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**Master's thesis**

**«MANIPULATION IN MASS MEDIA. ADVERTISING SLOGAN»**

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## INTRODUCTION

In modern society, new effective forms of social regulation are gaining ground, which contribute to the formation of new views and interests. The most effective form of manipulation in the media is advertising, which can influence the definition of the hierarchy of cultural and social values of members of society.

Communication in human life is largely associated with the media, in particular with advertising, which has recently become an important element of social life in the developed world, is one of the most important types of communication. Advertising first tries to create conditions for the buyer to be aware of the advertising appeal, to make a purchase and to ensure not a one-time, but a sustainable purchase process. Therefore, advertising is the only element of marketing that begins with an attempt to understand the consumer, his requests and needs. Advertising is now understood as a special form of communication aimed at encouraging people to a certain, subordinate to the goals of marketing behavior

Advertising as a means of influencing a person's choice, actions and behavior aims to create such a relationship between the manufacturer of the product and the potential buyer to encourage people to purchase the advertised product. It seems natural for scientists to be interested in advertising text as one of the types of texts of mass influence aimed at achieving a communicative-pragmatic and manipulative goal.

The advertising slogan, as one of the key parts of the entire advertising text, attracts special attention of researchers, because the text of the slogan is often the result of the use of language at all levels. Considerable attention was paid to their study by such scientists as A. Goddard, R. Goldman, D. Whitman, as well as T.A. Bezugla, I.V. Gorodetskaya, M.M. Kokhtev, S.V. Nikitina, and others.

**The relevance of research.** The lack of a unified approach among linguists to solving some problems of the phenomenon of advertising text, despite the deep interest of scholars, necessitates a systematic study of the linguistic features of certain parts of the advertising message, namely - advertising slogans. World

progress as a driving force for the promotion of goods in new markets provides an objective reason for a deeper study of the specifics of the transmission of English advertising slogans.

**The aims** of this work is to thoroughly study the features of English advertising slogans and their impact on human consciousness.

Achieving this aim requires solving the following **objectives**:

- 1) to analyze and generalize a set of theoretical issues related to manipulations in the media, in particular the study of advertising slogans;
- 2) to determine the features of English-language advertising slogans of linguistic and extralinguistic nature;
- 3) to determine the basic principles of suggestive influence in the mass media
- 4) determine the impact of gender advertising on society.

**The object of research** is English advertising slogans, and **the subject** - their linguistic features. **The materials of research** are advertising slogans of various brands, commercial advertising.

The aim and the objective of the work led to the use of the following general scientific and linguistic methods: synthesis, comparison, observation, semantic, component, field and typological analysis.

**The research methods.** The tasks of scientific intelligence are realized through the use of a set of general scientific and linguistic methods. The following general scientific methods of empirical (observation and description) and theoretical (analysis, synthesis, generalization, classification, etc.) character are used in diploma research. The main methods of linguistic analysis were the analysis of dictionary definitions (disclosure of the content of lexical units), the contextual method (elucidation of the semantics of language innovations in the speech environment), functional method (consideration of some extralinguistic features of the advertising text). Subject-descriptive, logical-inductive and logical-deductive methods served to summarize and present the results of the study.

**The novelty of the study** is the analysis of linguistic and some extralingual aspects of English advertising slogans. Practical value. The obtained results can be

used in courses of study of the theory of speech communication, morphology and syntax of modern English. The body of actual material can be used for research work on the vector of research of English-language advertising message.

**The structure and scope of work.** The work with a total volume of 100 pages consists of an introduction, three sections, general conclusions, a list of references and a summary that contains 12 pages of reference sources.

The introduction substantiates the choice of the topic, its relevance, defines the purpose and main objectives of the study, outlines the object and subject, identifies research methods, reveals the practical value.

**The first chapter** "Theoretical fundamentals of the mass media discourse" describes the main directions and aspects of the media discourse, defines the concept of advertising and advertising text, identifies common methods of advertising impact on the target audience, analyzes the structure of advertising in general and the role of advertising slogans in particular.

**The second chapter** "Linguistic features of English advertising slogans" identifies and describes morphological and syntactic features and explores some extralinguistic characteristics of English-language advertising slogans.

**The third chapter** "Tactics and strategies of English advertising" identifies communicative tactics and strategies of suggestive influence, analyzes the gender aspect of advertising slogans in English-language discourse.

In the general conclusions the results of the performed research are stated and the prospects of further explorations are outlined.

## **CHAPTER I. THEORETICAL FUNDAMENTALS OF MASS MEDIA DISCOURSE**

The study seems impossible without an analysis of the conceptual provisions that serve as the theoretical basis of reconnaissance.

Thus, the content of this chapter is determined by: outlining the essence of mass media discourse and the status of discourse of popular magazines, studying interviews as a speech genre, determining the specifics of sender-addressee interaction between journalist and respondent in the genre mass media discourse.

### **1.1 Mass media discourse in the discursive space of modern English**

The attention of linguistic intelligence of the XXI century is focused on the study of discourse, which marks the starting point of linguistic studies and is a consequence of the integration of the achievements of the social sciences and humanities [69]. Our speech is not a mechanical production of individual sentences, but a process of conscious exchange of information, which is fully realized in the process of discursive activity. Since the appearance of the term "discourse" in 1952 [30, 127] in scientific circulation there are a number of definitions of this term, according to which the discourse is interpreted as:

- 1) coherent text in the context of extralingual factors [38, 136; 135, 72];
- 2) communicative situation (event), the constituents of which are communicants and text and which is mediated by a number of social, psychological, cultural and other factors [119, 85; 47, 127; 128, 215];
- 3) a sample of language behavior in a particular area, characterized by its own set of characteristics [106, 120-121];
- 4) thinking and communicative activities that take place in a socio-cultural context [131, 28] and covers the mental planning of the communicator's own speech with the use of a number of language tools and their subsequent reproduction in the generated texts;
- 5) multifaceted cognitive-communicative-linguistic system-gestalt, defined by a combination of three aspects: the formation of ideas and beliefs (cognitive

aspect), the interaction of communicators in socio-cultural contexts / situations (socio-pragmatic aspect) and the use of signs, verbal and paraverbal linguistic aspect) [132, 115-116].

The event-situational aspect of discourse requires consideration in its analysis of such components of the speech situation as: text, participants in communication, as well as cognitive and pragmatic (extralinguistic, psychological, cultural and social) factors influencing the formation of motives, goals, tactics. strategic potential of speakers. Each of these factors is a criterion for distinguishing different types of discourses. Therefore, discourses are distinguished according to the type of texts implemented in them and the degree of their formality, the type of semiotic signs, the scope of implementation, the situation, etc. [70, 109-119].

Taking into account the factor of communicators, in particular, their belonging to a certain social group [134, 55], discourse is divided into personal (personality-oriented) and institutional. In the first case, attention is focused on the inner world of the individual, in the second - the individual acts as a representative of a social institution.

In the institutional discourse, which is mediated by status-role relations and classified on the basis of the criteria of purpose and participants of communication, there are political, diplomatic, legal, military, administrative, medical, pedagogical, advertising, religious, mystical, business, sports, scientific, stage and mass media. The share of representation of personal and status components in different types of institutional discourse differs depending on the type of institution, its inherent values and norms, the degree of stereotyped behavior of its participants [65].

Among these types of institutional discourse, mass information or mass media discourse acquires special importance, which activates its potential due to the growing role of globalization and informatization of modern society. Possessing an arsenal of communicative and information channels of information transmission, mass media discourse is characterized by the scale of influence on the audience, participates in the construction of a special reality [29, 3], is an integral element of

social life [7] and a powerful means of forming a conceptual picture of the world of modern society.

Thus, mass media discourse belongs to the institutional, status-role type of discourse, which reflects the innovative processes of society and constructs a special mass media reality, which in turn affects the formation of a conceptual picture of the world of society.

### **1.1.1. The multifaceted nature of mass media discourse**

The study of mass media discourse in linguistics is associated with the names of a number of well-known domestic and foreign linguists [69; 8; 56; 80; 77; 65; 78; 98 and others]. Mass media discourse has repeatedly been the subject of consideration in linguistic intelligence in terms of its cognitive [67; 121], pragmalinguistic [57; 96] linguocultural [63; 109; 21], genre [101], sociolinguistic [57; 78; 23; 24] properties.

Note that the specificity of the concept of "mass media discourse" allows us to interpret it, on the one hand, as a separate type of discourse, which is characterized by own sphere of realization of features of a communicative situation - an information field of mass media, and on the other hand, as the type of discourse which is realized in mass media and combines signs of other types of discourse. In the first case, there are medical, legal, scientific, mass media discourses that exist in parallel and are characterized by the presence of their own discursive practices. In the second case, the existing types of discourses are tangent to the field of mass communication, the boundaries between them are transparent and blurred, hence the medical, legal, scientific mass media discourses [101, 57-58]. In our opinion, the second approach most fully reveals the essence of the concept of "mass media discourse", as it takes into account "the incoherence of the general semantic field of mass media, in which discourses with different conceptual content, different target settings, different means of expression are strangely intertwined" [57, 57]. In view of this, in our work we interpret mass media discourse as a certain syncretic category that integrates the features of other types of discourse, such as: journalistic, advertising and PR-discourse [128, 137],

among which chronologically the first [43] "distant form of communicative activity of institutional and cognitive nature", which is realized between the media as a social institution and the mass reader [91] is journalistic discourse.

Given the multidimensionality and diversity, mass media discourse is viewed from different angles.

In the aspect of linguocognitive analysis, mass media discourse is defined as a phenomenon that helps to reveal a person's ability to orient in the world, as part of the concept of "orientation space" as "verbal-visual reality created by the media" [97].

Linguo-cultural analysis of mass media discourse appears as a part of the linguistic and cultural state of society in synchrony, which reflects the linguistic and cultural flashback for society [63, 29-30]. In this aspect, the mass media discourse is positioned as a process of creating discursive practices in the relevant cultural context, "the projection of a certain cultural space" [63, 30].

Within the sociolinguistic approach, mass media discourse is characterized as a status-oriented discourse [66, 199-200], as the main emphasis is on the observer's compliance with the requirements defined by his status and role. Admittedly, it is socially "sensitive" [116] a type of discourse that adapts to the needs of the audience and society as a whole.

In the pragmalinguistic approach, the mass media discourse is determined by such characteristics as the predominance of computer science over fatika, the combination of objective facts with their subjective interpretation, taking into account the factor of personalities of participants [130, 239-242] and other components of communicative interaction, influence on consciousness, behavior and value orientations of the audience.

The main functions of mass media discourse are:

- 1) informative, with which orienting and educational functions are closely intertwined;
- 2) purposeful influence on the audience in its relationship with the propaganda or ideological functions;

3) stimulating, designed to encourage the recipient to follow the imposed patterns of behavior;

4) evaluative or, more broadly, axiological, which helps to form a system of values;

5) phatic, aimed at establishing contact with the interlocutor;

6) entertaining, which helps the reader to relax, relieve emotional tension.

In view of the above, we emphasize that the functions of modern mass media are not limited to simple information. The presentation of information is supported by hidden presuppositions of influence on the mass audience [80], which leads to the formation of positive or negative opinions about the facts of human social existence [34, 18]. Thus, the transmitted information is not content-factual, but content-conceptual, as it reveals the hidden content laid down by the author [95, 33-34].

Deployment and dissemination of information in the media discourse is carried out by the media (media), which traditionally means all institutions, technologies or other signs of the semiotic system, which "use technical means to disseminate information" [78, 25] in order to encode it and convey it to "heterogeneous and geographically dispersed audiences" [278]. Thanks to the media, a special "transcendental" is created [78, 24] reality. Passing through the prism of mass media discourse, the event of the real world receives a verbal representation, is controlled by subjective authorial intentions, is constructed by the media, is characterized by the presence of a certain internal structure (organization) [196, 197-198], and also gets the ability to influence the formation of public opinion and the evaluation of the audience [58, p. 39-40]. Hence, the referentiality of mass media discourse, ie the correlation of information with reality, is a relative concept, because real world events undergo a process of media grinding with a change (or partial change) of teleology, so the end product of mass media discourse is not a reflection of reality but a projection of immanent important and insignificant, new and old, common and unique, etc. " [57, 58].

The presentation of information in the mass media discourse is based on the following fundamental principles:

1) integrity, which implies the common motivations and goals of the addresser and the addressee in the generation and use of social information necessary for their adequate existence;

2) relevance, which is reduced to the operation of information that unfolds in the time interval "here" and "now";

3) social reflection, which is associated with the ability of the individual to relate and adjust their own activities with the activities of others;

4) intertextuality, which indicates the close relationship and interdependence of all subsequent messages with previous ones;

5) addressing, which provides a dual focus of information - on the direct (media participants) and indirect addressee (observer, mass audience);

6) promotion, which makes information available to an extremely wide range of social groups;

7) technology that creates conditions for the use of all possible types of media in order to achieve information and semantic exchange between the reducer and the recipient [53, 113-119].

Today there are different definitions of mass media discourse. The terms "mass media discourse", "media discourse" or "media discourse" are used in parallel [57, 110; 128; 117], and therefore are treated as synonyms. Mass media discourse is understood as a cognitive-pragmatic environment that realizes its own essence by producing and broadcasting to a wide audience evaluative meanings and ideologies, as well as by naming and metaphorical interpretation of the facts of social life [57, 50]. Mass media discourse is also positioned as a process and result of the activity of the linguistic personality [98, 12]; speech-thinking formation of event character in combination with pragmatic, socio-cultural, psychological, paralinguistic and other factors, which is characterized by both signs of communicative event and social activity [35, 10] or socio-cognitive and socio-regulatory mechanism that is directly aimed at social self-knowledge, social

construction, objectification and modeling of public consciousness and public opinion by developing, replicating and regularly delivering to a wide audience of socially significant meanings and assessments [34, 18].

An integral part of mass media discourse is the triad of text (message) - process (actually communication) - audience, as mass media discourse is aimed at transmitting information in the process of communication to as large an audience as possible [18, 801]. The leading characteristics of this type of discourse are its "game" [100, 11] character, which provides for the use of elements of language play and greater freedom in the choice of verbal means to attract the reader's attention, ample opportunities for the manifestation of their own language personality, individuality, creativity and more.

Thus, the discourse of mass media, as a special kind of reality, is a key means of creating a conceptual picture of the world, exchange of socially significant information, integration of features of different language styles, influence on the sphere of values of the addressee [40, 188]. Despite the general informativeness of the mass media discourse, there are tendencies to increase emotionality and appreciation, theatricality, insincerity in combination with the suggestive influence on the consciousness and subconscious of the mass addressee: "the mass media discourse becomes more motivating stimulate and inspire the addressee "[60, 11].

In our study, to formulate our own working definition of mass media discourse, we synthesize the definitions of the term "discourse", proposed by K.S. Serazhim and O.O. Mendzheritskaya [82, 59]. Thus, mass media discourse is interpreted as a complex sociolinguistic phenomenon of modern communicative environment, in which the result of cognitive activity of the speaker (mass media representative) is embodied in the content of his message and implemented in strategies and tactics to influence the potential addressee (mass audience) in the information space.

## **1.2. Basic manipulative technologies in the system of mass communications**

One of the most common methods of manipulation in the media is the distortion of information. While E. Dotsenko explores such specific techniques as falsification of facts or shift in the semantic field of the concept, S. Kara-Murza identifies: fabrication of facts, manipulative semantics, simplification, stereotyping. Almost always distorted information is used in conjunction with the appropriate method of presentation. Here we note such techniques as assertion, repetition, fragmentation, urgency, sensationalism, as well as the lack of alternative sources of information (or lack of alternative information). [54]

- Fabrication of facts (outright lie)

Both politicians and members of the modern press often claim that the press does not use outright lies - it is both expensive and dangerous. In various versions, the following aphorism is repeated: "What is the point of lying, if the same result can be achieved by carefully dosing the truth?"[85] A. Mole writes that the distortion of reality is achieved more often through the process of "accumulation of small deviations that always occur in the same direction than decisive, striking actions." Honesty is the best policy - it is always much more profitable to be honest if it's about the facts, than to deliberately keep them secret. " It is also emphasized that small shifts leading to the "polarization" of the message flow should be below the semantic susceptibility threshold of the average recipient (ie, on average should not be noticed).

- The principle of suppressing information.

One of the most important rules of manipulation of consciousness is that success depends on how well you manage to isolate the recipient from outside influence. The ideal situation for this would be the totalitarianism of action - the complete absence of alternative, uncontrolled sources of information and opinion.

The difficulty of implementing this rule is primarily to create in the addressee the illusion of independence, the illusion of pluralism of information channels. This creates the appearance of a variety of media by type of organization, political color, genres and styles - provided that in reality the whole system is subject to a single main setting. The ideal case is when it is possible to create (more precisely,

allow the creation) of radical opposition sources of information, which, however, limit their information struggle with the regime of issues that do not affect the essence of the main programs of manipulation.

- The principle of noise democracy

In addition to silencing "unnecessary" information and thus creating a "virtual" reality instead of reflecting reality, the media widely use the principle of democracy of noise - the inevitable immersion of the message in a chaotic flow of meaningless, empty information. G. Schiller writes: "Just as advertising interferes with the concentration and weightlessness of interrupted information, a new technique of information processing allows you to fill the air with streams of trivial information, which further complicates the already hopeless search for meaning." [133]

- Language as a means of verbal communication

"Language, as a means of verbal communication, is clearly regulated in both interpersonal and institutional communication. Modern media, using the scope of freedom of speech and its interpretations, have radically changed the social culture of language. Language culture has been enriched mainly due to the use of the official language of the media as a message, consisting of professional vocabulary of politics and world standards, adopted in the coverage of current issues of everyday life. Thus, the language of the media becomes the broadcast of the oracle, the language of the elect is opposed to the language of the crowd.

S. Kara-Murza defines the informal language of the crowd as "native", as opposed to the "correct" official language. In this regard, he writes: "Indigenous" language is born from the personal communication of people who express their thoughts - in the thick of everyday life. Therefore, it is directly related to common sense (we can say that the voice of common sense "speaks in the native language"). [64]

Correct is the language of the speaker who reads the text given to him by the editor, who finalized the material of the publicist in accordance with the remarks of the board of directors. This is impersonal rhetoric, created by a whole pipeline of

paid workers. Speaker language in modern society has no connection with common sense, it carries the meanings that are laid in it by those who control the media. People who, without noticing it, begin to speak such language themselves, break away from common sense and become easy objects of manipulation.

- Manipulative semantics

Manipulative semantics: changing the meaning of words and concepts. A kind of lie in the press is to "construct" a message from fragments of a statement or video. This changes the context, and the same words create a completely different meaning. The individual "bits" of the message do not seem to be a lie, but the whole that the reporter or editor blinded from them may have nothing to do with reality.

Today, politicians and the press are constantly changing the meaning of words and rules of the game depending on the situation. Political euphemisms that mask the true meaning of phenomena are created with the help of terms. These are special words that have a precise meaning, and the audience is sharply divided into those who know the exact meaning of the term and those who do not. But the main thing is that the terms have a magical effect on consciousness, bearing the imprint of the authority of science.

- Simplification, stereotyping

The press (and the media in general) has played a crucial role in the process of "crowd formation" in Western society. The man of the masses, a product of mosaic culture, was largely created by the press. The media themselves quickly became the object of study in the sociodynamics of culture, and soon were discovered and even mathematically expressed links between the simplicity of the message and its perception. The media, in contrast to high culture, is aimed at the masses.

Therefore, they set strict limits on the complexity and originality of the messages (even the length of the words - they increase the attractiveness of the article due to the "homeopathic" effect). In general, the following rule has long been formulated: "The message should always have a level of intelligibility

corresponding to the IQ about ten points below the average of the social stratum for which the message is intended."

Under this empirical rule lies a psychological justification, according to which a person subconsciously tends to primitive explanations. The concept of simplification was put forward in the early 20's by W. Lippman (future "journalist №1" USA) [78]. He believed that the process of perception is just a mechanical adjustment of an as yet unknown phenomenon to a stable general formula (stereotype). Therefore, the press must standardize the phenomenon, the message that has become the object. In this case, in his words, the editor must rely on stereotypes and routine thoughts and "ruthlessly ignore the subtleties." A person must accept the message effortlessly and unconditionally, without internal struggle and critical analysis.

- Statement and repetition

Simplification allows you to express the main idea that needs to inspire the audience, in a "short, energetic and impressive form" - in the form of a statement. An assertion in any language means refusing to discuss, because the power of a person or idea that can be discussed loses all credibility. It also means asking the audience, the crowd, to accept the idea without discussing what it is, without weighing all the pros and cons, and answering "yes" without thinking.

Based on the type of thinking of the masses, which has developed in the mosaic culture, the media at the same time have become the most important factor in strengthening this type of thinking. They taught people to think in stereotypes and gradually reduced the intellectual level of messages so that they became a tool of stupidity. This was the main method of fixing the necessary stereotypes in the mind - repetition.

Repetition gives weight assertions an additional conviction and turns them into obsessions. Hearing them again and again, in different versions and for different reasons, you finally start to get acquainted with them. Being an obsession, repetition becomes a barrier against opinions that are different or opposite. Thus, it minimizes reasoning and quickly turns the thought into an action to which the

masses have already formed a conditioned reflex, as in the famous dogs of Pavlov. Through repetition, the idea is separated from its author. It becomes an obvious, independent of time, place, person. It is no longer an expression of the person speaking, but becomes an expression of the object of which he speaks.

- Crushing and urgency

Dividing the whole problem into separate fragments so that the reader or viewer could not connect them together and comprehend the problem is one of the special and important aspects of simplification. This is a fundamental principle of mosaic culture. Crushing is a set of techniques: articles in the newspaper are divided into parts and placed on different pages, the text or TV show is broken by advertising.

G. Schiller describes this technology: "Take, for example, the principle of compiling a regular television or radio program or layout of the first page of a major daily newspaper. Common to all is the complete diversity of the material presented and the absolute denial of the relationship of social phenomena covered, predominant on radio and television. There are compelling examples of fragmentation as a form of presentation of material. Whatever is said, everything is completely dissolved in subsequent commercials, comic tricks, intimate scenes and gossip. "[133]

- Urgency of information

One of the conditions for successful and seemingly justified fragmentation of problems is the urgency, immediacy of information, giving it the character of immediacy and urgency of the message. This is one of the most important principles of the American media. It is believed that the sense of urgency that is pumped up sharply increases their manipulative capabilities. Daily or even hourly updating of information deprives it of any permanent structure. People simply do not have time to comprehend and understand the messages - they are replaced by others, even newer.

G. Schiller writes: "The erroneous sense of urgency that arises from the emphasis on urgency creates a sense of the extreme importance of the subject of

information, which is also quickly dissipated. Correspondingly weakens the ability to differentiate information by importance - liberation forces in Vietnam, waste and strikes, intense heat, etc. interfere with the compilation of assessments and opinions. In this state of affairs, the mental process of sorting, which normally contributes to the understanding of information, is unable to perform this function on a sieve into which a bundle of sometimes important but mostly empty information messages falls out every hour. "[133]

- Sensationalism

The use of sensations allows to provide fragmentation of problems and fragment information so that a person never receives a complete, one that completes knowledge. It is a message about events, to which such high importance and uniqueness is added, that almost all the public's attention is concentrated on them and the necessary time is kept. Under the guise of a sensation, one can either keep silent about important events that the public should not celebrate, or stop a scandal or psychosis, which it is time to stop, but so that it is not remembered.

Sensation training is a painstaking and expensive job performed by professionals. The great thing is that the information presented in the form of a sensation on television, with all the reports from the scene, live interviews, etc., usually fundamentally distorts the event. This is noted in the special literature on this topic. But this is not important, the important effect for which the sensation is launched. At the same time, the viewer is fascinated by the fact that he observes the "unexpected", unselected vital material, so that there is no mediator between it and reality. This illusion of authenticity is a strong feature of television.

New technological means of influence will be created, which we simply will not be able to counteract!

### **1.3. Suggestion technologies**

Suggestion - influence on the will and feelings of man; suggestion. In order to make a suggestion, a poet must stir up his whole spiritual being, touch his senses, strain his imagination (Ivan Franko, XVI, 1955, 251).[111]

E. Dotsenko gave the following definition: "Manipulation is a kind of psychological influence, the skillful use of which contributes to the hidden awakening of another person's intentions, which do not coincide with the actual existing desires" [59, 58]. For example, manipulation is used to change the views or exploitation of the individual (material, moral, sexual, etc.). S. Kara-Murza identifies three, in his opinion, the main signs of manipulation: 1) it is a kind of spiritual, psychological influence (rather than physical violence or threat of violence); 2) it is a hidden influence, the fact of which should not be noticed by the object of manipulation; 3) it is an influence that requires considerable skill and knowledge [5, 16-17]. In addition to these points, E. Dotsenko adds to this scheme a number of features, in particular 1) the relationship of the manipulator to another as a means of achieving their own goals; 2) the desire to obtain unilateral benefits; 3) the use of (psychological) strength, playing on weaknesses; 4) motivational introduction, motivation. Suggestive influence on the Internet involves the separation of two parties in the structure of this process. One side is defined as the source of influence, the subject of influence or the suggestor.

The other party to whom the influence is directed is the object of influence or the suggestive. The object of suggestion can be an individual or groups, collectives, social communities (the phenomenon of mass suggestion). The essence of suggestion - the impact on human feelings, and through them - on the will and mind. The strength of the influence depends on the clarity, accessibility, logic of information, the authority of the suggestor. The effect is enhanced when the suggested content meets the needs and interests of man. Yuri Sherkovin believes that the main way of organizing public opinion and manipulation of consciousness, a direct intrusion into the mental life of people. At the same time, the informational influence is organized in such a way that the thought, idea, image directly enter the sphere of consciousness and are fixed in it as data, indisputable and already proved. This becomes possible when substituting the active attitude of the psyche to the subject of communication, deliberately created by passivity of perception, which is so characteristic of religious publications, due to the distraction of large

amounts of information, active form of its presentation, artificial exaggeration of the prestige of sources [92, 115]. L. Kompantseva notes that the analysis of network resources allowed to identify the most influential new suggestion techniques, which included:

- specificity and imagery of keywords in the discourses of official and unofficial Internet resources and search engine links;
- emotional oversaturation of the text - a large number of bright adjectives, comparisons, metaphors and other figurative means that replace the actual material;
- the use of rhetorical questions that push the reader to the right answers: "Will you be able to remain silent?";
- concealment of sources of information, use of uncertain constructions such as "as some experts say", "according to recent surveys, etc.";
- the use of imperative constructions, which is especially effective for the post-totalitarian community: "Do not allow yourself to be deceived!";
- appeal to the basic concepts for a particular community and fill them with new content: "Get information about the latest news in the field of IT-technologies!";
- use of language constructions of unity, trust: "Not every visitor can become a member of our blog community";
- exploitation of the idea of "their circle", deliberate inclusion of visitors to the network resource;
- the use of euphemisms, which actualizes the work of the consumer's subconscious information and forms the necessary image of the manipulator;
- active appeal to anthropocentric word-formation models: introduction to the text of innovations that name people (friends, bloggers, etc.);
- activation of occasional constructions, appeal to the basics, which involves the attitude to the word as a physical body that can be compressed, expanded, dismembered and merged with other words; and as a biological person, alive and

viable, changeable, capable of self-development. This technique is especially often used on humorous and opposition-minded Internet resources;

- facial expressions, gestures are replaced in Internet communication in some way by selected photos, drawings, smilies, etc. If the visual series reinforces the content of the transmitted information, it also helps to increase the power of suggestion: non-verbal components of communication are less susceptible to meaningful control "[89, 14].

Different individuals have different levels of suggestion, susceptibility to suggestion, subjective willingness to accept suggestion and obey it. Suggestion depends on many factors. Significantly increase the suggestiveness of such personal qualities as self-doubt, timidity, low self-esteem, vulnerability, weakness of logical analysis. The danger of suggestive manipulative influence on human consciousness on the Internet is that it can cause two types of interdependent changes: changes in the psyche, mental health; changes in values, life positions, landmarks, worldview of the individual. As a rule, such changes cause antisocial behavior and pose a danger to society as a whole.

In general, there are several suggestive approaches to the implementation of psychological influence in order to manipulate the minds of people:

1. Psychoanalytically oriented approach that uses the "subconscious" to manipulate consciousness.

2. The hypnotic approach uses a trance state.

3. The Erickson hypnosis approach involves the use of language strategies to neutralize the ability to resist suggestion.

4. The approach of neurolinguistic programming [113, 44-47]. Neurolinguistic programming (NLP) technology widely uses the highest achievement of computer technology today - virtual reality. This is a qualitatively new step in the technology of suggestion. The process of suggestion using NLP involves several stages:

1. Blocking the critical perception of a person for the unimpeded perception of what the suggestor wants to suggest. So, for example, the Internet already has an

initial group of people with similar beliefs and common interests. Therefore, the first step to create conditions for manipulation is to gain credibility in a certain target audience, and even better - in the maximum number of "non-targets". To achieve this goal, the interested person (group) often uses the technique of "breaking the pattern" or "emotional destabilization". It consists in the fact that a person is presented with some unexpected, but confirmed by indisputable facts information, which completely breaks his usual daily thinking. The perception of such information literally turns the reality of many readers upside down, and the initial message (a series of messages) of the author of the post is instantly scattered by news feeds. From that moment on, the author-manipulator becomes almost a hero, and the critical perception of all his subsequent messages by readers gradually decreases due to the gained authority.

2. Suggestion of the necessary manipulator of thoughts - "brainwashing". Because the subconscious of the target reader is open to manipulative influence, he no longer has to pick up the facts and show a lot of documents. At this stage, the quality, adequacy of reality and factual confirmation of the information offered by the manipulator are still noticeable, although not in the same amount as before. This is done primarily to prevent the rapid outflow of adequate readers. However, unverified and unreliable information is becoming more common. In addition, among the various readers of such an "authoritative source" begins a clear division according to the scheme of "family", and over time there is a gradual process of "fencing off" the leader and "immediate environment" from the outside world. Attempts to objectively critique dubious messages are beginning to be repulsed by emerging adherents of the virtual "sect."

3. Secondary suggestion - when the suggestive itself begins to retransmit the suggestion to others. Increased and focused attention to certain events and phenomena in the blogs of the leader and his environment is critical, which leads to the fact that the rupture of the template in random readers of their resources begins to occur no longer under the influence of some shocking but adequate information, but because they realize the fact that "everyone around is already in

the topic, and I alone do not know what is really happening", ie under the influence of massive pressure of the so-called "network hamsters" [105, 549-551]. Considering the approach of NLP and its key stages, it should be noted that when manipulating the Internet, the subject of manipulation seeks that the object of influence itself recognizes a particular act that is suggested to him. There is a hidden influence on the recipient in the right direction for the manipulator (hidden - therefore, unconscious of the recipient). Suggestion is directed at subjects who are uncritical of information. Its features are: purposefulness and planned application; specificity of the definition of the object of suggestion (selective influence on certain groups of the population, taking into account their main socio-psychological, national and other features); uncritical perception of information by the object of suggestion (suggestion is based on the effect of perception of information as instructions for action without its logical analysis); certainty, specificity of the initiated behavior (the object must be instructed on its specific reactions and actions that correspond to the purpose of the impact) [114, 16].

Suggestions are most widely used in computer games, media viruses and blogs. Computer games have a direct suggestive effect on players, which can change their picture of the world until it is completely modified. Computer games - a relatively new method of transforming the human psyche in a given software-supported direction, which allows in the context of an exciting game plot to solve the problem of suggestion. Researchers of the modern information and communication space consider media viruses as media events that cause significant social changes [99, 14]. Media viruses introduce into the infosphere hidden concepts in the form of ideological code - memes.

The danger is that media viruses, like biological viruses, have a host organism that they want to capture. A blog is a web diary, a tape of author's messages, built in chronological order and, as a rule, open for readers' comments [108, 4]. A blog can be not only a tool of influence, which is good, but also a tool of manipulation. After all, there is no blogging policy, and you can do almost anything with your blog. A blog, on the one hand, differs from traditional media, on the other - an

effective platform for suggestive influence. Examples of such sites of suggestive manipulative influence are the blogs of political leaders.

The danger of the suggestive effect of blogs is that the installation of blog visitors on sincere communication, open dialogue, trust in the information received from unofficial sources makes possible manipulative tactics. After all, today anyone can join the blogosphere on the Internet. But listening to any unknown "expert", you run the risk of getting knowingly false information. Conclusions. Due to the rapid development of information technology, the global information and communication network the Internet has become an important mechanism of any information campaign, as well as an arena for the active use of suggestive technologies of manipulative influence. From the point of view of suggestive linguistics, the most popular techniques of suggestion on the Internet include the following: specificity and imagery of keywords, emotional oversaturation of the text; use of rhetorical questions of indefinite and imperative constructions; appeal to the basic concept of a community and fill it with new content; exploitation of the idea - "circles of their own"; inclusion in the discourse of linguistic constructions of community and trust, etc.

All of the above techniques and technologies can be used to exert suggestive manipulative influence on the Internet, but computer games, media viruses and blogs are most actively used. It is in these genres that favorable conditions are created for the application of suggestion. The danger of this influence lies in the change of the psyche, the mental health of the person; in shifts in values, life positions, landmarks, worldview of the individual. After all, the individual is deprived of freedom of action and freedom of decision-making. In order to develop effective methods of counteracting manipulative suggestive influences on the Internet, this issue requires further study in the dimensions of linguistics, psychology and related sciences (neurolinguistics, psycholinguistics, social psychology, etc.)

#### **1.4 The structure and style of text materials as manipulative techniques**

Texts can vary in scope and purpose, style and genre. And all this accordingly affects the mind of the reader. For example, an advertising slogan consists of only a few words. A newspaper or magazine article can consist of several paragraphs, and sometimes occupy several strips. The same idea can be conveyed in messages of different sizes in different publications. Writing texts: speeches, news releases, analytical articles, advertising texts, descriptions of products and services, letters to the editor, reports, essays, essays - requires special knowledge and skills. The rules of writing articles for the public are traditionally taught to journalists [42]. The main ones include the following: the rule of difference of writing for the eyes and for the ear. The reader can run his eyes through the material, read the words again, look at the beginning of the text and then look at the individual passages carefully. The reader can check the written message - if the facts are wrong, the reader can find it much easier than the listener. Therefore, a successful written communication must withstand the most careful study.

The universal rules of writing texts in the field of public relations include the following [23].

Simplicity of offers. "No more than one idea and no more than one image in one sentence" - according to Babel. Suggestions must be more than subject and predicate and complement. Short sentences provide sophistication and speed of storytelling. They help to achieve clarity. The sentences of 8 words or less are very easy to read, and sentences of 29 words or more are very difficult to read. The rhythm of the text is determined by a combination of sentences that have a certain length. The parade of sentences of approximately the same length, each consisting of 10-15 words, creates the impression of monotony, monotony and boredom. The most successful is the rhythm created by the sentences: long, short, very short, a little longer. The average length of the sentence should not exceed 20 words. Even better, if it's 12-15 words. Simple words. Media writers use the language of their audience. Therefore, the fewer large, long words, the better. Long words should be no more than one in ten. Using the correct nouns to denote objects avoids adjectives and adverbs that clutter the text of the message.

Persuasiveness. The author's position must be supported - by facts, figures, documents - so as to convince the reader of the accurate reflection of events. A successful description of events in an essay or report from the scene must comply with the rule: "show first, tell second." "Reflection" means a vivid, figurative presentation that allows the reader to see the events through the eyes of their participant, to feel the "taste and smell" of what is happening. The image of specific - interesting and just interesting - details also brings the reader closer to the described events. Receiving the show creates the effect of presence in the reader. Receiving the story formally and objectively informs the reader about the event, without putting him at the center of what is happening. By making the reader an eyewitness to what is happening, the reporter reinforces the emotional component of the perception of the material, and hence its effectiveness [25].

Naturalness of style. The event and its description must correspond to each other. Articles, notes and essays should be written in the language you speak. Writing successful news reports for newspapers, as well as TV and radio news, uses the form of the "inverted pyramid" known in journalism. This form means that all important news items should be set out at the beginning of the text - in one or two of the first phrases or paragraphs. Other information is arranged in descending order of importance. Reading and listening to the news differs from the perception of short stories, where the peak of events falls at the end and the reader is set to consistently unfold events. The reader of the newspaper slides on the headlines of the articles, and if his attention is not attracted by the first phrase, the article may seem to him such that it is not worth reading. In addition, the news editor often shortens the text of the press release. This is easiest to do by cutting off the lower, usually less important and informative piece of text [27].

The beginning of a news message is its most critical element. It should contain answers to the questions: what, who, where, when, why and how it happened. The form of direct disclosure of events at the beginning is typical of a press or news release. There is also a form where at the beginning of the news some specific, unusual features of the event are reported, and only then the essence

of what happened is explained. The creation of news by a PR specialist, which deserves the attention of editors of newspapers, TV and radio programs, implies the presence of the following characteristics of the content of the text influence. The content should be relevant to the audience, relevant to their lives. The more the message affects the interests of readers (listeners, viewers), the more attention it will receive.

One way to ensure the affinity of events and readers is to localize events, ie show their importance to the target audience. Timeliness of events also increases their significance for the audience. The relevance of the message is also determined by the prevalence of the event, ie its geographical or social scale, typicality [28].

Wonder. Has an unusual ability to attract the public, to arouse its curiosity. Unusual disrupts everyday life and therefore attracts attention. The popularity of the main character. This is due to the interest of the general public in the lives of stars, presidents and global companies, Nobel laureates and multimillionaires.

Conflict, or drama of events. Conflict is a dialectical source of events. In essence, all events are the resolution of any conflict or contradiction: interests, desires.

The drama of events is the presence of three stages in their development: conflict, intense anticipation, denouement. The very opposition of aspirations and desires attracts the attention of the audience - as well as the color contrast in the visual image. The media, in contrast to high culture, is designed for the masses - the average consumer, so they were set strict limits on the complexity and originality of messages, moreover - even on the length of words. Let a couple of "incomprehensible" words in the text of the message be allowed, but not as a basis, but as a kind of "seasoning". A. Mole describes this rule as follows: "The message should always have a level of clarity corresponding to the IQ about 10 points below the average of the social stratum for which the message is designed." This empirical rule is based on psychological justification, according to which a person subconsciously seeks an explanation of complex problems in simple terms. On this

basis, the reductionism of modern media, namely - the reduction of real events to extremely easy to perceive the consumer's statements [9]. The average person thinks in stereotypes and behind them can not even see the foundations of the society in which he lives. Also a kind of influence in the modern media was the construction of the text from individual short segments and thus giving the language a completely different meaning.

Thus, in general, we can conclude that the construction of the text of the article and the selection of its style is already a way to manipulate the consciousness of the individual, because depending on the length of sentences, words, rhythm of these sentences, the style of writing a text message is subconsciously selected by the

A variety of language techniques, clichés, paths, emotional accents, and other means used in the media also play an important role in influencing the reader's mind. Next, let's look at some of these verbal technologies.

In the language of various publications there are, in addition to spatial, colloquial and foreign tokens, elements of subtexts, separated by extralinguistic feature. By its nature, everything that existed in the loose everyday language now penetrates into written texts, in particular in the field of mass media. These subtexts are jargons, slang, dialects, subgenisms [22]. Journalists manage to "mark their audience" with the help of colloquial vocabulary. At the same time, they can use expressions not only "non-literary", but often even vulgar: "*Shit business!*" The slang word always hid in itself some special appeal - freedom from the literary norm, originality, rude wit, a kind of agility. That is why when newspapers, radio and TV began to talk so freely about things that had not been talked about before, the road to a common language of the media for jargon was wide open. The expansion of jargon is, however, not only in quantitative changes, but also in changing its role, its status. The slang word very often dominates, is in the semantic center of the phrase, occupies a strong syntactic position, and this creates the impression of its "weight", meaning.

The special love of the media for jargon, its "laundering" in the media is manifested in the fact that jargon is often contained in a "noble" environment, along with words that have a positive color in our minds. Rhetorical enhancements of language can also be found in modern media, for example, through the use of figures and tropes, one of the most important stylistic devices and at the same time a means of raising the aesthetic level of the text. Questions that are often used in mass media texts are important for effective influence on the reader. The question is always addressed to the interlocutor and requires an appropriate response.

Thus, the coverage of certain aspects of the problem occurs as if in front of the reader and with his participation. This increases the persuasiveness of the withdrawal. Questions are an important compositional technique: they act as a starting point, which can be both before and after a brief statement of the case [28]. Linguistic means of maintaining contact with the reader are also communication, parentheses, rhetorical exclamation, silence.

Communication is the imaginary transmission of a difficult problem to readers. The hallmark of this figure in the newspaper is the formula "judge for yourself" or its analogues: "see for yourself", "so decide", etc. It increases the persuasiveness of reasoning, because the reader participates in them himself.

Parenthesis is an independent, intonationally and graphically highlighted statement introduced into the main text, which has the meaning of additional communication, explanation or author's assessment, for example: "In the USA, 4,000 people die each year from salmonella (this is not chicken blindness!) 5 million ". This stylistic figure creates in the reader a sense of mutual trust and understanding. Rhetorical exclamations are also used - a showy expression of emotions. In the written text, this pseudo-emotion is formalized graphically (exclamation mark), which is a way to attract the reader's attention and encourage him to share the author's indignation, surprise, admiration. Silence is often used - the graphic expression (three dots) of the unspoken part of the thought: *"We wanted the best, but it turned out ... as always."*

Structural and graphic selection. These include segmentation, parcelling and epiphraasis. With the help of these figures, the reader's attention is drawn to one of the components of expression, which in the general flow of speech could go unnoticed [42].

- Segmentation - making an important component of the statement of the statement at the beginning of the phrase and turning it into an independent noun sentence, and then duplicating its pronoun in the rest of the phrase.

- Parcelizations - in the written text of the department, the point of one or more last words of the statement to draw attention to them and give them a new sound, for example: "The process is over. Back? "

- An epiphraasis, or accession, is an additional, clarifying sentence or phrase that joins an already expressed opinion, for example: "Who would have thought that the questions about this would be raised by Bologna politicians, and even by the Social Democrats?"

Comparisons play a special role in any expressive text. In the press, they are usually designed as structurally and graphically separated comparative inversions (sentences) or introduced by the tokens "sample", "similar", "reminds", for example: "In ancient times in Russia treated the beard as fanatically as the Bolsheviks to party tickets" . Also, the desire for expression sometimes leads to the opposite result - to create a stamp, one of the embodiments of the standard, which is an expression that has already lost expression. The most striking example of a stamp is metaphors and paraphrases, such as "black gold" (oil). Stamps should not be confused with clichés - "ready" phrases that refer to the general knowledge of society. In such new-born language stereotypes, built on a ready-made template, there is a combination of standard and expression. Sources of such forms are very diverse: the names of famous movies, famous books, frequently performed songs, fragments of commercials that have become known, statements of public figures, politicians and others.

Phraseological inversions, aphorisms, paraphrased proverbs are often used [22]. The transformation of language clichés as a stylistic device reinforces the

pragmatic function of the article: the destruction of clichés is a very meaningful pragmatic act. Citation in a newspaper text is one way of introducing precedent text. The functions of such a text are twofold: the text has the character of a formula and at the same time a "reference to authority" is made, ie an appeal to a member of the reference (or anti-reference) group.

### **1.5. Defining the concept of advertising**

What is the phenomenon called advertising which surrounds us every day and everywhere? “Advertising is so familiar to modern readers that it may seem odd to ask what an advertisement is. Although advertising is all around us - perhaps because it is all around us – we 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 have fleeting ‘conversations’ with the writers of countless texts” [10]. The statement of Goddard about advertising highlights the commonness of the nowadays advertisement. It is obvious that a common man is not taken back by the advertisement because of its enormous widening. People regard the advertisement as a part of a daily routine; however, there is a huge number of attempts to explain what the advertisement exactly is. According to [economictimes.indiatimes.com](http://economictimes.indiatimes.com), the term advertisement stands for “a means of communication with the users of a product or service. Advertisements are messages paid for by those who send them and are intended to inform or influence people who receive them, as defined by Advertising Association of the UK” (Definition of 'Advertising'). Ogilvy [26] describes advertising briefly but appositely “it is a medium of information” [26,7]. He claims that “the function of the advertisement is to induce a customer to buy a product” [26, 7]. Another meaningful characterization of the advertisement is stated in Cook’s *The discourse of advertising* [3]: In a world beset by social and ecological problems, advertising can be seen as an urging people to consume more by making them feel dissatisfied or inadequate, by appealing to greed, worry and ambition [3,16]. A website [en.oxforddictionaries.com](http://en.oxforddictionaries.com) explains advertisement as “a notice or announcement in

a public medium promoting a product, service, or event or publicizing a job vacancy” (Definition of advertisement in English). Leech [15] says the following: When the word “advertising” is mentioned, most of us automatically think of what might be more accurately called “commercial consumer advertising”: advertising directed towards a mass audience with the aim of promoting sales of a commercial product or service [15, 25]. Arens, Schaefer and Weigold [1] describe advertising as “the structured and composed non-personal communication of information, usually paid for and usually persuasive in nature, about products (goods, services, and ideas) by identified sponsors through various media” (p. 4). There is presented a higher amount of statements of advertisement but significant seems to be that all of them at least comprise the main intention of advertisement ‘to influence people in full measure’.

### **1.6 Types of advertisement**

In the section that follows, types of advertisement are presented. The classification of advertisement is based on various criteria. According to Hermeren [13], one criterion relates to the geographical area for which an advertising message is intended. Thus, he lists these types of advertisement: local, national, international, and global [13, 14]. He also provides the criterion which is related to a form and a medium of the advertisement. “Print advertising includes newspapers, magazines, brochures as well as posters, hoardings and street signs, while electronic advertising involves both sound, typically represented by radio and television, and pictures, as on television” [13, 14]. Vestergaard and Schroder demonstrate in their *The language of advertising* [31] a dominant classification of advertisement as commercial and non-commercial advertising [31, 1]. These two major types are distinguished according to whether, or not the purpose is to make a profit as a result of advertising [13, 15]. “The commercial division contains the consumer, the trade and the corporate advertising, whereas non-commercial division includes the government and the charity advertising [13, 15]. The following classification comes from [smallbusiness.chron.com](http://smallbusiness.chron.com), where four types of advertising were distinguished by Ian Linton [16]. He says that “small businesses

can use different types of advertising to achieve specific marketing communication objectives”. He asserts that advertising can be an excellent mean for an acquiring of the benefits of a product, can easily build the reputation of a company or draw a comparison between a company’s products and brands and another companies’ articles [16].

The first type of advertising he discusses is presented as “the product advertising that communicates the features and benefits of a product to customers and prospects”. It can be understood that companies usually want to use an advertisement when the new product is presented to the public, when some changes connected to the product appear or when they want to inform public that increase sales of the product occurred. The product advertisements must reflect the interests of the target audience [16].

The second type of advertising mentioned in Linton’s article is a corporate advertising. “The corporate advertising campaigns play an important part in business-tobusiness marketing, particularly for companies trying to win a major sale or contract” [16].

Linton introduces another type of advertising which is called a direct response advertising and as explained by Linton [16] “it encourages prospects to register their details, typically in return for an incentive offer, such as a free gift, a special discount or a copy of a business report for business prospects”. In the advertisement, a response of an audience can be induced by a reply coupon, telephone number, email address or website address.

In his article, [16] also refers to “the financial advertising which can help a company attract funds if you are planning to grow your business or make a major investment”. The company’s name can become more familiar because the advertisement is published in the business sections of newspapers and magazines

### **1.7. Advertisement as an act of communication**

Advertising could be considered a form of communication, and thus this section deals with the act of communication components of which were defined by

Roman Jakobson. These components of the act of communication influence the meanings of expressions people use in everyday life and the choice of language means used in specific situation [4].



*Pic. 1.7.1: Components of the act of communication*

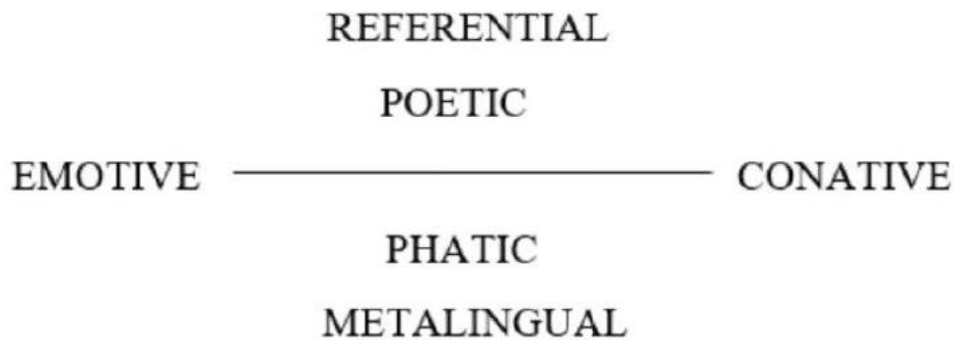
As can be seen in Pic. 1.7.1, Jakobson's scheme of the act of communication includes six components – addresser, addressee, contact, message, context, and code.

Turning now to the brief description of these components, firstly we consider the addresser as well as addressee who is considered as the dominant participant of the act of communication. The relationship of these two components influences the choice of possible meanings and the range of language means which can be used only in specific communication situation (formal x informal, polite x impolite, etc.) [4].

Another component, the message, can be defined, as follows: “the message is transmitted between the two above mentioned participants; however, message cannot be transmitted in the abstract; it must be embodied in some code” [31]. Dontcheva – Navratilova [4] sets out the definition of the contact as “the physical channel and psychological connection between the addresser and the addressee” [4, 16].

As reported by Vestergaard and Schroder (1994) “any act of communication takes place in a situation, a context; this involves the situation in which addresser and addressee are placed” [31,15]. 18 It is necessary to point out that this Jakobson's general model of communication may be applied on the real situation

in advertising. Vestergaard and Schroder [31] claim following: “This situation seems to be obvious: the addresser is the advertiser, and the addressee is the reader, the message transmitted is about the product, the code is language and some sort of visual code, the contact consists of printed publications, and the context will include such features as the reader’s total situation, the publication in which the advertisement appears, and last but not least the knowledge that the text is an advert” [31, 15–16]. Roman Jakobson suggests also six language functions which are closely related to constitutive factors of the act of communication. In his theory, there are introduced following functions of language: referential, emotive, conative, poetic, phatic and metalingual [4, 16].



*Pic. 1.7.2: The classification of language functions by Jakobson*

A brief description of functions of language by Jakobson is provided below (as illustrated in Pic. 1.7.2):

1. The most significant function of language which appears in advertising is the poetic function. This function is concentrated on the message and underlines the creativity and the form of message by using of features as rhyme, neologisms, repetition, and some irregular forms. For example: “*tricky and picky*” [4, 17].

2. The target factor of the referential function is the context of the message. It usually involves reference to entities, events, states of affairs [22, 338]. It often is expressed by statements, for example: “*Water boils at 100 degrees*” [12]

3. According to Wales [33], “the emotive function describes the set of language towards the addresser” [33, 124]. It represents his mind, emotions as well as his attitudes. Typically, the interjections, exclamations, expressive and

intonation patterns are used, for example: “*Gosh!*” [12] These indicators of emotive function can also be found in advertising in case the advertiser wants to highlight the specific part of the advertisement, for example: “*Sale!*” or “*Brilliant offer!*”.

4. The conative function’s target is the addressee, especially focuses on influencing his behaviour. Thus, it mainly deals with persuasion (Conative Function). Dontcheva - Navratilova [4] states that “the conative function is most typically expressed by the vocative and the imperative” [4, 17]. The conative function can be regarded as predominant in advertising, as the main aim of the advertisement is to persuade the reader to buy or use goods or services. It is a common state when the adman makes a direct spur towards the potential client and always tries to persuade someone to buy something. The example of the conative function may be illustrated by an imperative sentence: “*Just buy it!*” or “*Don’t hesitate and come!*”.

5. The main aim of the phatic function is to establish, prolong or end the communication between the addresser and the addressee (Hebert, n.d.). It was explained in terms of focus on the physical and psychological contact between the addresser and the addressee [22]. It is believed that the phatic function aims to draw attention of receiver as advertiser aims to draw attention of the audience. As an example may be used following: “*Hi, how are you? – Fine, thanks. And you?*”.

6. The last function is presented as metalingual. This function deals with the code itself. In other words, the metalingual function represents a sign-system which is created to talk about another sign-system as context [33, 249]. It may be, for example, a definition of some linguistic elements. It is necessary to mention that when we communicate we do not use only one function. All of them are essential; nevertheless, one function may be more dominant than the others. As previously stated, the poetic function is deemed an important factor not only in the study of literature, but also in the study of advertising. Similarly, the conative function plays a significant role in conviction of people to buy a product which is presented in the advertisement [3,130].

According to Vestergaard and Schroder [31], advertising as a communication can be divided into three major distinctions:

- verbal and non-verbal communication,
- public and private communication,
- one-way and two-way communication [31, 13–14].

Turning now to a brief explanation of verbal and non-verbal communication, mainly, it is necessary to highlight that “verbal and non-verbal communication deals with whether, or not the language is used”. It is widely held view that language is the most significant mean of communication; nevertheless, when we speak, we use not only language, but also gestures and poses by which we communicate non-verbally [31, 13]. Vestergaard and Schroder [31] describe private communication as “a process which involves a known number of persons who are all known to each other, as in a conversation between friends or in letter writing, whereas in public communication the situation is more complicated: one type is addressed simply to an anonymous public (newspaper articles, novels, plays, films, advertising) but in another type a known number of persons are at the same time communication with each other and to an anonymous public (parliamentary debates, radio or TV discussions)” [31, 13–14]. The one-way and two-way communication is defined by Vestergaard and Schroder [31], as follows: “There is a strong tendency to be identical with the private and public communication. In private communication participants take turns at being speaker and listener, writer and reader, whereas in most types of public communication there is one speaker / writer addressing an anonymous public who cannot answer him back. Public two-way communication occurs typically, and normally, in public debates, whereas private one-way communication, although it may occur, is always regarded as abnormal and socially unacceptable. Advertising, then, is verbal / non-verbal, public one-way communication” [31, 14].

## **1.8 Functions and effects of advertising**

The aim of this section is to consider functions and effects of advertising in everyday life. People in most cases do not deeply wonder about the aim of publishing of advertisements and regard it as a routine act, and therefore let now turn to its pragmatic sense. Lund [20] summarizes the aim of advertising clearly and briefly. He reports that “the task of adman is to: attract attention, arouse interest, stimulate desire, create conviction and get action” [20, 83].

In the article Functions and Effects of Advertising Stefan [28] puts forward expressive functions that he titled as:

- identifying brands,
- information,
- persuasion,
- previewing new trends,
- demand,
- customer base,
- pricing.

Stefan [28] states that “the advertising permeates the Internet, network television, daily newspapers and roadside billboards. Products, services and ideas are sold through advertising, enabling businesses to attract customers for their wares”. The first function of advertising - identifying brands is connected to the fact that “products, services and ideas are sold through businesses that are differentiated by their brand identities. Brand identity is communicated to the public via advertising. Consumers build emotional relationships with certain brands with which they become increasingly familiar through the years, thanks to advertising” [28].

The second function (titled information) aims to inform possible clients about the offered product as advertising supplies the necessary information to consumers so that they know what is available and where to buy it. It broadcasts information about products, services and ideas sold on the open market through a variety of media portals. It reveals the special features being sold, what colour and size the product is and which stores carry it [28].

The third function is closely related to persuasion. Stefan [28] holds the view that the most important function of advertising is to convince people to do something, to go somewhere, or to buy something. He writes that “persuasion is the core mission of advertising. Advertising tells you how the product, service or idea you are considering will improve your life” [28]. Next, there is a question of previewing new trends. As reported, “previews about the virtues of new products, services and ideas motivate consumers to obtain them because they do not want to be left out. Advertising lets consumers in on up-and-coming trends and new markets. They offer coupons, rebates and trial offers on new products, services or ideas to recruit new customers and induce existing customers to try things. Advertisers preview new or improved products, services and ideas to consumers in order to appeal to their sense of wanting to be in the know about leading edge trends”. ‘Demand’ is the title of one of the powerful functions of advertising, as defined by Stefan [28]. According to him, “products, services and concepts are sold in volume, according to the consumer demand for them”. He states that “another relevant goal of advertising is to build and reinforce relationships with customers, prospects, retailers and important stakeholders. Advertising seeks to maintain the current customer base by reinforcing purchasing behaviour with additional information about the benefits of brands” [28]. The last presented and also the essential function of advertising is a pricing. Advertising displays a consumer goods with competitive prices relative to the current market, thus educating consumers about what things should cost. Advertising lets you know what the competition is doing, when the next sale is, and how you can receive the latest coupon or rebate and seeks to assure you that you are receiving the best value for your money [28].

### **Conclusion to chapter 1**

The content of this chapter is determined by: outlining the essence of mass media discourse and the status of discourse of popular magazines, studying interviews as a speech genre, determining the specifics of sender-addressee interaction between journalist and respondent in the genre. mass media discourse.

I analyzed the theoretical foundations of the masses of media discourse, identified the main manipulative technologies, characterized the concept of suggestion, defined the concept of style of media texts in the context of manipulative techniques. In particular, I defined the concept of advertising, in a narrower sense, and outlined the types of advertising, its functions and effects.

It can be concluded that the presentation of information in the mass media discourse is based on the following fundamental principles:

1) integrity, which implies the common motivations and goals of the addressee and the addresser in the generation and use of social information necessary for their adequate existence;

2) relevance, which is reduced to the operation of information that unfolds in the time interval "here" and "now";

3) social reflection, which is associated with the ability of the individual to relate and adjust their own activities with the activities of others;

4) intertextuality, which indicates the close relationship and interdependence of all subsequent messages with previous ones;

5) addressing, which provides a dual focus of information - on the direct (media participants) and indirect addressee (observer, mass audience);

6) promotion, which makes information available to an extremely wide range of social groups;

7) technology that creates conditions for the use of all possible types of media in order to achieve information and semantic exchange between the reducer and the recipient

I came to the conclusion that there are several manipulative techniques, such as: fabrication of facts (outright lie); the principle of suppressing information; the principle of noise democracy; language as a means of verbal communication; manipulative semantics; simplification, stereotyping; statement and repetition; crushing and urgency; urgency of information; sensationalism.

The concept of suggestion describes the impact on human consciousness. There are several suggestion techniques, including: specificity and imagery of

keywords in the discourses of official and unofficial Internet resources and search engine links; emotional oversaturation of the text; the use of rhetorical questions; concealment of sources of information, use of uncertain constructions; the use of imperative constructions; appeal to the basic concepts; use of language constructions of unity, trust; exploitation of the idea of "their circle"; the use of euphemisms; active appeal to anthropocentric word-formation models; activation of occasional constructions; facial expressions, gestures.

People regard the advertisement as a part of a daily routine; however, there is a huge number of attempts to explain what the advertisement is exactly. Schroder demonstrates a dominant classification of advertisement as commercial and non-commercial advertising.

According to Vestergaard and Schroder, advertising as a communication can be divided into three major distinctions: verbal and non-verbal communication, public and private communication, one-way and two-way communication

## CHAPTER 2

### LINGUISTIC FEATURES OF ENGLISH ADVERTISING SLOGANS

#### 2.1 Morphological features of advertising slogans

The slogan undoubtedly appears as an important component of the advertising text. Together with the logo, it conveys the basic meaning of the advertising concept, which is why it has a dominant position in the structure of the advertising text. The slogan is also considered to be one of the independent genre types of advertising text, as it implements the main message of the advertising concept [103, 14].

We understand the advertising slogan as a short independent advertising message, which briefly expresses the content of the advertising campaign independently of other advertising products [102, 14]. The direct influence of the slogan on the consumer is realized by the implicit motivation of the recipient to give the goods, because of which the slogan is one of the main means of appeal to the consumer audience [46, 121].

Slogan phrases are completely independent, ie there is no need to link them to the title. They are short, but at the same time sonorous, and carry a very strong emotional load [129, 142].

Morphological analysis of the empirical material revealed very interesting differences in the use of parts of speech: the predominance of nouns in the nominative function; a significant number of imperative verbs; significant use of positive adjectives and adverbs; involvement of personal pronouns, etc.

Analysis of the body of empirical material has shown that nouns are significantly more common in use than other parts of speech. This is primarily explained by the informational and pragmatic functions of the advertising slogan. In particular, nouns in the advertising slogan are intended to denote such categories as:

1) type of advertised product (cava (champagne), coat, concealer, jewelry, oil, perfume, fragrance): *Meet America's #1 concealer* (Maybelline);

2) object for which the proposed product is made (body, hair, skin, legs, look, eyes, life): *Wake up to youthful, hydrated skin* (Aveeno);

3) the result of using the product (difference, holiday, perfection, taste, bliss, beauty, love, possibilities); *Holiday like never before* (P&O Cruises);

4) the characteristics of the product by which the results are achieved (art, innovation, nature, science, therapy): *The artisan of emotions* (Chopard). In her research, IV Gorodetskaya emphasized that most of the nouns in the advertising text perform a nominative function - directly name the product [48, 111].

A review of the examples we selected revealed the diametrically opposite: the nouns of the advertising slogan appeal to the advertised product, just without naming it. So they perform an appellative function, for example: *Turkish Reflection* (Turkish Airlines). We are convinced that this difference is dictated by the difference between the functional load of the advertising text as such and the actual advertising slogan. While advertising text is a temporary, tendentious phenomenon, an advertising slogan can exist for several years or even decades.

Because the product line of the manufacturer can constantly change the characteristics and, accordingly, the task of the advertising slogan is to demonstrate to the potential buyer the general, unchanging provisions regarding the manufacturer and the product. That is why the advertising slogan has names without a specific indication of only one product in the whole series.

Advertising slogans, among other things, are also distinguished by the use of nouns that actualize the indication of the result of the use of the product. Among the examples we studied, the dominant concepts were beauty (beauty), health (health), strength (strength), prospects (future / perspectives): *Your hair and its beauty at any age* (Viviscal). In the second place among the frequently used tokens we fix adjectives that evoke the necessary feelings for the advertiser in readers. D. Crystal and J. Leach gave a fairly comprehensive list of the most commonly used adjectives and their substitutes in advertising slogans [27, 275], namely:

1. new (*Make room for our new balloon jeans* (Levi's));
2. good / best (*Feel good inside* (Sainsbury's Home));

3. free (*Joy is priceless. The rest is really affordable* (IKEA));
4. fresh (*Baked in Yorkshire. Fresh in time.* (British Potatoes));
5. delicious (*You can't fake delicious*) (Kellogg's snacks);
6. full (*100% St. Dalfour. 100% full of fruit* (St. Dalfour preserves));
7. sure (Food you can feel sure about) (WW's recipes);
8. Clean (*Clean formulas, no filters*) (Timeless skincare);
9. wonderful (Autumn's wonderful flavors delivered right to your door) (Walden Farms preserves);
10. special (*Nana's special cookies* (McCormick Vanilla Extract));
11. crisp (*The new crispy family member is here!*) (Fitbakes breads);
12. fine (*Fine jewelry*) (Effy);
13. big (*Tiny homes... Big style!* (Tiny Homes Book));
14. great (*Great hair though*) (Aussie);
15. real (*Real chocolatey goodness* (Kellogg's snacks));
16. Easy (*Smoothing out wrinkles? Easy. Give it a week* (Neutrogena));
17. bright (*Bright new you*) (Postscript clothes);
18. extra (*Extraordinary eye therapy*) (Thera Tears drops);
19. safe (*The only thing stronger than us, is you* (Depend dailies));
20. rich (*Rich in flavor. Rich in creativity* (Boursin cheese)).

Note also the frequent use of the highest and highest forms of degrees of comparison of adjectives such as better, the best, etc .: *Bigger. Better. Grande* (Grande Cosmetics); *More blonde. Less brass* (Moroccanoil); *Avaxhome - the biggest Internet portal* (Avaxhome). We consider it necessary to note the recommendations of researchers of advertising texts to avoid excessive use of the highest degree of comparison [123], because it can cause distrust of potential users. One of the effective ways to avoid a negative reaction is to use a form of assumption with the help of tokens probably, maybe, for example: *Probably the best in sun protection* (Neutrogena).

Verbs in the advertising text are one of the most important morphological groups, which contributes to the readability and dynamism of the text. Verbs

emphasize the process of transformation, prompting the recipient to draw up a plan of action related to the use of the product. K.V. Skrypnyk in his dissertation research considers the verb structure of the advertising slogan, paying, among other things, attention to their temporality. The scientist identifies the following types of advertising slogan with the corresponding characteristics of the central verbs [107, 62]:

1) The slogan-commission expresses responsibility to the potential customer for the quality of the product, for example: *It's a Piece of (Cheese) cake* (Philadelphia cheese), *There's no taste like home* (Pepperidge Farm Farmhouse cookies). The tokens of these slogans are mainly in the form of the present tense. This form actualizes the subjective truth of the message, thus laying the foundation for the audience's trust;

2) the slogan-directives are realized through the use of the imperative method, such as: *Erase. Correct. Shape* (Maybelline); *Discover the Spanish taste for life* (Segura Viudas); *Turn back the clock* (Merle Norman Cosmetics). Due to the imperative forms of verbs, the advertiser encourages the potential buyer not to procrastinate and use the services / goods. Since the imperative has no temporal features, it is likely that the use of these verb tokens has the character of execution, aimed at the fastest implementation;

3) the interrogative slogan contains a rhetorical question, for example: *Can you hear me now?* (Verion Wireless), *Is it in you?* (Gatorade). By using the verbs of the real way to construct the question, the advertiser seems to clarify with customers the fact of their use of the product. And if you still do not use, you should start doing it;

4) The slogan-axiom states a fact without evidence: *Food you can feel sure about* (WW's recipes), *Life's essentials found here* (Costa Rica tours). Given that the statement in these advertising slogans should be perceived as not requiring additional evidence, the verbs used are used either in combination with the modal, or in the past tense - which creates in the audience the impression of conformity to the claimed truth. The use of pronouns for copywriters is also important, as it

forms the level of personalization of advertising. In the analysis of examples, we determined that the use of advertising slogans use mainly personal and possessive nominal tokens 1) "you / your / my", for example: *TRES smoothed. TRES defined. TRES you* (TRESemme); *Your stories through scent* (National Fragrance Week); *Innovation and you* (Phillips), *Bend your reality* (AOC Gaming), *My Lagos. My way* (Lagos Jewelry). The words used are designed to clearly establish close contact between the advertiser and the potential user of the product, inspiring confidence in him and encouraging a specific choice; 2) "we", like: *Together, we'll get through this* (Fort Myers and Sanibel Resort), *A future where we don't have to worry about the future* (Hyundai). This pronoun creates the effect of a friendly relationship between the advertiser and the consumer, influencing the subconscious of the recipient of the message.

In general, the token "we" contributes to the rapprochement of the advertiser and the customer, the belief in the priority of consumer needs and the desire to meet them as best / quickly / effectively through the use of the advertised product. In addition to the above-mentioned most frequently used parts of speech, among the analyzed examples we also came across cases of using adverbial tokens. Due to the semantic and stylistic flexibility of adverbs is expressive. V.S. Vashchenko argues that adverbs should be attributed to the productive means of speech expression, as they are able to better reflect the style chosen by the author of the slogan, in contrast to nouns and verbs [44, 30]. The ability of adverbs to denote a sign of action and objects gives them an important visual role in the advertising slogan, for example: *Explore year-round* (Recharge Tours); *Celebrate tomorrow by choosing today* (Paper & Packaging); *Vuse charge beyond.* (Vuse Vapor)

One of the tasks of the advertising slogan is to attract the audience's attention by highlighting the positive features of the product, which the adverbial tokens in the above examples successfully cope with. Thus, the analyzed parts of speech in advertising slogans are characterized by a special psychological and pragmatic influence on readers of advertising. Nouns, adjectives and verbs were the most used. Adverbs were used to clarify and intensify certain evaluative characteristics.

The role of pronouns should be noted separately, as they personify the text of the slogan, bringing the audience closer to the product.

## **2.2 Syntactic organization of advertising slogans**

The slogan is silently one of the most important structural parts of the advertising text, because it concentrates the main semantic accents. Creators of advertising slogans use an extremely wide range of linguistic solutions to manipulate the thoughts of the target audience. Analysis of empirical material showed that syntax plays a significant role in the implementation of strategies of suggestion and influence on the emotional sphere of the recipient. The syntactic features of advertising messages are repeatedly in the spotlight of linguists. O.J. Areshenkova studied communicatively pragmatic and stylistic parameters of the advertising text. The researcher assigns a separate status to the advertising style among all functional styles [36, 34]. The philologist, studying the implementation of the appellative function, determines the means of direct and covert linguistic influence, drew attention to the more frequent use of motivational constructions by copywriters in comparison with interrogative and vocative. According to this, persuasive sentences actualize the pragmatic instruction of advertising, while definite-personal sentences are designed to appeal directly to the recipient. [36, 90].

In addition to defining some syntactic aspects, O.J. Areshenkova also offers a typology of improper-interrogative sentences in advertising messages: 1) accentual; 2) evaluation; 3) motivating; 4) emotional; 5) rhetorical [36, 94-95]. Researcher S.V. Guzenko studied advertising messages in terms of their creolization: "Interacting with verbal signs, iconic signs in the linguistic context replace individual words (sentence members), parts of sentences, parts of text" [16, p. 9]. The scientist considered advertising texts with statements, directives, commissions and their implementation through incomplete, elliptical sentences, parceled structures, lexical content and word order in one-syllable and two-syllable sentences. According to this, the incompleteness of syntactic constructions and question-answer structures provide a significant manipulative effect [16].

E.S. Kovalenko speaks about the dominant position of simple sentences in advertising slogans, noting that the advantage of simple sentences is determined by their dynamism, expressiveness, brevity and efficiency of perception and close connection with colloquial speech [27, 283]. Since the advertising slogan must create the maximum effect, the requirements for it are high: the maximum amount of information and the minimum amount. In view of the above, the linguist proposed a productive syntactic model: "simple, articulated, narrative, affirmative, unpronounceable, monosyllabic existential nominative, common, uncomplicated sentence with all materially expressed members (complete)" [27, 287].

Special attention should be paid to the research conclusions of O.I. Zelinska, who names simple, moderately common sentences, elliptical and parceled constructions and some standardized elements that characterize the language of advertising. The linguist also notes that in the advertising fragments the motivating character of constructions is especially different, which is due to the importance of motivation for this type of messages [123, 14].

O.I. Zelinska notes that questions perform a text-organizing function in advertising texts, thus creating the illusion of direct communication between the sender-addressee. Inserted constructions, according to the scientist, enliven the presentation, direct the reader's attention and encourage him to continue reading [123, 14].

Analysis of selected examples of advertising slogans for the purpose of expression showed that most are motivating structures used to directly influence the buyer.

It is worth noting that the creators of advertising face an important task: to update the suggestion while avoiding excessive imperative, so it can cause negative emotions in a potential buyer, for example: *Love silver... Love Kit Heath* (Kit Heath Jewelry); *This Earth day save some green* (Geico); *Get in the moment* (Phillips). Note that the above slogans do not involve modal verbs - to avoid pressure on the buyer. However, these slogans implement the incentive to act in order to implement the extraordinary effect of the use of the product.

Many of the examples are simple sentences, for example: *Life's essentials found here* (Costa Rica tours); *This is the great outdoors* (Kentucky Travel); *International sight without international flights* (Florida's Historic Coast); *A future where we don't have to worry about the future* (Hyundai). In these syntactic structures, the main member is expressed mostly by a noun or phrase, which is designed to recommend the product and thanks to the bright associations to remember the audience. A.V. Melchakovskaya argues that the main task of such slogans is to focus the attention of the recipient on the object of advertising. According to this, these slogans evoke in the addressee a subconscious desire to obtain, organize and specify information through the purchase of the advertised product [84]. Interrogative sentences, although recorded, but in extremely rare cases: *Why don't you ..?* (Postscript Clothes). In our opinion, such syntactic structures are uncommon, as advertisers avoid any opportunity to sow doubts or misunderstandings in the audience about the product. Advertising slogans are mostly uninviting: *Nothing protects or covers gray better* (L'Oreal Paris); *It's our promise* (Viviscal); *One brand: a world of oil-infused beauty* (Moroccanoil), and only a few are exclamatory, for example: *Only the good stuff!* (Timeless Skincare).

Note that the manipulative potential of the used key tokens such as: “*promise; protects; one brand - a world; good stuff*” is already enough to update the advertising effect. The additional use of the exclamation mark could be seen by the recipient of the slogan as an exaggeration, and the advertised products are not trustworthy. In contrast to the vast majority of affirmative sentences such as: *Hair defined by TRESemme. The rest defined by you.* (TRESemme); *We keep our promises* (RoC), negative constructions are extremely rare. In the example of: *Embrace your wild side. Not to mention your civilized one* (Florida paradise Coast) negative construction is generally presented in combination with the assertive, which can be explained by the intention of advertisers to implement a strategy of trust in readers. The analysis of sentences by structure confirmed the use of simple sentences, because the slogan should not be too long. They are easier to remember,

and the main purpose of the slogan is easy to remember and play quickly: *Beauty is pleasure* (Nivea).

The corpus of examples also demonstrated some of the slogans in which only phrases were used, mostly nouns (*Hair Therapy* (Dove); *This hair!* (Kiehl's) or adjectives (*Absolutely ageless* (Aveeno); *Passionately Professional* (Wella). In our opinion, phrases have greater value for the slogan, in contrast to the sentences, because their brevity contributes to the more effective implementation of goals. These slogans are characterized by external structural, semantic and intonational incompleteness. According to V.H. Baghdasaryan, the effectiveness of these sentences is that they are directly expressed thought is pushed to the background, and the implicit becomes the main [49, 91].

Thus, the morphological and syntactic representation of advertising slogans is an important emotionally expressive tool that serves to implement the basic strategies of advertising communication. Analyzing the obtained results, we can say that the main characteristics of an accurate slogan are the minimum number of words (slightly more than a phrase), the narrative nature of the structure, the use of nouns and adjectives. In their form and internal content, such slogans best emphasize the psychological impact on readers.

### **2.3 Stylistic aspects of advertising slogans**

Due to the importance of the advertising slogan, advertisers use a wide range of linguistic and paralinguistic means to create an expressive message. Of course, the peculiarities of the modern consumer force the authors of advertising texts to carry out painstaking work on the non-verbal part of advertising. The format of the advertising slogan as a reflector of the image of the product manufacturer is gaining a dominant role. V.V. Zirka emphasizes that the level of attracting the attention of the recipient due to the expressiveness of the text is no different, and sometimes even exceeds the expressiveness and accuracy of expensive special effects and technologies [14, 46].

Successfully selected linguistic and stylistic details of the advertising slogan can guarantee its penetration and a stable position in the consumer market. Thus, K. Hamlin points out that noticeable, declarative advertising phrases use such stylistic means as metaphor, alliteration or rhyme with simple, living language, and even without indicating the name of the company / product contribute to remembering the brand [11, 62].

Creating a modern competitive and long advertising slogan requires a high expressive saturation, which is achieved by advertisers through the use of a wide range of pictorial and expressive means [25, 7].

The means of stylistic level include techniques of allegory, allusion, antonomasia, antithesis, periphrasis, hyperbole, pun, irony, sarcasm, euphemism, dysphemism, litany, metaphor, epithet, metonymy, synecdoche, comparison, personification, personification.

Contrasting. For example: "melt in your mouth, not in the" (M & M's). However, these cases are quite rare.



*Pic2.3.1. M&M's advertising*

Anaphora - repetition of individual words or turns at the beginning of the passages that make up the statement. For example: "My World; My Style; My ECCO. "(Ecco sneakers)

Anadiplosis - a kind of repetition, repetition of the final word of one part of the sentence at the beginning of a new part. For example: "life is a game. The game is out of the rules and stereotypes »(Volkswagen Tiguan).

The antithesis is a turn in which different concepts are sharply opposed to enhance the expressiveness of speech. For example: "Tiguan will give unlimited freedom, both in rocky jungles and off-road". (Advertisement Volkswagen Tiguan)

Pun - humorous use of different meanings of the same word or similar words or phrases. For example: "*Good housewife like Losk*" (Washing powder "Losk").

Anaphora - repetition of a word at the beginning of a series of sentences or parts thereof. For example: "*Clean - clean*". (Tide)

Epiphora - the repetition of a word or sound combination at the end of several phrases or parts of a sentence. For example: "*Not just clean - spotlessly clean!*" (Ariel) - repeat at the end of the phrase.

One of the most commonly used means of expression of advertising is a metaphor. Metaphor - not just a trope, metaphors exist in the conceptual system of man, defining his thinking and consciousness [68]. For example: "*The easy way to beauty!*" (Cosmetics "Oriflame"), "*Touch Your Temptation*" (mobile phone "Samsung X-100").

No less expressive and phraseological inversions [73]. Journalists often use phraseology not only in the form in which it exists in the language, but also in the changed. By updating the semantics, the structure of phraseological inflections, they create new semantic nuances. Advertising also uses various stylistic figures. The most common figures of language: anaphora, antithesis, incoherent constructions, gradation, inversion, parallelism, rhetorical question, ellipse, epiphora. Figurative means of speech enliven, update the advertising text.

Phraseologisms are stable combinations of words that form a single whole in terms of meaning. They are metaphors, figurative expressions of a concept or phenomenon. Phraseology is widely used in advertising, it is bright, colorful, deliberately successful and characteristic technique.

The familiarity and recognizability of phraseology increases the consumer's ability to perceive, remember and reproduce the slogan. By using phraseology in ordinary language, people automatically mention advertising. Phraseologisms are usually specific: they express difficult to imagine abstract concepts with the help of visible pictures.

In advertising, phraseology is used in four forms. Paraphrase - replacement of one of the words. For example: "*Dairy rivers - Fruit shores.* (Fruit).

Pure phraseology. A ready-made phrase is used, which may include a word that is directly related to the object of advertising, almost subjecting it to a formal change. For example: "*Take everything from life!*" (Pepsi).

Phraseology of reinterpretation - the whole meaning of phraseology breaks down into separate meanings of its constituent words, as a result, the expression acquires a new meaning. Such phraseologies work more effectively than in their usual meaning. For example: "*Fresh decision*" (Mentos).

Using phraseology to emphasize the brand name. For example: "*Follow the Bazar! Glue "Moment" Appreciate the moment!*" InterArtBazar Company (office supplies).

A feature of English-language advertising is the use of more dynamic means of transmitting information.

The verb in English is more expressive and meaningful, dynamic and carries the main semantic load. This explains the fact that in English advertisements verb forms occur much more often than would be expected, especially taking into account the tendency of the advertising text to nominative. The study showed that the most commonly used is still the present tense of the actual way in which the relevance of the message is emphasized. According to M.A. Lastovetskaya, today there are several options for its use [75].

It is also noteworthy to use the form of gerund in advertising texts under the influence of compression instead of the usual adverbial definite sentence (reception of non-normative grammar). As a certain alternative verb tendency, and in a sense paying homage to the nominative nature of English-language advertising, the

infinitive acts as a substantivizing form. Often it forms the usual constructions with modal verbs, thus expressing perspective, opportunity, proposal and desire.

Vocabulary, fixed functionally and stylistically retains its expression, remains in the memory, or imitating human language in its immediacy, or characterizes the character of a particular advertising message and the customer-buyer, who identifies with him. Homonyms help to attract the reader's attention, focus his attention on certain moments, create motivation with graphic symbols and signs.

Analyzing the frequency of synonymy and antonymy, it is safe to say that antonymy is used much more often, and usually as a basis for expression, creating the effect of contrast and maximum expressiveness. Instead of synonyms, for reasons of limited text size, ad authors mostly use lexical repetition. Periphrases and contextual synonyms are becoming more common. With their help the subject of advertising is poeticized, its associations with a certain context are created.

When conveying the novelty of the advertised subject, there is also a special variety of lexical means used. They also emphasize the importance of the moment of purchase, meeting with the subject of advertising, which can become a kind of turning point in the life of the consumer / nation / customer / all mankind. In this context, the concept of time in advertising is of interest. An association is created with the end of the period of inconvenience, some restrictions, a certain high cost (savings), the beginning of a new time, which will come as soon as you have a panacea - the subject of advertising. The constancy of time provides an idea of the reliability of the advertised item. With the help of convergence in one context of stylistic figures and all sorts of tropes with the use of emotionally colored words, metaphorical context, in a relatively small volume of advertising text creates an influential field of high power. In general, all English-language advertising texts, at one or another language level, have a significantly predominant number of features.

### **2.3.1 Paralinguistic means in advertising texts**

Means of expression can be realized at the multilevel level: at the graphic, phonetic, morphological, lexical, syntactic levels [76, 12].

Special attention is paid to graphic means of expression, because at the subconscious level the recipients of the message respond more quickly to texts with bright fonts, punctuation, pronounced colors, etc. [76, 34]. Graphic means of expression are a group of expressive tools that create an emphasis on changing the design of an advertising slogan. Since the sound image can remain unchanged, the advertising slogan with graphic means of expression are mainly used for print advertising [90, 124].

All means of creating an advertising slogan are very harmful to the advertising message. Advertising text appears in our cognition not just as a sequence of letters, but as an image [71, 24]. The transmission of the meaning of the advertising slogan through typographic punctuation is more necessary, given the reduction of the general speech culture and the democratization of language norms. Thus, the transformation of text into an image with an effective non-verbal component is achieved through the use of non-standard graphic solutions. Researcher A. Repyev refers to the graphic elements of the font selection, superscript and subscript notation, mathematical signs, letters from other alphabets, punctuation marks (?, &, @, \$, Etc.) [86, 88].

The list of paragraphs (typographic punctuation) is supplemented by markers, spaces, font selection, underlining, the next line, and so on. Thus, according to A.A. Zarubina, dividing paragraphs are divided into intersymbol, interword, interword, interblock and color [61]. Intersymbol paragraph (aprosch) is used to separate letters and numbers, creating a semantic load at the level of the symbol. As a rule, the size of the interrogation is chosen so that the area of the white field between two consecutive symbols is approximately equal to the total area of the white field inside these symbols [71, 176]. This method of expressionization was used in the advertising of Egg-land's best eggs (Pic. 2.3.1.1). The word "only" in the left part of the line is enlarged and stretched so as to be equal to the size of the image of the box with the eggs of the advertised brand. Increasing the spacing of

characters emphasizes the importance of each character in the word itself, thereby increasing the value of the advertised product. The effect is further enhanced by the increased size of the letters in the token, which may hint at the large size of the eggs themselves.



*Pic. 2.3.1.1 Egg-land's best egg advertising*

A similar technique was used in an advertisement for rapid testing for CoVID-19 (Pic. 2.3.1.2). The token “confidence” is stretched to the phrase “travel with” at the top and “rapid CoVID-19 RT-PCR testing” at the bottom. In this way, the advertisement demonstrates that even in today's threatening situation, you can travel with confidence in your state of health by testing for the virus from the Fleet Street Clinic. The interword paragraph (space) serves to separate the tokens, creating a semantic load at the word level and contributing to a quick and accurate understanding of the whole sentence [84]. Modern digital layout usually uses the size of the interword separation in  $\frac{1}{3}$  pin of the selected font.



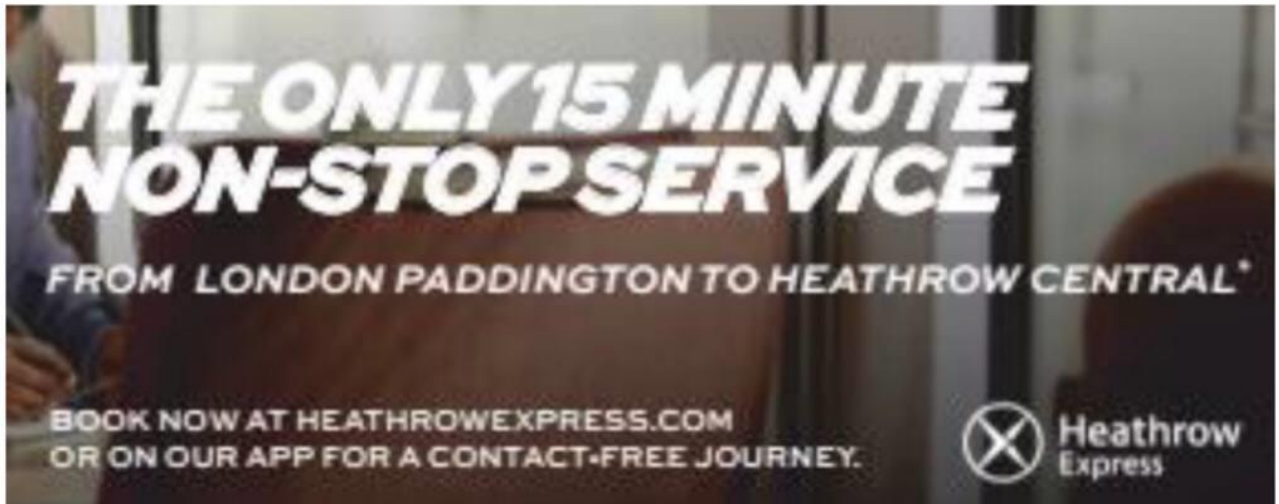
*Pic. 2.3.1.2 Advertising of express testing on CoVID-19*

An example of expressive advertising slogan with spaces is the advertising of the book edition *Rustic Homes* (Pic. 2.3.1.3). In this case, a slightly increased space between words is an important element in creating the rhythm of the line. In everyday life, the recipients of the table are accustomed to the standard size of the spaces relative to the text, that any violation of this rule is perceived as a means of expression and expression of a particular idea.



*Pic. 2.3.1.3 Advertising of the book edition*

*Rustic Homes* In the practice of creating effective advertising slogans, there are also cases of almost complete coincidence of the interword space with the interrogation, as in the advertising message from Heathrow Express (Pic. 2.3.1.4).



*Pic. 2.3.1.4 Advertising of Heathrow Express railway carrier services*

In this case, the interaction takes place at the level of images: tokens, merged into an almost continuous text block in combination with italics, create a general image of the high-speed movement of trains of this carrier. Among the common paragraphs of this type is also the distribution in the form of a transition to another line [84], for example, advertising of ready-made breakfast cereals Kellogg's (Pic. 2.3.1.5). With its help, the author of the advertising slogan focuses on the most important details of the advertising message. Moreover, moving to the next line allows you to increase the font size, which adds brightness and expressiveness to the advertising message.



*Pic. 2.3.1.5 Advertising of Kellogg's ready-made breakfast cereals*

The tools of interword paragraph include punctuation marks, which contribute to the creation of semantic load at the level of sentences [120, 93]. Thus, in the body of empirical material was found frequent use of such signs as:

1) comma: *Be happy, it's Glad* (Glad trashbags), *Edible, your way* (Edible fruits), *When it comes to intercity transit, the choice is Blacklane* (Blacklane transits). Usually a comma is included in the advertising slogan, which also indicates the name of the product. Thus, the comma serves the intonational selection of the name without separating it from the general text block and contributes to the expressiveness of the general image of the advertised product;

2) the period: *Your kids want Nana's cookies. You're not Nana.* (Mr. McCormick Pure Vanilla Extract), *The best. Chicken recipes. Ever* (A book of Chicken dinners), *Better taste. Better nutrition. Better eggs* (Egg-land's best eggs). By dividing the text of the advertising slogan into parts visually, the dot creates a certain rhythm and narrative intonation of reading the text. Collectively, this contributes to the impression of declarativeness, and hence - the confidence of the manufacturer in the quality of the goods offered and its reputation;

3) punctuation: *Worried about your retirement? We're here for you. We're personal* (Capital retirement planner), *Tiny homes... BIG Style!* (Tiny Homes book), *Stauer... Afford the Extraordinary* (Stauer Jewelry). The option with a combination of punctuation is designed to intimidate the perception of the advertising message.

Analysis of such examples has shown that this is usually how the dialogue between the advertiser and the recipient is reproduced: the advertiser knows / anticipates the needs of the potential customer in advance and immediately offers advice / affirmative answer in favor of his product. Inter-paragraph paragraphs include paragraph indentation, ruler, etc., ie compositional or graphical means of highlighting the semantic part of the paragraph. The selection of part of the text is determined by the author's intention and should contribute to the suggestive influence on the recipient of the advertising message [74, 50].

In the example with the advertising of Tena brand products (Pic. 2.3.1.6), such a graphic means of expressionization as "indentation" is used: the absence of paragraph indents when dividing the text into logical parts. Each of the blocks has its own semantic load: 1) "100% breathable." indicates the hygroscopicity of sanitary pads and their "breathable properties"; 2) "Kind to skin." demonstrates hypoallergenicity of gasket materials that do not cause irritation even in crisis situations; 3) "Protects like Tena." - veiled main unit, which literally speaks of compliance with the traditional quality of protection offered by Tena products. In our opinion, this is a good example of an inter-block paragraph: the two previous blocks presented the properties of sanitary pads that are associated with daily ones, which are not suitable for women with incontinence problems. However, the last block just assures the consumer of compliance with the level of protection of specialized sanitary pads.



*Pic.2.3.1.6 Advertising of specialized sanitary pads Tena*

Note that in the given example, in addition to the interblock, a color paragraph is also involved. Among the tools of the latter there are means of highlighting the text and its semantic parts by changing the ways of drawing or

changing the background color [71, 176]. For example, in Pic. 2.3.6 the author of the advertising message initially established a connection with the recipient, attracting his attention due to the bold selection of the text in the first block. Among the body of empirical material, the most striking example of the use of colored paragraphs is the advertising of confectionery decorative materials from the manufacturer Renshaw and Rainbow Dust (Pic. 2.3.1.7). In this example of an advertising message, such variants of a color paragraph are used to highlight an advertising slogan, such as bold, change the background color, color design of the inscription, the design of the block. The idea of the authors of the advertising message "The perfect match" was to suggest associations of success in combining confectionery glaze and topping with the phrase "marriage in heaven." Images of angels holding a scroll with an inscription contribute to the correct interpretation of the advertising slogan.



*Pic. 2.3.1.7 Advertising of confectionery decorative materials Renshaw and Rainbow Dust*

The analysis of graphic means of expressionization of advertising slogans has shown considerable tools, which include ways of graphical selection of text elements from spaces to whole blocks.

Each of the described paragraphs is designed to contribute not only to the successful interpretation of the meanings laid down by the author in the advertising slogan, but also to inspire a positive impression of the advertised product.

An important role in attracting the attention of potential consumers to the main characteristics of the advertised product is language manipulation, ie the selection and use of such means of speech by which you can influence the consumer of advertising. The main levels of emotional influence are: suggestive (suggestion), connotative (definition of behavior), affective (relationship formation).

Suggestion involves the use of both conscious emotional elements and unconscious elements. The result of suggestion can be a conviction obtained without logical evidence. It should be noted that suggestion is possible, firstly, if it meets the needs and interests of the addressee, and secondly, if the source of information is a person with high authority and enjoys unconditional trust. Suggestion will be effective, with repeated repetition of any phrase of the advertising text. With the help of suggestion, the idea becomes obvious.

The connotative component of emotional influence is realized in "pushing" the recipient of the advertising message to action, in prompting what he should do.

The purpose of affective influence is to transform the array of transmitted information into a system of attitudes, motives and principles of the recipient of this appeal. The tools for forming a relationship are frequent repetition of the same arguments, giving logical evidence of what is said, the formation of favorable associations, and so on. The affective component of emotional influence, aimed primarily at memorization. In the whole balance of different types of memory (figurative, verbal, sound, etc.) the main thing for manipulation is emotional memory. First of all, what made an impression is remembered and acts. Any information, if it is not supported by the "memory of sensations", quickly disappears.

Researchers distinguish classifications that include both linguistic parameters for considering the verbal composition of advertising, and extralinguistic for considering the nonverbal component of advertising (videos, posters and banners). Linguistic classifications consist of a phonetic level, a lexical level, a grammatical

level, and a stylistic level. Extralinguistic include audio level, visual level, precedent and intertextuality.

### **Conclusion to chapter 2**

In the second chapter, I analyzed the concept of advertising slogans. We understand the advertising slogan as a short independent advertising message, which briefly expresses the content of the advertising campaign independently of other advertising products [102, 14]. The direct influence of the slogan on the consumer is realized by the implicit motivation of the recipient to give the goods, because of which the slogan is one of the main means of appeal to the consumer audience [46, 121]. Slogan phrases are completely independent, ie there is no need to link them to the title. They are short, but at the same time sonorous, and carry a very strong emotional load.

Morphological analysis of the empirical material revealed very interesting differences in the use of parts of speech: the predominance of nouns in the nominative function; a significant number of imperative verbs; significant use of positive adjectives and adverbs; involvement of personal pronouns, etc.

The slogan is silently one of the most important structural parts of the advertising text, because it concentrates the main semantic accents. Creators of advertising slogans use an extremely wide range of linguistic solutions to manipulate the thoughts of the target audience. Analysis of empirical material showed that syntax plays a significant role in the implementation of strategies of suggestion and influence on the emotional sphere of the recipient.

Due to the importance of the advertising slogan, advertisers use a wide range of linguistic and paralinguistic means to create an expressive message. Of course, the peculiarities of the modern consumer force the authors of advertising texts to carry out painstaking work on the non-verbal part of advertising. The format of the advertising slogan as a reflector of the image of the product manufacturer is gaining a dominant role.

Successfully selected linguistic and stylistic details of the advertising slogan can guarantee its penetration and a stable position in the consumer market

## **CHAPTER 3. TACTICS AND STRATEGIES OF ENGLISH ADVERTISING**

### **3.1. Communicative strategies and practices of suggestive influence in the discourse of American commercial advertising**

Traditionally "suggestion" ("suggestion") defined as a set of different means of verbal and nonverbal emotionally colored influence on a person in order to create a certain state or inducing her to certain actions [104, 51].

Most scientists dealing with the problems of psychology and linguistics of advertising, prove the use of suggestion. Suggestion considered an integral part of the argumentative influence that lies in based on advertising [2, p.48], advertising message is equated to suggestive text and argue that, having studied the latent components of language, you can design effective and high-quality advertising messages [122, 17].

Communication strategies and tactics are a relatively new object of study in linguistics compared to language, text and even discourse. Not yet there are generally accepted definitions of these concepts, their clear demarcation and classification. [41, 12].

Communicative strategy is a set of theoretical moves, aimed at achieving a communicative goal, which are planned in advance and are realized by the addressee during the communicative act. Communicative tactics - is a set of practical moves in the real process of speech interaction, ie communicative tactics, in contrast to communicative strategy, first of all correlated not with the communicative purpose, and with a number communicative intentions [68, 18-19]. Tactics are implemented in a variety practical techniques, which, in turn, are a set of speech tools, affecting the recipient.

American commercial advertising makes extensive use of suggestive strategies, tactics and techniques of influencing the subconscious of the addressee with the purpose to cause him to be willing to buy the advertised product.

The strategy of influencing the emotional sphere of the addressee is implemented by using the following tactics: intimization of the communicative

space [45, 163-165]. Its purpose is to create atmosphere of trust, friendliness, because suggestion is impossible without trust in the addressee. The formation of trust in the recipient is realized in suggestive advertising using certain techniques, namely:

a) use of pronouns you, your, yours. This creates the illusion of caring for the consumer, for example: *“It becomes wonderfully clear. The greenest grass is right underneath your feet, and you are going for it, smile firmly planted on your face.”* (NY, Feb. 14, 2005, P. 10-11); *“Imagine a banker and a financial advisor working together towards the same goal. Yours.”* (NY, Feb. 14, 2005, P. 83). In the outline of the text can intertwined commands that are on the background of intimate communication perceived without critical analysis [45, 165], for example: *“Microsoft Office XP. You want it. You need it. Now you can get it.”* (NY, June 4, 2001, P. 23);

b) the use of tokens with emotional and evaluative connotations. Concentration attention to the positive traits and emotions of the recipient in the American advertising messages form in the latter a positive attitude to the advertised product, for example: *“THERE’S NO LAW AGAINST OUR BEING HAPPY... If you are one of those who instinctively turn to the finer things of life, you’ll turn to V. R’s. You’ll applaud their fine flavor - their CORN TIPS that guard your lips. Try V. R’s today! VIRGINIA ROUNDS CIGARETTES”*(NY, Oct. 15, 1938, P. 38);

c) the use of abbreviated constructions and expressions that begin with phrases and because, characteristic of colloquial speech, too helps to create the impression of trusting communication, for example: *“And because we’re know as “The Look, ”he’s sure to hind exactly what he’s looking for “The Diamond Tennis Bracelet”* (NY, June 12, 1989, P. 11);

d) showing solidarity with the addressee (your problems are our problems), for example: *“YOUR COMFORT - OUR SUCCESS. We simply must give you the best that modern methods have devised.”* (NY, Sep. 25, 1926, P. 64).

Reporting strategy. Conscious transition to a representative system of the addressee gives the addressee the opportunity to establish report - relationships that are marked by harmony, understanding, mutual trust, willingness to imitate another person, which significantly reduces the level conscious control by the addressee. [45, 167]. Installation strategy report is implemented in the discourse of American commercial advertising by using three tactics:

1) the use of visual (visual) representative system presented vocabulary of the visual range, which describes the picture of what is seen;

2) the use of auditory (auditory) representative system, represented by lexical units that describe the world in auditory images);

3) tactics of using kinesthetic (kinesthetic) representative system, represented by vocabulary, which presents the world through sensations and feelings.

One of the most common suggestive techniques used specialists in the field of American advertising, there is a simultaneous use predicates corresponding to all three sensory structures, as, for example, in a message advertising the piano: *“Strike a Chord on the KNABE MIGNONETTE and listen long and intently. One chord is enough to enrapture the ear. Glance at the smart contour of the case - it is a case of love at first sight! Examine the beautiful mahogany, brought to a superb finish through varnish, rare oils and painstaking hand labor. You will long to possess this dainty baby grand.”* (NY, Feb. 21, 1925, P. Inside Back Cover).

Strategy for using meta-programs. Meta-programs are familiar consumer thinking strategies. Like any habit, they are conscious man vaguely and therefore act automatically [83, 130-131] and is implemented by using:

1) tactics of using the program "desire" to "something" - is motivation achieving success. Those consumers who seek "K" are best perceive the benefits they receive by buying one or another goods. For example: *“LINCOLN LS Luxury is more than a hood ornament. It's a filling you get when you're living by your own rules. It's knowing that something the best thing about a 3.9 liter 32-valve V8 is that it gets you to a place where you can slow down faster.”* (NY, Dec. 25, 2000, P. 37);

2) tactics of using the program "desire" from "something" - is motivation avoid failure. Consumers seeking "From" first of all estimate, what problems they can avoid if they become owners a particular product, such as an advertising message advertising the tool against dandruff: *“Let’s be frank about dandruff. It needs treatment on the spot where the trouble starts - at the hair roots... Don’t dilly-dally with a wiskbroom or unproven treatments, when the simple Wildroot method is so sure and safe. Wildroot removes the very unhealthy condition of dandruff, and thus prevents the loss of hair that is sure to follow dandruff ”*(NY, Sep. 25, 1926, P. 2).

3) tactics of using the program "opportunities". Consumers of "opportunities" focus on novelty, the prospects that open up before them, when they buy goods or services. They love it experiment, try everything new. For example: *“Utterly new and so fresh and different - a soap for the gay bathroom - the subtle boudoir – the smart traveling case - a soap in colors so fresh and youthful that makes your every bath an adventure ”*(NY, Dec. 6, 1930, P. Inside Front Cover);

4) tactics of using the program "actions". The recipients of the "action" prefer order, clarity, accuracy in action. In the product they are interested in a clear, understandable operating instructions, simplicity and safety in use of the goods.

For example: *“Protect your hair now! EVERY MORNING moisten hair and scalp generously with Ed. Pinaud’s Eau de Quinine. Then with the fingers pressed down firmly, move the scalp vigorously in every direction, working the tonic thoroughly into every inch of the scalp. Comb your hair while still moist. It will lie smoothly just the way you want it. This simple care prevents and destroys dandruff, stimulates scalp circulation, strengthens your hair. Make it a part of your morning routine - like brushing your teeth! ”* (NY, Sep. 25, 1926, P. 65).

The strategy of trance induction is embodied in American advertising discourse through tactics [83, 125-126]:

1) display of trance behavior - display or description of the finished pattern of behavior, how to respond to suggestion. When in advertising The message describes the trance behavior of the character when meeting with advertised

product, then there is a projection of what real consumers, buying this product, will be short-lived delve into trance. For example: *“Forget gloves, forget shoes, forget names, forget news - in the beautiful shock of seeing yourself in the new Seamprufe No-iron Bonus Batiste Lingerie!”* (NY, Jan. 28, 1956, P. 3);

2) the use of normal trance states. Used in advertising messages by description or image:

a) sleep states as, for example, in the advertisement of the clock "CONCORD" is depicted sleeping man. Text: *“be late”* (NY, June 4, 2001, P. 5). Thus thus, the addressee, puts the addressee in a trance and inspires him with an opinion that nowhere, never in a hurry, you need to buy just that watch;

b) states after waking up or before falling asleep used in advertising coffee and bedroom furniture), as, for example, in TEMPUR-PEDIC bed advertising message: *“Tempur-Pedic brings you a profoundly relaxing, buoyantly energizing quality of sleep you’ve never experienced before.”* (NY, Aug. 9, 2004, P. 59);

c) states of rest, especially near the water, the characters admire the water surface, etc.). For example: *“For Romance, Adventure and Relaxation... Just add water.”* (NY, June 4, 2001, P. 24b);

d) states of contemplation of pictures of nature, such as: *“This is the place where sky, land and water embrace like old friends.”* (NY, Mar. 4, 2002, p.17).

e) verbal descriptions using lexical units "comfort, comfort, calm, relaxation". For example: *“Tazo Calm The delicious Tazo \* blend of chamomile, rose petals and peppermint just might transport you to a state of serenity.”* (NY, Jan. 17, 2005, P. 39);

3) inducing a trance by causing age regression: behavior is played out adults. For example, in one of the advertising messages that advertises mineral water, depicting a man fleeing from his family to his father, to become again a little boy who will cook a favorite drink. His wife holds him, and the four children look at him in surprise follows: *“I’m going home to FATHER... where I can get one of those long, tall, tangy drinks which he mixes over on the alkaline side with WHITE ROCK”* (NY, May. 1, 1937, P. 57);

4) inducing trance due to overload of consciousness. Advertising a message can consist of a large number of headers that placed in a chaotic order and presented in different colors. From the text of the advertising message below, the recipient learns the essence of these headings: “33 *LANDMARKS OF RECOLLECTION* The August issue this year will tender you 33 fond memories. It will recall the glamorous events titled above. Pictures made at the time will be shown - a rich and varied collection of them... May we suggest that it might be the better part of forethought to reserve a copy now? ” (NY, July 3, 1937, p. Inside Front Cover);

5) the use of complete incomprehensibility, unpredictability. It takes place in plots in which the addressee until the last moment does not guess that what exactly is advertised. His condition at this time is very close to the condition trance. The expected clear instruction received against such background, built into the advertising mechanism, perceived with gratitude as, for example, an image of an overturned car and text with the caption: “A *Lexus Engineer Looks at Aerodynamics A Little Differently* ”, which explains the following unclear image and provides arguments in favor of choosing a machine Lexus (NY, June 28, 2004, P. 1);

6) inducing trance through artificial and non-existent words. Names of many new ones goods are artificial words. For example: “*The Take Action for Healthy BP program from Novartis can help. It lets you work with your doctor to set and reach your BP goal. Guaranteed, or your money back on selected Novartis prescription cost. Ask your doctor for a Healthy BP Pack from Novartis today. Get with the program and get your numbers down.* ” (NY, July 5, 2004, P. 9);

7) scattering - the selection of keywords in the advertising message. For example: “*Why just see Italy when you can savor it?*” (NY, Jan. 7, 2002, P. 30);

8) perseveration - inducing a trance through repeated repetition of the same messages in one or more media. For example, one journal (NY, Feb. 14, 2005) contains three at a time messages advertising the American watch “ROLEX”.

Strategy of identification of the goods with subconscious motives of the addressee embodied in tactics:

1) the use of sexual motives [83, 118]. American advertising many goods have become sexually explicit. Wide lingerie advertising gained popularity at the time an image of a woman in lingerie wandering among a crowd of dressed people.

The text read: "*I dreamed I went strolling in my MAIDENFORM \* BRA Loafing along and loving it! Why, I never dreamed before I could look so lovely! And all because of my Maidenform bra. No wonder people stare. There never was a bra that fitted quite like this... so comfortable, so sure, so completely secure. I'd never be without a Maidenform bra, not even in my wildest dreams.*" (NY, Oct. 29, 1941, P. 10);

2) the use of aggression. For example: the image of a broken glass. Rolls and drops of champagne fly in different directions, and the text - "*No KRUG No Thanks.*" (NY, Feb. 14, 2005, P. 4-5).

The strategy of reducing the pressure on the recipient [83, 127-128] is implemented in tactics:

1) truism - supergeneralization, which is a hypnotic substitute for the team. The statement is presented as a well-known truth. Example: "*... Campbell's Noodle Soup is favorite everywhere - with men, women, children alike.*" (NY, Mar. 23, 1935, p. 27);

2) the illusion of choice. Advertising messages with a clear structure are limiting the number of alternatives to the psychological schematization of man, because the message imposes a clearly defined scheme. For example: "*You can choose from four S-Class sedans: the 560 SEL and 420 SEL V-8s, and the 300 SEL and new SE six-cylinder models.*" (NY, May 9, 1988, P. 11);

3) full choice. The advertising message lists everything possible options for consumer behavior. Desirable and undesirable choice for the addressee is presented as desirable and undesirable for the addressee. Example: "*Which will you choose? Two Buicks... or... one high priced car. The purchase price will be approximately the same, but it takes little though to determine which will be the wiser*

*investment... Which will yield the greater happiness... which the greater prestige... and which the higher convenience, in these days when two cars are a necessity. More and more families are buying two Buicks instead of one car of high price. You, too, will reap the greatest motoring satisfaction by making yours a two-Buick family.* ” (NY, Dec. 21, 1929, P. Inside Front Cover);

4) assumptions (presuppositions). An advertising message requires a command submitted as a preliminary action or condition for the performance of any other action, less significant, and one that is easily controlled. For example: *“Yes, Buick gives more and better miles - just what everyone wants when he buys a motor car.”* (NY, Apr. 8, 1933, P. Inside Front Cover);

5) implicit command (hidden in the question). For example: *“Isn’t this Your dream of a towel?”* (NY, Sep. 10, 1941, P. Inside Front Cover);

6) the use of opposites. The hypnotic team is artificially attached to the behavior of the addressee, which is followed by the addressee. For example: *“Whichever you chose, we think the more you drive a Peugeot, the more you’ll want to own one.”* (NY, Mar. 31, 1975, P. 14).

Suggestion strategy in American advertising discourse implemented in tactics:

1) the use of the imperative method (imperative). He carries a challenge, charge, appeal. For example: *“The only thing that matters in Scotch is taste. Buy one bottle.”* (NY, Mar. 31, 1973, P. 15);

2) the use of doubling or tripling of letters, which are capable not only to evoke certain emotions, but also to be subconsciously perceived as certain images [6, pp.123- 124]. For example: *“KAHLŮA & cream FRRRESH. Naturally more delicious...”*(NY, July 13, 1984, P. 20);

3) the use of a special rhythm staccato. Advertising messages can marked by a large number of simple sentences, first of all nominative nature, the use of parcelling, transfers, which create and maintain a special rhythm staccato, characteristic of genre of advertising [45, 46]. For example: *“DRUMBEAT. HEARTBEAT. PULSEBEAT. Modern Perfume for a Modern Woman...”*(NY, Feb. 15, 1936, P. 3);

4) the use of multiple repetitions of the same settings in in the form of words, texts, optical images [5, 115]. For example: “*o you oughtto sample this Buicks silent might. You ought to try this spectacular new Buickengine. You ought to try it for instant response, for almost effortless powerdelivery, for silken quiet. And, very definitely, you ought to try it teamed withTwin-Turbine Dynaflow \* for new, solid getaway and truly infinite smoothness.*”(NY, Oct. 10, 1953, P. 27);

5) the use of ready-made suggestive texts, in which against the background of relaxationformulas suggest the name of the company, product and team, perceived without critical analysis. For example: “*Dive into pure pleasure. Caramel ribbons in pure caramel Häagen- Dazs. So rich you don’t indulge, you surrender. Häagen-Dazs Dulce de Leche Caramel*”(NY, May 6, 2002, P. 11)

### **3.2 Gender aspect of the advertising slogans in American discourse**

Recently, gender studies have a special place in linguistics [6; 7; 8; 15]. Their focus is on cultural and social factors that determine the attitude of society to men and women, stereotypes about male and female qualities [104;].

Linguistic gender studies is a new scientific field, which is characterized by specific features of any new direction, ie insufficient development of the conceptual apparatus and categories. The new scientific discipline is only in the process of developing its own, unique methods and techniques of research. However, working in the field of linguistics and using mainly analysis methods developed for linguistic research, scientists use data from other scientific disciplines, both related and other humanities [12, 48-57). In the most general terms, the study of gender in linguistics concerns two groups of problems. The first group includes language. The purpose of this approach is to describe and explain how the presence of people of different sexes (primarily the nominative system, lexicon, syntax, gender category, etc.), which assessments are attributed to men and women and in which semantic areas they are most pronounced. The second group of problems includes speech and communicative behavior of men and women, where there are typical strategies and tactics, gender-specific choice of

lexicon units, ways to succeed in communication, preferences in vocabulary, syntactic constructions, etc. - ie the specifics of male and female speech.

Thus, gender studies are aimed at studying how the gender of the addressee affects the structure and linguistic features of the text. However, it is equally important to take into account the factor of the addressee. It is logical to assume that a person perceives the text created by "her" language more easily, ie a woman perceives a "female" text better (ie a text created by a woman or created according to the laws recognized by a woman author), and a man perceives a "male" text better. .

In the study of speech and communicative behavior, gender is considered as one of the parameters by which communication reflects the social identity of the speaker. As a rule, it interacts with other parameters - status, age, social group, etc.

In every culture there are traditions and rituals of communication, not the same for men and women. In this regard, D. Tannen speaks of genderlect - socially and culturally determined features of communication between men and women.

Psycholinguistic and sociolinguistic studies of gender are devoted to the study of written and oral texts generated by men and women, the influence of gender and age of the speaker on the process of verbal communication, gender specifics of speech perception, the influence of gender on the behavior of informants in the associative experiment.

The authors of one of these experiments [94] came to the following conclusions (emphasizing that they are the result of separate, initial observations that need further development):

- a typical feature of the construction of the text, characteristic of women, the inclusion during the conversation of topics that would be generated by the state of speech, the actions performed by speakers, and so on. According to the authors, the switching of topics is not related to the gender of women, but rather to their social, family roles, for example, the role of housewife;

- men switch harder, showing some "psychological deafness" - fascinated by the topic under discussion, do not respond to remarks not related to it;

- women more often refer to personal experience and give examples of specific cases from the experience of the immediate environment;
- in male speech there is also terminology, the desire for accuracy of nomination, stronger influence of the factor "profession" (it is believed that men talk more about work), greater, compared to women, the tendency to use expressive, especially stylistically reduced means, special coarsening of speech ;
- associative fields in male and female speech are correlated with different fragments of the picture of the world: sports, hunting, military sphere (for men) and nature, animals, the surrounding everyday world (for women);
- women have a noticeable tendency to intensify, first of all, a positive assessment. Men are more likely to use negative evaluations, including stylistically reduced, abusive vocabulary and invective.

When creating and placing an advertisement, the person for whom the advertisement is intended is taken into account, ie the addressee (potential buyer) of the advertising message is important [58, 146], in connection with which gender specifics are also taken into account. target audience.

The issue of tender in advertising is devoted to the work of A.V. Grosheva, Y.A. Huseynova, O.V. Dudoladova, M.V. Tomskaya [49,50,51, 53, 124], Some researchers find the expression of gender preferences in the visual series (photographs, drawings, etc.), as well as in the content (namely in specific images created by the authors of the text). However, the tender advantages in the advertising text are also explained at the linguistic level, ie the "male" and "female" texts have not only extralinguistic but also linguistic differences.

In connection with gender issues. advertising text distinguishes between the concept of potential and true buyer. Advertising often creates a situation where the recipient (potential buyer) and the real buyer do not match: the advertised perfumes and deodorants for men are bought by women, and for women - men. Thus, the influence of the AS "*NEW FRAGRANCE FOR MEN*" (PACO RABANNE) is carried out, first of all, on women-buyers and only then - on the direct addressee - the man [115].

Researchers such as I.V. Groshev, O.A. Suprun argues that strategies to attract interest from the recipient are based on two points: gender and social class. Thus, we need to talk about the socio-hierarchical conditionality of the tender aspect of advertising communication [49; 115], based on which, advertising is not only a certain system of object representation, which programs the consumer to purchase a product, a particular behavior, on certain relationships, but also a kind of ideological construct, a code that builds a system of symbolic values: social, moral, gender, family and others [68, 68].

Advertisers naturally "sell" to the consumer a generally accepted version of the social, socio-gender world and relationships in it, ie "suggest" what is expected of you by others in a more or less typical situation and what should be your actions [50, 175].

If an advertising company relies on women (both as readers / listeners / viewers, and as buyers), then its advertising message is based on the role of women in society and in the family, on how a woman can "make herself beautiful and attract a man." [53, 85].

There is a certain "female type" of advertising – “gossip advert”, which is divided into several substructures [115, 93]:

1) "core- structure – presence of a protagonist friend, in which the image of a woman is represented by a famous actress, model, superstar: *It's One The Pleasure Of Being A Woman (Chanel)*, (Chanel) – Katrin Deniov)

2) "derived structure", a substructure that assumes that the product or service is aimed at the average woman, not the celebrity: You see the advertising with these marvelous skins and you think “ *Oh, I'll be like that in a week*”, so you rush out and buy it and you do not realise they're under three inches of make-up (*Vichy Skin care*)

3) "reserved structure – gossip contract", a substructure that involves communication with celebrities: *Dear Hally Hansen Nail Experts. How can I give myself a professional manicure at home? (Hally Hansen nail-polish)*

4) "multiple identity" - within this substructure, the advertised product is suitable for all women without exception: *Because I'm Worth It – Because You Worth It Too* (L'Oreal)

5) "Cinderella myth" this type of advertising is not informative, but emotional in nature; The advertisement is aimed at single girls who want to meet their prince, or at not very well-off representatives of both sexes, who now have the opportunity to buy a car or a cottage: *Who says you can not afford a Sporty Coupe, a family saloon and a handy estate?*(Chevette)

In the current advertising, designed for men and able to interest them, the proposed products serve, above all, to emphasize the beauty of the male body and the whole image of a metrosexual man, as well as other hedonistic goals [66, p. 49]. Note that the advertising of men's perfumes began only around 1970, until now in public opinion, men who used perfume were perceived as homosexuals. The connection between certain goods and signs of "masculine origin" appeared later with the spread of "deodorant for men", "after-shave" [52, 81].

The division of goods into men's and women's began long before the systematic study of gender preferences of buyers. For example, already in the 1950s, advertising was focused on gender. Men have always been targeted by advertisements for cars, alcoholic beverages, cigarettes, tools and insurance [53]. Now this list has been replenished with new goods and services: escort and erotic services, clothes and accessories (previously it was believed that a man buys clothes for his husband before marriage, then it is his wife's job), jewelry, athletic simulators, hygiene products, food, medicines and more.

In connection with the expansion of the range of male gender roles, in the advertising business "male advertising" is divided into the following types:

1) "man and his family": this role implies that the husband is the head of the family and everything is concentrated around him: *If He Comes Home “ Under Pressure” Give Him Tea* (National tea council)

2) "independent man": since the 1970s, the image of the "family man" has been replaced by the image of an independent and proud loner, a symbol of

courage and strength, a cosmic beginning (the image of "*cosmic man*"). The image of the metrosexual that is being created today also belongs to the secondary social status [68,25]. *Howard Makes Clothes For Men Who Make Love (Howard menswear)*.

Ukrainian and Russian scholars, speaking of the image of a man in advertising, introduce the concept of "masculinity" [115; 55; 81].

The huge number of advertising products provides a fairly broad picture of what options for the representation of the male image is not simply (formed and used by it, but are in serious competition for a potential viewer-consumer. On the one hand, this kind of representation allows us to talk about masculinity a phenomenon in which the image of a man is defined primarily as the image of a family man and owner [51, 47].

On the other hand, advertising emphasizes the illusory, symbolic nature of masculinity, which contains all the main components with which today constructs a model of either "*almost extinct*", or "*dying*", or "a real man who began to be reborn" [51 , 79]. There are not so many components: age, power (dominance) and, most importantly, lifestyle, ie a constant set of objects, methods and forms of consumption [93, 521].

Explication and interaction of gender roles in commercials have their own characteristics. Turning to television commercials for dry soups, washing powders and bleaches, it can be noted that their plot designs are marked by the missing man. Manic fascination with routine economy, which is demonstrated in advertising by female characters, reveals the hidden presence of masculinity in advertising [51, 45].

Researchers also point out that the male body, which appears in commercials, is often (there are exceptions) marked by a shortcoming, a barely noticeable shortcoming that can be easily eliminated. Yes, a man either suffers from hunger, and then the woman gives him a hot plate of soup, or he is the victim of some aggressive forces attacking his body from the outside (for example, runny nose or

dandruff), and then the woman comes into conflict with these forces and finds quick solution to the problem (medication, dandruff shampoo, etc.) [68, 67].

It is the female world, represented in the perspective of "traditionally female", that symmetrically repeats the biological interpretation of history that is still produced by the male class. Skillful women and impractical men are clichéd images that emphasize the naturalness of gender relations that exist in society [51,46].

Recently, the status of a business woman is becoming more widespread, ie the social status of women is changing, and the "male logic", which refers to patriarchal stereotypes, is no longer the main [53, 86].

Due to the gender aspect, advertising fine non-verbal language is sometimes called "genderlect". A man's gestures - fists, biceps - are a kind of weapon husband-owner. Women's gestures are more restrained, women more often look at men, throwing an "adoring" intimate look, hugging, kissing. The man in advertising is aggressive and in the lead, the depicted game between a man and a woman is a game of "power and subordination" [49, 75].

The peculiarities of the language of women and men are explained, on the one hand, by biological differences, the division of social spheres of language communication; and on the other hand, the sphere of linguistic consciousness - a dynamic and complex environment that exists in the form of various speech structures and which is the unity of cognitive, emotional and speech processes [94, 115].

A new trend in the advertising business, dictated by the desire for gender correctness, is the attempt to attract men to promote a product that is traditionally associated with children and women, and attract not just the first best males, but those who rightfully serve in the eyes of society embodiment or hunting principle [53, p. 86]. The very fact of the appearance of a man, and even a representative of American football J. Elus in the advertising of "baby" product (milk) can be considered a kind of breakthrough, achieved under the influence of feminism. But in general, however, the materials show that old gender stereotypes continue to be

reproduced in advertising, while new ones have not yet taken root [124, 10]. This conclusion is confirmed by the materials of some advertising campaigns, where the promotion of similar products involves the heroes of both sexes [118].

Taking into account the gender positions of advertising messages, M.V. Tomska, A.V. Cyril distinguish the following groups of advertising slogan [68; 55; 118]:

1) direct appeal to a woman or a man (individual approach): advertising slogans addressed to a woman appeal to her desire to look beautiful, to please others (especially men) and herself; the goods or services offered are aimed at emphasizing femininity and striving for independence. Often a woman in advertising, whose image has a magnetic appeal, turns to the woman-addressee, trying to influence the emotional level and emphasize the "femininity" and femininity (especially in perfume advertising) [58, 108];

2) indirect ("fictitious") appeal to the audience: most often the advertiser addresses a potential buyer through a "fictitious" addressee: to the woman-buyer through the addressee's husband and vice versa;

3) universal treatment without gender personification ("people, men, those, you"): the appeal is based on a "mass" appeal - this applies to all who may be interested in it, who consider themselves to be declared in the class of advertising slogan or type of people [68,117]. Thus, we can draw the following conclusions: the identified groups of advertising slogan reproduce the trends of Western society, where the difference between the gender status of men and women in economic, political and cultural and social terms leads to the emergence of the advertising industry so-called "advertising individualism". involves both the leveling of gender differences and the emergence of the style of "unisex" and the preservation of traditional gender roles. Here are examples of advertising individualism: "advertising woman" in France is young, life-loving, cheerful, carefree, sexy, not lonely, but not married; in England it is married, well-groomed, self-confident, surrounded by loved ones things; As for Ukraine and Russia, at this stage of

advertising development it is difficult to distinguish any specific image of the "advertising woman" [58, 111-112].

One of the most important aspects of studying advertising is that teaches related to the use of developments in gender phonology and phonostylistics. According to E.A. Somova the possibilities of timbre suggestion are huge, but little studied [112], meanwhile, the role of this phenomenon in creating an advertising image is significant. In advertising, the effectiveness of timbre and phonological suggestion is often studied in connection with the feasibility of actualizing gender roles.

Gender stereotypes are most clearly shown by examples of media texts, in particular examples of advertising texts, which can simultaneously reflect existing stereotypes in society and contribute to the formation of new ones [127, 16].

Stylistic features of magazine advertising discourses are expressed in the form of language units used to create the visuality of messages. To such means to restore epithets, metaphor, comparison, personification, antithesis, repetition of words and phrases, terms [128, 85].

One of the most commonly used tools in advertising texts of periodicals aimed at men and women of the audience is the antithesis.

The antithesis in advertising for men is rare and is characterized by the accuracy and specificity of the visa. For example, "*You have money to invest - we have experience and knowledge*" [6], "*BAR BATTLE BEAR: small pleasures for big hunters!*" [25]

But the antithesis in advertising texts aimed at women is more common, because women become more unfavorable to the expressive means than the representatives of the opposite statistics: «*Rest of the night worry about children - Good morning calm*» [2], "*Angelic smile, devilish thoughts. Bruno Bananas*» [19]

Lexical repetition - repetition of the same word, phrase. In English-language advertising texts, there are many repetitions used in advertising for men: "*How refreshing, how Heineken! (Heineken beer)*" [25], "*Maximum opportunities.*

*Maximum freedom. Toyota RAV4 »[6],« Renault Clio. Protecting you, protecting your pocket "[6].*

Re-advertising in advertising for women is also used very often: "*We all love white clothes, we all love the roll*" [8], "*Classic clothes today, classic clothes tomorrow. Chanel*" [5] and "*More specific. More conditioned. More beautiful eyelashes. Estee Lauder*»[19].

Significant differences in the quantitative ratio of epithets of male and female advertising is obviously accompanied by the fact that women attach more importance to the aesthetic properties of objects. But still in the texts of advertising aimed at men, are also common. Such epithets help men understand that this advertised product is just for them, "*A new feeling of time brighter, fresher and full of energy. Adidas*»[25],*« Gillette. Show your iron character»*

Hyperbole is a figurative expression that contains the processing of certain qualities of products of objects or phenomena. Hyperbole creates a clearer advertising image. Hyperbole is used to emphasize the special properties of the object, its uniqueness. *«Adidas sports shoes. Element management»* [25].

Terms are often used in advertising texts. The terms are part of the general lexical system of languages and characterize advertising texts to attract advertising of innovative technical products (cars, scooters, modern sports equipment, netbooks and laptops, televisions, navigators, iPhones, mobile phones, etc.). The terms characterize mainly advertising texts for men. As an example of advertising slogans that are aimed at a male audience (car advertising): *climate control, power, electronic stability control, anti-lock braking system, suspension and others.*

In advertising aimed at women's terminology, represented by cars and innovative technologies, created and a small number. This is due to the fact that women are mostly not interested in the technical side of the issue, their greater comfort, as well as fashion trends. Thus, when deciding to buy a car, women are guided only by convenience: *the presence of automatic replacement of CDs (CD-changer in the dash), not to cancel, a panoramic roof for beauty, multi-steering wheel for easy operation.* You may also be interested in terms related to cosmetics,

nutrients, vitamins, minerals, all substances that help maintain health, beauty and youth. “*Combine silicon and hydrogel with innovative Aergel technology. Bausch & Lomb*”[2], «*Yogurt, a natural source of lactose. Kvξξέο*»[9], «*Combine retinol with carnitine. Rock*»[5]

The structure, content and stylistic means of advertising discourse may be different depending on the gender of the addressee of the advertising text;

In advertising texts defined by a male audience, the English language is translated by terms, specific epithets and hyperboles.

Such a word is almost always combined with numbers, such data, diagrams. Tokens are widely used to help distinguish the product and its owner from the crowd. Sentences in such advertisements are always well structured and the main ideas are clearly articulated;

Advertising of goods and services for women is enriched with stylistic means that create and convey their emotional state. In general, it is a large number of metaphors, epithets, antitheses, comparisons, personifications that help to attract the attention and interest of women.

### **Conclusion to chapter 3**

Traditionally "suggestion" ("suggestion") defined as a set of different means of verbal and nonverbal emotionally colored influence on a person in order to create a certain state or inducing her to certain actions.

American commercial advertising makes extensive use of suggestive strategies, tactics and techniques of influencing the subconscious of the addressee with the purpose to cause him to be willing to buy the advertised product.

The strategy of influencing the emotional sphere of the addressee is implemented by using the following tactics: intimization of the communicative space; showing solidarity with the addressee.

Suggestion strategy in American advertising discourse implemented in tactics: the use of the imperative method (imperative); the use of doubling or tripling of letters, which are capable not only to evoke certain emotions, but also to be

subconsciously; the use of a special rhythm staccato; the use of multiple repetitions of the same settings in the form of words, texts, optical images; the use of ready-made suggestive texts, in which against the background of relaxation formulas suggest the name of the company, product and team, perceived without critical analysis.

In advertising, gender stereotypes are aimed at creating the necessary image of the product for social belonging to a particular social group of women and men, and therefore more clearly aimed at its target audience. Advertising forms a system of life values: social, moral, family. With their help and there is a consumer motivation aimed at purchasing goods.

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Advertising of goods and services for women is enriched with stylistic means that create and convey their emotional state. In general, it is a large number of metaphors, epithets, antitheses, comparisons, personifications that help to attract the attention and interest of women.

## CONCLUSION

The problem of manipulation is debatable in science.

Speech manipulation is the selection and use of means of speech for the purpose of covert action on the addressee, ie a certain speech influence.

In today's world, advertising is an important part of consumer life, which certainly attracts the attention of researchers. A number of goals pursued by the creators of advertising messages, forcing them to resort to various manipulative technologies.

The main function of advertising texts is pragmatic, ie stimulating, which consists in influencing the target audience, its emotions, feelings, and motivation for certain actions. The rigid definition of the purposes of the advertising text causes a clear compositional structure of the advertising message and specific requirements to its

design. Advertising slogan as one of the most important parts of the verbal part of the advertising message, is concise, accurate and expressive.

The slogan is usually understood as a compact description of the corporate policy of brands / manufacturers, which for some time have already developed their own trends and whose product is recognizable largely through a consistent motto.

At the morphological level of the advertising slogan we record the predominant use of nouns, which is explained by their function of nomination and appeal to the product; adjectives - to evaluate the advertised product and the results after its use. Note that verbs are used mostly for

motivation and motivation for action, and pronouns - to personify advertising and create a close dialogue between the producer and the audience. Syntax plays a significant role in the implementation of strategies of suggestion and influence on the emotional sphere through the intimacy of the communicative space between the addressee and the addressee. At the syntactic level, the slogan was characterized by the use of simple sentences, mostly persuasive or narrative. This choice is explained by the need to create close communication between the product

manufacturer and the recipient, which is also characterized by calmness and confidence. The study showed an inverse relationship between the brevity of the advertising slogan and the prevalence of the product / brand: products that have a long-standing reputation use mostly uncommon expressions.

In the course of the research we found a significant dependence of the audience's perception of the advertising slogan on its graphic design.

The analysis of stylistic features of graphic means of expressionization of advertising slogans has shown wide tools of paragraphs which are applied to selection of elements of the text of a slogan from spaces to the whole blocks. Each of the described paragraphs (interrogation, space, inter-sentence and inter-block paragraphs) contributes to the successful interpretation of the underlying meanings and a positive impression of the advertised product.

It is worth noting that a great influence on human consciousness is the suggestion in advertising, as it is aimed at satisfying certain emotional needs and desires. This study shows the effect of suggestion through advertising text.

American commercial advertising makes extensive use of suggestive strategies, tactics and techniques of influencing the subconscious of the addressee with the purpose to cause him to be willing to buy the advertised product.

The strategy of influencing the emotional sphere of the addressee is implemented by using the following tactics: intimization of the communicative space.

Reporting strategy. Conscious transition to a representative system of the addressee gives the addressee the opportunity to establish report - relationships that are marked by harmony, understanding, mutual trust, willingness to imitate another person, which significantly reduces the level conscious control by the addressee.

One of the most common suggestive techniques used specialists in the field of American advertising, there is a simultaneous use predicates corresponding to all three sensory structures, Strategy for using meta-programs. Meta-programs are familiar consumer thinking strategies. Like any habit, they are conscious man vaguely and therefore act automatically

The strategy of trance induction is embodied in American advertising discourse through tactics

Strategy of identification of the goods with subconscious motives of the addressee.

Also, nowadays world, there is an impact of gender advertising on consumers. Often marketers create advertising slogans and compose advertising texts based on the target audience of consumers. In this study, these examples are aimed specifically at the male audience and separately at the female audience.

The gender studies are aimed at studying how the gender of the addressee affects the structure and linguistic features of the text. However, it is equally important to take into account the factor of the addressee. It is logical to assume that a person perceives the text created by "her" language more easily, ie a woman perceives a "female" text better (ie a text created by a woman or created according to the laws recognized by a woman author), and a man perceives a "male" text better.

In the study of speech and communicative behavior, gender is considered as one of the parameters by which communication reflects the social identity of the speaker. As a rule, it interacts with other parameters - status, age, social group, etc.

After analyzing, we can conclude that suggestion, advertising slogans and gender advertising, significantly affect human consciousness, and the tool of influence is language.

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## Анотація

Актуальність дослідження зумовлена відсутністю єдиного підходу серед лінгвістів до вирішення деяких проблем явища рекламного тексту, незважаючи на глибокий інтерес науковців, зумовлює необхідність систематичного вивчення мовних особливостей окремих частин рекламного повідомлення, а саме - рекламних слоганів. Світовий прогрес як рушійна сила просування товарів на нові ринки дає об'єктивну причину для глибшого вивчення особливостей передачі англійських рекламних слоганів.

У сучасному суспільстві набувають популярності нові ефективні форми соціального регулювання, які сприяють формуванню нових поглядів та інтересів. Найефективнішою формою маніпуляцій у ЗМІ є реклама, яка може впливати на визначення ієрархії культурних та соціальних цінностей членів суспільства.

Реклама як засіб впливу на вибір, дії та поведінку людини має на меті створити такі відносини між виробником товару та потенційним покупцем, щоб спонукати людей купувати рекламований товар. Рекламний текст, розглядається, як один з видів текстів масового впливу, спрямованих на досягнення комунікативно-прагматичної та маніпулятивної мети.

**Метою даної роботи** є ретельне вивчення особливостей англійських рекламних слоганів та їх впливу на свідомість людини. Досягнення цієї мети вимагає вирішення наступних цілей:

- 1) проаналізувати та узагальнити сукупність теоретичних питань, пов'язаних з маніпуляціями у ЗМІ, зокрема вивчення рекламних слоганів;
- 2) визначити особливості англомовних рекламних слоганів лінгвістичного та екстралінгвістичного характеру;
- 3) визначити основні принципи сугестивного впливу у засобах масової інформації;
- 4) визначити вплив гендерної реклами на суспільство.

**Об'єктом дослідження** є англійські рекламні слогани, а **предметом** - їх лінгвістичні особливості. **Матеріалом даного дослідження** виступають рекламні слогани різних брендів, комерційна реклама.

Мета та завдання роботи зумовили використання таких загальнонаукових та лінгвістичних методів: синтез, порівняння, спостереження, семантичний, компонентний, польовий та типологічний аналіз.

**Методи дослідження.** Завдання наукового інтелекту реалізуються за допомогою використання комплексу загальнонаукових та лінгвістичних методів. У дипломних дослідженнях використовуються наступні загальнонаукові методи емпіричного (спостереження та опис) та теоретичного (аналіз, синтез, узагальнення, класифікація тощо) характеру. Основними методами лінгвістичного аналізу були аналіз словникових визначень (розкриття змісту лексичних одиниць), контекстуальний метод (з'ясування семантики мовних інновацій у мовленнєвому середовищі), функціональний метод (врахування деяких екстралінгвістичних особливостей реклами текст). Предметно-описові, логіко-індуктивні та логіко-дедуктивні методи слугували для узагальнення та представлення результатів дослідження.

**Новизною дослідження** є аналіз лінгвістичних та деяких позамовних аспектів англійських рекламних слоганів.

У сучасному суспільстві набувають популярності нові ефективні форми соціального регулювання, які сприяють формуванню нових поглядів та інтересів. Найефективнішою формою маніпуляцій у ЗМІ є реклама, яка може впливати на визначення ієрархії культурних та соціальних цінностей членів суспільства.

Проблема маніпуляції є дискусійною в науці. Мовленнєва маніпуляція - це підбір і використання засобів мови з метою прихованої дії на адресата, тобто певного мовленнєвого впливу. Ряд цілей, яких переслідують творці

рекламних повідомлень, змушує їх вдаватися до різних маніпулятивних технологій.

Реклама як засіб впливу на вибір, дії та поведінку людини має на меті створити такі відносини між виробником товару та потенційним покупцем, щоб спонукати людей купувати рекламований товар. Рекламний текст, розглядається, як один з видів текстів масового впливу, спрямованих на досягнення комунікативно-прагматичної та маніпулятивної мети.

Основна функція рекламних текстів - прагматична, тобто стимулююча, яка полягає у впливі на цільову аудиторію, її емоції, почуття та мотивацію до певних дій. Жорстке визначення цілей рекламного тексту обумовлює чітку композиційну структуру рекламного повідомлення та конкретні вимоги до нього дизайн. Рекламний слоган як одна з найважливіших частин словесної частини рекламного повідомлення є стислим, точним і виразним.

На морфологічному рівні рекламного слогану ми помічаємо значне використання іменників, що пояснюється їх номінативною функцією та прямого звернення до товару; прикметники - для оцінки рекламованого товару та результатів після його використання. Зверніть увагу, що дієслова використовуються здебільшого для мотивації та спонукання до дії, а займенники - персоніфікувати рекламу та створити тісний діалог між продюсером та аудиторією. Синтаксис відіграє значну роль у реалізації стратегій навіювання та впливу на емоційну сферу через близькість комунікативного простору між адресатом та адресатом. На синтаксичному рівні слоган характеризується використанням простих речень, переважно переконливих чи розповідних. Цей вибір пояснюється необхідністю створення тісного спілкування між виробником товару та одержувачем, що також характеризується впевненістю в результаті. Дослідження показало залежність між стислістю рекламного слогану та поширеністю товару чи бренду. Товари, що мають уже певну репутацію, використовують переважно незвичайні вирази.

В ході дослідження, виявлено значну залежність сприйняття аудиторією рекламного слогану від його графічного дизайну. Аналіз стилістичних особливостей графічних засобів вираження рекламних слоганів показав широкі інструменти абзаців, які застосовуються для виділення елементів тексту слогану від пробілів до цілих блоків. Кожен з описаних абзаців (апрош, пробіл, міжреченнєва та міжблокова параграфема тощо) сприяє успішному тлумаченню основних значень та позитивному враженню рекламованого товару.

Варто зазначити, що великий вплив на свідомість людини має навіювання в рекламі, оскільки воно спрямоване на задоволення певних емоційних потреб та бажань. Це дослідження показує ефект навіювання за допомогою рекламного тексту.

Американська комерційна реклама широко використовує сугестивні стратегії, тактики та прийоми впливу на підсвідомість адресата з метою викликати у нього бажання придбати рекламований товар. Стратегія впливу на емоційну сферу адресата реалізується з використанням таких тактик: залякування в комунікативного простору.

Стратегія звітування реалізується через свідомий перехід до репрезентативної системи адресата дає адресатові можливість встановити звіт.

Однією з найпоширеніших сугестивних методик, що застосовуються фахівцями в галузі американської реклами, є одночасне використання предикатів, що відповідають трьом сенсорним системам (допик, зір, слух).

Стратегією сугестивного впливу також слугує використання метапрограм. Метапрограми - це особливості способу мислення людини, які визначають її поведінку. Вони формуються протягом життя та використовуються несвідомо.

Стратегія ідентифікації товару з підсвідомими мотивами адресата, яка в сьогоdnішньому світі, впливає на споживачів за допомогою гендерної реклами. Часто маркетологи створюють рекламні слогани та складають

рекламні тексти, виходячи з цільової аудиторії споживачів. У цьому дослідженні ці приклади спрямовані конкретно на чоловічу аудиторію та окремо на жіночу аудиторію.

Проаналізувавши, можна зробити висновок, що навіювання, рекламні слогани та гендерна реклама суттєво впливають на свідомість людини, а інструментом впливу виступає мова.