have not only a power of persuasion, they are more precious. Slogans can unite. Slogans can transform a mindset. Slogans can change the world for the better. It remains only to use them properly.

Conclusions to Chapter III

It is obvious that advertising has the power of persuasion. When a slogan is created in a proper manner, it can advertise, sell, promote, convince, even change the viewpoint of an audience. Slogans have different approaches, features and stylistic colouring, depending on some cultural peculiarities of the society they reach out to. Because of this fact, some scholars compare advertising with a “mirror of the culture”.

A culture may be a complex set of shared convictions, values and ideas, empowering a group to form sense of its own life and which gives it with bearings for how to live. This set may well be called an essential belief framework, that enters its person individuals mentally and socially. It is worth mentioning that one should be very cautious while creating a slogan. It is essential to study the culture of a target audience, as every country or even unit of society can have their personal restrictions and values within one culture.

It should be highlighted that only well versed experts can make up an effective slogan, as it is harder, than it may seem. Reputation is a very important factor of any organization, either a social company, or a manufacturer. Advertising slogans of bad quality may insult, frustrate, cause the flurry of misunderstanding. They can support or even propagate stereotypes, whereas a stereotypical mindset is a problem, a modern society fights against nowadays. Consequently, it may decrease one’s level of credibility, if it is created only with the reference to the side of company’s profit, neglecting cultural, emotional and stereotypical way of thinking.

One of the most important impact on a society that slogans may have is an ability to bring up to the public dire subjects of the present, for example, racial discrimination, gender-based violence, etc. Highlighting the problems that can be combated only by a society, not by a separate person, activists give a glimmer of hope, presenting catchy slogans concerning a problem. Disclosing the existence of a serious issue increases

chances to raise it to the international level, more and more people become brave enough to speak up, gathering groups of fellow sufferers, who can get support from government, public figures and volunteers. Spread all over the world, one slogan can show people the importance of some hidden themes their culture contains, making their mindsets more flexible and tolerant, that is the key concept of a modern, full-fledged viewpoint of the member of any society and the adherer of any culture.

As a result of the analysis, it was revealed that the influence of culture and mentality affects some linguistic features of advertising. The role of culture and its different dimensions in relation to a country is very specific. Advertising is designed for a massive and, at the same time, very heterogeneous audience, which it must retain, make it necessary to use one or another service or purchase a product. And that is why, advertising is a reflection of the country and its culture.

GENERAL CONCLUSIONS

The master thesis demonstrates that text and discourse research is conducted within a multidisciplinary approach, paying much attention to the expertise, formed from the perspective of functional linguistics, pragmatics, sociology, psychology, and marketing. In this study, the 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.

Summarizing what a discourse is, it is obvious that the basic coordinates by which discourse is defined: formal interpretation, functional interpretation. Discourse may be interpreted as a full set of independent language use units, 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.

An advertising discourse is one of the most important components of mass culture, an extraordinary means of influencing an audience, a powerful economic lever. Research over the years has delved into the role of culture in advertising from various perspectives using both cross-country comparisons and within-country investigations.

The slogan is one of the necessary structural components of advertising text. Since the slogan is a concentrated expression of the content of the advertising campaign, it should include such relevant ad units that could most fully reflect all relevant consumer information from the point of view of marketers. At the same time, the brevity and aphorism of the slogan impose certain frames in its design, especially in the length of the design itself. The slogan should convey a maximum of information with a minimum of words.

The concern of philologists at the present stage in the phenomenon of the language game reflects the clear fact of the increasing role of the so-called asystemic

phenomena in linguistic research. This interest is due to the fact that it is the asystemic phenomena that most clearly demonstrate the multidimensionality, dynamism and infinity of the language as a phenomenon.

Advertising appeals to all spheres of human activity, surrounds consumer content and gives everyday life to advertising images. In this regard, advertising discourse is one of the most important components of mass culture, an extraordinary means of influencing an audience, a powerful economic lever.

According to the study of slogans in advertising, regardless of their focus, the slogans are highly loaded by pragmatics and intend to affect people's mindset. Moreover, they are saturated with stylistic devices and special figures of speech in order to achieve their pragmatic aim.

The main function of the slogan is that it "builds a bridge" between the company manufacturer/influencer and society. The use of an entire arsenal of tools and techniques of all language levels (graphic, lexical, grammatical, and syntactic) helps to reach this particular goal.

Due to the results of the analysis, it was revealed that the influence of culture and mentality affects some linguistic features of advertising. The role of culture in the UK is very specific. Advertising is designed for a massive and, at the same time, very heterogeneous audience, which it must retain, make it necessary to use one or another service or purchase a product. And that is why, advertising is a reflection of the country and its culture.

The advertising campaigns that may violate different community-based and cultural stereotypes were analyzed in this master thesis. In terms of advertising practices, it is important that stereotypes reflect the generalized opinion, judgement, and perceptions of people about the differences between people in a particular culture.

Every new slogan attracts new admirers, every person, who speaks up precisely and effectively, contributes to the world's welfare. Slogans have not only a power of

persuasion, they are more precious. Slogans can unite. Slogans can transform a mindset. Slogans can change the world for the better. It remains only to use them properly.

SUMMARY

The master thesis, composed of introduction, three chapters, the conclusion, the summary, the list of references and the list of supporting materials, has revealed the origin, nature, linguistic features, functions and pragmatic aims of a slogan in the advertising discourse.

The research has a high relevance due to the fact that slogans became one of the most powerful tools in advertising, they have an influence on social and cultural behaviour of the society. In order to use them as a useful, not harmful mechanism of manipulation, it was necessary to analyze the slogans in advertising discourse through the framework of the actively developing theory of neology in linguistics.

Slogans in the contemporary advertising discourse are the object of the research. It is social advertising that is one of the most important areas of advertising products, as it is able to influence the values of behavior, make important issues public, transmit messages that can change a society for the better. To analyze them properly, the key features of social and cultural aspects of the slogans were taken into consideration with the aim to identify and interpret the frequency and sequence of their usage.

Based on the aim of the research, the objectives of it were fulfilled in the following way:

- the scope of use of the concept of advertising discourse and linguistic features of it were identified, including a slogan as the main component of advertising. Led by a slogan, the advertising discourse establishes contact with the consumer, sets it up for further acquaintance with the advertisement and its memorization, arouses curiosity, addressing implicitly to those people, who may be a target audience of an idea or potential customers of a product;
- types and functions of advertising slogans were analyzed from the viewpoints and classifications of different linguists;

- the system of slogans was studied according to its impact on social issues, serving as a reflection of value-based picture of the world. Community-based slogans reflect universal social values, relevant to the present. Closely related to the axiological picture of the world, they hit such essential topics as the safety and welfare of the surrounding area, environmental issues, and various ways of being a socially responsible member of society;
- making an appropriate selection of language units, the characteristics of a slogan were analysed. As a result, the following linguistic means and stylistic devices may be considered as the main one in the slogan formation: rhyme, alliteration, assonance, consonance, personification, simile, metaphor, hyperbole, euphemism, understatement, irony;
- the role of advertising slogans in culture was shown. Having concluded that culture may be defined as an essential belief framework, entering its person individuals mentally and socially, one may interpret advertising as a reflection of the country, its culture and stereotypes. Appropriate and effective slogans may combat the issues in the culture that make a society toxic, alineating such destructive acts of injustice as violence, racial discrimination, gender inequality, etc.;
- the importance of slogans in contemporary worldwide issues was highlighted and analyzed on the example of such latest burning issues as environmental disaster in Australia, Greta Thunberg's movement towards human interference in the climate, pandemic of coronavirus disease. Every slogan that raises beforementioned concerns has both high pragmatic value and influence on people, expanding its target audience day by day, giving any issue an opportunity to be realized and understood. Remaining in the minds of an audience, the slogans warned, manipulated, gave a piece of advice, persuaded, pushed to an action thousands of people, who gathered separate powerful communities of like-minded activists and made tremendous effort to combat the terrible pains of the whole world.

Based on the information selected from various websites, magazines, articles, newspapers, video and television, approximately 105 units have been analysed in the paper with the help of such methods of linguistic analysis as the method of comparative analysis, method of continuous sampling, induction, formalisation, typological and comparative historical method were used in this master thesis.

Bringing the results of the research to a conclusion, one may characterize a slogan as one of the necessary structural components of the advertising text. Being a concentrated expression of the content of the advertising campaign, it should include such relevant ad units that could most fully reflect all relevant consumer information from the point of view of marketers. The slogan should convey maximum information with a minimum of words.

The fact that there are various types of slogans, and they even differ in many classifications is explained by the large number of promotional tasks, the particularities of the audience affected. Despite the diversity of slogans, they all have a common functional component – causing a certain changes in the behaviour of a target audience, acting as a hook for such people.

There are some main principles of advertising, one should resort to make a slogan persuade and manipulate. To sum it up, such factors are:

- calculating the target audience or potential customers, ways to attract their attention or call them to action;
- appealing to an emotional factor, using catchy and soulful phrases, but at the same time remaining rational, reasonable and logical;
- giving a consumer a sense of importance, creating an illusion of his or her superiority owing to the usage of a certain product;
- addressing the imagery and associations of an audience, using the knowledge of manipulation through five senses of perception;

- supporting a thought with colourful pictures and bright, catchy images that guarantee a strong emotional feedback of an audience.

Slogans are very mobile and resilient elements of advertising, which are easily adapted to the interests of constantly changing users. They are highly loaded by pragmatics and intend to affect people's mindset. Moreover, they are saturated with stylistic devices and special figures of speech in order to achieve their pragmatic aim.

One should realize the difference between commercial and sociocultural advertising. The first one has a rather narrow marketing group, whereas the second may affect the whole society, or a significant part of it.

It is worth mentioning that slogans are more than a tool for promoting a product or an item. They can convey deep thoughts as well, causing sensation in various spheres of a modern world, from common routine aspects up to a serious problems of politics, economics, medicine and healthcare, information technologies, industry, and even sociocultural ones.

The main function of the slogan is to "build a bridge" between the company manufacturer/influencer and society. The use of an entire arsenal of tools and techniques of all language levels (graphic, lexical, grammatical, and syntactic) helps to reach this particular goal.

One of the most important impact on a society that slogans may have is an ability to bring up to the public dire subjects of the present. Highlighting the problems that can be solved only by a society, not by a separate person, activists give a glimmer of hope with the help of slogans.

To conclude, the existence of a serious issue increases chances to raise it to the international level, more and more people become brave enough to speak up, gathering groups of fellow sufferers, who can get support from government, public figures and volunteers. Spread all over the world, one slogan can make people more flexible and

tolerant, that is vital nowadays. Transforming the mindset of a society, well-thought-out slogans can change the world for the better.

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