

Людмила Бахмат
(Комунальний заклад «Харківська гуманітарно-педагогічна академія»
Харківської обласної ради,
Наталія Тонконог
(ДВНЗ «Переяслав-Хмельницький державний педагогічний університет
імені Григорія Сковороди»))

ADVERTISING IN THE CONTEXT OF INTERCULTURAL COMMUNICATION

In general, the advertising text is used to convince the addressee. It is motivated, pre-planned with expressive speech activity, carefully thought out in terms of linguistic means, speech strategies and tactics, used for emotional impact on the addressee. Hermerén studied persuasion comparing its effect with the process and meanwhile distinguishing four components: understanding, perception, change in attitude and memorization. Combination, perception and expressiveness of language means are closely intervened.

Recently, more and more scholars are getting interested in advertising texts, considering their complex of communicative phenomenon, which is realized in the corresponding media space by the most effective means, which include the sociocultural context, as well as special types of texts [1, p. 23].

V. Samarina defines the advertising text as concise, but informatively rich, with a special emphasis on the attractiveness of the advertised object and focus on the addressee. It often has implicit meanings, products of cognitive, pragmatic, and stylistic advertising tools [2, p. 5].

I. Ivanova notes that in communicative linguistics, linguistic pragmatics, psycholinguistics, «the advertising text is verbal and fixed in the sign form of speech imprint of and thought activity». It is treated as a thematic, structural and communicative whole with stylistic characteristics [1, p. 37].

Analyzing the structure of the ad text, 4 parts are divided: 1) the title; 2) the slogan; 3) the main advertising text; 4) code (or echo phrase) [1, p. 77]. We

consider the slogan to be the most important component in advertisements. D. Dobrovolska states that «the advertising slogan is a special kind of microtext and an element of communicative interaction between the speaker and the recipient» [4, c. 6]; which combines verbal, visual and audio components. Many Ukrainian linguists are studying the issue: S. Blavatsky, V. Zirka, N. Kovalenko, N. Myasnyankin, and others. In addition, foreign linguists (J. Licha, B. Müller, K. Tanaki, K. Shido, etc.) define the slogan as a key statement and the main idea of an advertising campaign. The slogan is the most effective form of advertising, an easy to remember short phrase that conveys the main idea of an advertising campaign. Linguists are trying to identify and apply different aspects according to the terminology of figurativeness in the English language. The most profound researches are by N. Arutyunova, L. Verba, T. Kapuza, E. Kovalenko, L. Kozub, N. Kopeikina, V. Kravchenko, N. Lysa, A. Radu and others.

Stylistic tools deserve special attention. Emotionally colored words are designed to stimulate the recipient, calling to the subconscious, increasing the emotional potential of advertisements.

Considering the graphic level, we note the importance of capitalization.

Gluten Free, Grain Free and Low-Carb Delicious (SKINNY DONUTS).

In contrast to full capitalization, some firms use full decapitalization.

Often the font (italics or bold) is used to draw attention to the key word or phrase of the slogan: e. g.: Something special in the air (American Airlines).

In a linguistic aspect, figurativeness can be explained by the fact that the creation mechanisms are similar, and thus it is possible to establish formation patterns and use of figurative means. Tropes and stylistic figures help to achieve the result. Slogans, due to certain communicative intentions of the speaker, can in a certain way influence the recipient through a pragmatic instruction.

Analyzing emotionally colored vocabulary of advertisements, we conclude that the absolute majority is metaphors. O. Selivanova notes «metaphor is the most productive creative means of enriching the language, a manifestation of linguistic economy, the semiotic regularity that demonstrates itself in using symbols of one

conceptual sphere to designate another, likened to it in some respect” [3, p. 97]. So, metaphor is a language figure that uses an object name of one class to describe an object of the other class.

A metaphor is defined as a secondary device nomination based on the similarity or affinity of different objects: e. g.: The make-up of make-up artists.

L. Svazene distinguishes several types of metaphors: verbal and figurative. Analyzing financial aspects, the first ones include: lock-in period, fire-heat, anger-love and others. Analyzing advertisements of drinks, food, automobiles, tourism, clothes and other categories, H. Katrandiyev, I. Velinov and K. Radova identified metaphors as the most commonly used – about 50%. Crucial constructions occupy the second place, ranging from 5% in telecommunication and technological advertising to 37% – in advertising of banks and insurance companies.

Connecting People (Nokia).

Hyperboles are next widely used, because «...hyperbole (Greek hyperbole – exaggeration) – a stylistic figure of explicit and intentional exaggeration to enhance expressiveness and emphasize the thought». At the heart of hyperbole, there is mainly science fiction [5], e. g.: A thousand pardons. Haven't seen you for ages.

Together with other accompanying means (musical, sound, visual), they contribute to influencing imagination, which subsequently leads to concrete actions. Oxymoron is used to create a linguistic effect and better visualization, e. g.: pretty bad.

Stylistic repetition is an indispensable feature of advertising slogans.

Alliterations are often used in brand names to attract attention, memorize and highlight, e.g.: Dunkin Donuts, Café Coffee Day.

Antithesis is represented by contrast, it figuratively and vividly demonstrates the contrast between ideas. Often the same grammatical structures are used to emphasize differences. However, antithesis can «hide» in various parts of advertising.

The milk chocolate melts in your mouth, not in your hand (M & Ms).

Arguments are fundamental in advertising. They are epithets that make texts animated and colored. Interestingly, phraseological translations, sentences and proverbs are widely used. Paremia (proverbs) is a huge treasure that constantly feeds the figurative means of literary language and gives it bright features of a national character, creating a unique color, e. g.: Live not to eat, but eat to live.

References to cultural traditions, customs, rituals, ceremonies, moral norms and values are regulative mechanisms of advertising encourage people to feel ethnic group elements.

Modern advertising is oriented not on logic only, but on awakened emotions. Emotional vocabulary requires considering a range of problems associated with the type of communication, conventionally called advertising communications, in part, the problem of defining functions of the advertising language. The main purpose of advertising communication is an advertisement offer [4].

Excitement and emotionality of slogans are shown with exclamations, units of the lexical level, taken separately or in combination with words or units of other levels, carries the accumulated experience of previous generations and cultural-historical values, and therefore its use in advertising slogans is appropriate.

Linguists refer to excerpts for persistent compounds and phrases that express emotions denoting expressions of will. Exclamations are divided into two groups: exclamations expressing positive and negative emotions. Doing the linguistic analysis of advertising texts, such extra-linguistic parameters as the specifics of the advertised product, the characteristics of the target audience, the purpose of advertising, functions and categories, distribution channels, etc. need to be perceived as the special characteristics of advertising text.

The article is rich in examples of authentic English slogans highlighting the use of figurative language means. In current curricula, special attention is paid to creating an interactive learning environment with the help of authentic English.

Advertising texts with their imaginative means have an emotional character, which is provided by various expressive means of language and stylistic techniques. Stylistic tools help to form imaginative thinking, provide variability of

associative pairs, and is an instrument for manipulating consciousness. Thus, advertisements are a complex phenomenon, which requires further research.

REFERENCES

1. KOVALENKO, Ye. Advertising discourse: linguistic aspects of learning. <<http://litmisto.org.ua/?p=8479>>. [online]. [cit. 3. 3. 2019].
2. PROKHOROV, Yurii. 2006. Reality. Text. Discourse. Moscow : Nauka. 221 p.
3. SELIVANOVA, Olena. 2010. Modern linguistics: definition encyclopedia. Poltava : Dovkilya-K. 844 p.
4. Slogans Motto. <http://www.slogansmotto.com/farewell_slogans>. [online]. [cit. 12. 2. 2019].
5. Think Slogans. <<https://www.thinkslogans.com/slogans>>. [online]. [cit. 13. 2. 2019].