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Lexico-stylistic and structural peculiarities of American advertising copy

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Зміст

Contents

Introduction

Language is used for a multitude of reasons, and these reasons play a crucial role in determining the choice of words, expressions, and figurative language by writers and speakers. The primary motivation behind this is the profound impact that language has on individuals, influencing their thoughts and actions. Given the dynamic and flexible nature of language, it is employed in various ways across different contexts, as seen in the diverse language used in advertisements, newspapers, sermons, and lectures. Each type of discourse serves a unique purpose.

One of the key objectives of language usage is persuasion. When employing persuasive language, speakers and writers aim to convince their audience to take specific actions or adopt certain ideas. This is particularly evident in the language used in advertisements, where careful selection of words is utilized to manipulate the minds of readers or consumers, urging them to make a purchase. Advertisers consider the persuasive power of their language, as well as the intended message they want to convey, incorporating connotation meanings within their texts.

The influential nature of language compels advertisers to be selective in their language usage, especially in advertisements where the goal is to persuade readers. Consequently, they create advertisements with a positive tone, emphasizing the superiority of their products. They employ attention-grabbing, memorable techniques, expressions, and unique typography, and create strong effects.

Advertising has a long history, dating back to the ancient times of the Roman Empire, when goods were advertised in markets using signs. In Europe and colonial America, shopkeepers hired town criers to shout messages in the streets.

The study of advertising copy is crucial for understanding how language is used to influence consumer behavior and shape public opinion. Advertising plays a significant role in our daily lives, bombarding us with messages that aim to persuade us to buy products, support causes, or adopt particular viewpoints. The American advertising industry, known for its creativity and innovation, has developed its own lexico-stylistic and structural techniques to capture the attention of consumers and create a lasting impact.

Linguistics in the study of advertising uses the term "language of advertising" and "advertising text", "advertising communication" referring to the works in advertising in recent years.

In scientific and educational literature, there are several names of advertising products: advertising message, advertising letter, advertising, etc.. In linguistics, due to the fact that the meaning of the concept of "text" is constantly expanding, advertising has received the name

"advertising text". This term is used either to describe the entire advertisement (verbal, graphic and audiovisual components) or to indicate only the verbal part of it. Difficulty in approaches can be caused by two different interpretations of the word "text". According to a narrow interpretation, texts are only verbal messages. Extended interpretation assumes a single entity that can be expressed both verbally and non-verbally.

Advertising has always been an essential aspect of marketing and communication strategies. Over the years, the study of advertising copy has garnered significant attention, particularly in understanding its lexico-stylistic and structural peculiarities. In this diploma thesis, we aim to delve into the unique characteristics of American advertising copy, examining the language and stylistic choices employed to captivate and persuade consumers. This research holds relevance not only for professionals in the advertising industry but also for scholars and students interested in the intersection of language, marketing, and persuasion.

The master thesis focuses on analyzing the language used in contemporary American advertising copy. The structural and stylistic features of advertising copies have captured the interest of linguists, leading to numerous investigations on this topic. We have incorporated the research of prominent linguists, including Hiram Hepner (22), Philip Burton (10), George Hotchkiss (23), Charles Sandage (41), George Leech (30), Otto Kleppner (27), and many others, who have extensively studied advertising texts.

In this master thesis, we will explore the lexico-stylistic and structural peculiarities of American advertising copy, focusing on the language choices, rhetorical devices, and persuasive strategies employed. By analyzing a wide range of advertising campaigns and dissecting their linguistic features, we will uncover the underlying principles and techniques that make American advertising distinct and effective.

Actuality of the work is significant. This can help English language learners read, understand, and decode American advertising text, as well as analyze it at different language levels.

The **aim** of the work is to investigate lexico-stylistic and structural peculiarities of American advertising copy and to prove the necessity of deeply studying of this language phenomenon for the students of English. We will explore the lexico-stylistic and structural peculiarities of American advertising copy, focusing on the language choices, rhetorical devices, and persuasive strategies employed. By analyzing a wide range of advertising campaigns and dissecting their linguistic features, we will uncover the underlying principles and techniques that make American advertising distinct and effective.

For the realization of the aim mentioned some **concrete tasks** should be solved:

1. to define the notion "American advertising copy";
2. to point out the standard components of advertising copy;
3. to investigate lexico-stylistic and structural peculiarities of American advertisements.

The **value** of the investigation is significant. Obviously important for foreign students of English seems the knowledge of lexical and structural specification of lexical phenomenon, so widely spread in all the language of the world. This research not only contributes to the field of linguistics but also has practical implications for advertisers, marketers, and communication professionals. Understanding the specific language and stylistic choices that resonate with American audiences can inform the creation of more persuasive and impactful advertising campaigns. Additionally, by examining the cultural and societal factors that shape American advertising, we can gain a deeper understanding of the influence of language in shaping consumer behavior and perceptions.

Moreover, this thesis serves as a valuable resource for scholars and students interested in the cross-disciplinary study of language, marketing, and persuasion. By shedding light on the unique characteristics of American advertising copy, we contribute to the broader academic conversation on the role of language in shaping public opinion and consumer behavior.

The **object** of the work is advertisements from the American newspapers and magazines "Newsweek", "TV Guide", "National Examiner" and "Right now", which we analysed in our investigation.

The **subject** of the work is the role and functioning of advertisements as the elements of the newspaper style.

In this work, we used a number of methods corresponding to the set goal: descriptive, based on the works of well-known researchers in this field, systemic analysis, dialectical method of cognition, conceptual, structural-semiotic and structural-functional text analysis. They make it possible to consider culture as a whole conceptual and symbolic system, at the heart of which is a person the need for informational and sign ordering of elements. The thesis provides an overview experience of domestic and foreign researchers on this problem, as well as content analysis and comparison.

As to the **structure** this work consists of the introduction, three parts, two appendices, conclusions and references.

Part 1 Some Preliminary Remarks about Advertising Pragmatics

"You cannot bore people into buying your product; you can only interest them in buying it".

David Ogilvy

David Ogilvy, widely recognized as the "Father of Advertising," was an incredibly talented copywriter and marketing mastermind. With his remarkable concepts and inventive techniques, he completely transformed the advertising field, leaving an everlasting impact on the industry.

1.1 Advertising as an integral part of the social structure of any country

Ogilvy's philosophy was deeply rooted in research and understanding consumer behavior. Instead of relying solely on catchy slogans or flashy visuals, he believed in the power of persuasive and informative copy. He emphasized the importance of knowing your audience and crafting messages that resonated with them.

Not only was David Ogilvy a master of communication, but he also had a knack for building successful brands. He understood that a strong brand identity was crucial for long-term success. He encouraged companies to establish a unique selling proposition and consistently deliver on their promises to customers (Barry, P., 2012).

One of his most famous campaigns was for the Rolls-Royce automobile, where he famously stated, "At 60 miles an hour, the loudest noise in this new Rolls-Royce comes from the electric clock" (Ogilvy, D., p. 103, 2004) .This simple yet powerful message highlighted the luxury and elegance associated with the brand.

David Ogilvy had several notable quotes and beliefs about advertising. Here are some of his statements about advertising (Ogilvy, D., 2004):

1. According to David Ogilvy, successful advertising requires a combination of inspiration, know-how, and hard work. With a bit of talent and an understanding of effective techniques, you can achieve great results.

2. Ogilvy found that the difference in sales between two advertisements can be as high as nineteen to one. This highlights the significant impact that a well-crafted advertisement can have.

3. Before writing an advertisement, it is beneficial to thoroughly study the product. Understanding its features and qualities will enable you to create a more effective message.

4. In today's business world, being a creative and original thinker is not enough. To succeed, you must also have the ability to sell what you create.

5. The more informative your advertising is, the more persuasive it will be. Providing valuable information about your product or service can help attract and engage potential customers.

6. According to Ogilvy, the word "test" is crucial in advertising. By conducting consumer tests for both your product and your advertising, you can increase your chances of success in the marketplace.

7. As mentioned earlier, the difference in sales between different advertisements can be significant, up to nineteen times. This emphasizes the importance of creating effective and impactful advertising campaigns.

8. The headline of an advertisement serves as a way to capture the attention of potential customers. It acts as a "ticket on the meat," signaling to readers who might be interested in the product being advertised.

9. Ogilvy encourages aiming for greatness rather than settling for mediocrity. Instead of playing it safe, strive for extraordinary achievements and aim to become part of the elite.

10. Great marketing alone cannot compensate for a bad product. If the product itself is flawed, even the best marketing efforts will ultimately fail.

11. According to Ogilvy, some of the best ideas come in the form of jokes. Injecting humor into your thinking process can lead to more creative and engaging advertising concepts.

12. Ogilvy believes that advertising only becomes unethical when it promotes immoral products or services. When used responsibly, advertising can be a powerful tool for positive communication.

13. The key to successful advertising lies in promising consumers a benefit. Whether it's better flavor, whiter wash, more miles per gallon, or an improved complexion, highlighting the advantages of a product can help attract customers.

14. What works in one country often translates to success in other countries. Effective advertising strategies can be adapted and applied globally.

15. Magazine editors possess excellent communication skills. By observing and learning from their techniques, advertisers can enhance their own messaging and storytelling abilities.

16. Many advertising campaigns become overly complicated, trying to achieve numerous objectives and appease multiple decision-makers. Simplifying campaigns and focusing on one clear message can lead to more impactful and effective advertisements.

17. Ogilvy suggests that advertisements targeting products primarily purchased by women should be written by women. This ensures a more accurate and relatable representation of the target audience.

18. A well-executed campaign can maintain its selling power for many years. Ogilvy's examples include the long-lasting success of his Hathaway shirts eye-patch campaign, which ran for twenty-one years, and his Dove soap campaign, which has been running for thirty-one years and remains a top-selling product.

Overall, David Ogilvy's contributions to the advertising industry are immeasurable. His insights and strategies continue to inspire marketers and advertisers to this day.

The problem of Advertising English is of complex character because advertising is an integral part of the social structure of any country, the USA including (Fletcher W., 2010).

Structural and stylistic peculiarities of advertising copies attract attention of many linguists (Leech G. N., 1999). A number of investigations devoted to the language of advertisements has been published.

In modern society advertising is a profitable business serving the interests of big industrial firms, manipulating public opinion and actively participating in the creation of notorious "customer society" with its stereotype life patterns.

As for advertising with such specific properties as inconspicuousness, repetition and emotional appeal, it should be isolated from the entire system of psycho programming. But there is something more to it. Monopolies, in their pursuit of an ever-growing market, use advertising to program extravagance and waste. With the help of powerful methods of treatment of consciousness, advertising stimulates the behavior of people in the sphere of consumption, regulates mannequins, accelerates the aging of goods, forces people to buy new goods when the old ones are still functioning quite satisfactorily. As the problem of sales becomes more and more complex, only the functional values of the product are not enough for it to be sold, so additional values are needed to make the product more attractive (Kochetova, L.A., 2016).

Advertisers in the United States have found a way out by attributing to products some additional psychological values that have nothing to do with their real qualities. After all, it is really easier to find some values in the field of advertising than in the field of production. Advertising creates a certain image of the product.

In the field of culturally oriented English language teaching, it is important to recognize the significant role played by advertising in the English-speaking world. As a form of openly sponsored communication, advertising is an integral aspect of culture. It is impossible to ignore certain elements of advertising when teaching English from a cultural perspective. Information conveyed through advertising about various products and services is fixed in the minds of native speakers, forming an important part of their background knowledge. Therefore, students studying English need to familiarize themselves with the structural and linguistic nuances of

American advertising in order to effectively understand and decipher the content of these texts.

In our essay we used the materials of some authors who deal with advertising texts the primary goal pursued here is to help English language learners read understand and decode American advertising copy as well as analyze it at different linguistic levels.

What comes to mind when you hear the word 'advertising'? Do you advertise on television and radio? Do you advertise in the newspaper? Do you advertise in magazines? Supermarket display and packaging? Of course, this is all advertising.

According to the publication "Advertising Age," advertising can be defined as the act of spreading information about an idea, service, or product with the aim of prompting a specific action in line with the advertiser's intentions. It can also be described as a form of representation, whether through print, writing, speech, or images, sponsored openly by the advertiser and funded by them, in order to influence sales, usage, votes, or endorsements.

When a product logo becomes an integral part of fashion, marketers know they have succeeded. If all goes well, sales and profits will skyrocket. Whether it's advertising or fashion or sports sponsorship, a company's image is always expressed through its logo. When we see a black Ferrari horse or the golden arches of a McDonald's, we recognize them immediately. Instead of advertising how good their products are, companies often choose to pay to have their logos placed on Formula One cars or concert stages. The media knows that people will associate the logo with cars or concerts and will be influenced. In this competitive world, advertisers will do anything to ensure that their logos are better known than those of competing brands. Currently, technology to apply a logo to the moon is being developed. Next time you take a romantic walk under the moonlight, you may find yourself sitting under a Pepsi strip. Consultants spend months and huge sums of money researching the tastes and preferences of the public before hiring a graphic designer. It must be able to convey the spirit o the company and present an attractive image. But a bad logo can bring down your entire company.

We have mentioned above that we are going to busy ourselves with Advertising English analysis. What is meant by Advertising English or Madison Square language (when reference is made to advertising business in the United States)? It is English used in advertising copies. Is it any special kind of English? It is sure to be; otherwise it would not arouse so much interest on the part of such a variety of people. Who wants to know about advertising language? A sociologist might be interested in its effect on the behavior and values of society; a psychologist might be interested in its effect on individual motivations; an advertising practitioner might simply want to find clues to more successful advertising. And there are many other possible approaches, reflecting different academic and professional concerns with the subject. For many

years, for instance, Advertising English has aroused the interest of linguists both in our country and abroad, but so far there are no adequate method guides, which should be used by the student of English for linguistic analysis of the advertising copies.

1.2 Peculiarities of American Advertising Development

The development of the press is the main prerequisite for the evolution of the written form of the language of mass communication. The spread of the press gave rise to the formation and development of newspaper style as an important functional style of modern language. Advertising is called a form of discourse in that it has influenced not only the structure of language and lifestyle, but also the content of everyday communicative acts. Advertising messages permeated the entire cultural landscape. Print ads fill the pages of newspapers and magazines. Commercials constantly interrupt TV and radio programs. As Beasley and Danesi (2002, p. 1) note, "Brands, logos". Brands, advertising copy and slogans have become an integral part of the "mental encyclopedia" of almost everyone living in modern society.

Advertising has evolved beyond simply being a way to announce the availability of a product or service. It entered the realm of persuasion, and its rhetorical category became ubiquitous in modern social discourse. As the efficiency of persuasion techniques has increased, advertising has become widely used throughout society and has become firmly established in social discourse. Wherever you go, you'll find some type of advertising message designed to persuade people to buy a product. All this leads to the inevitable conclusion that, since the first decade of the 20th century, advertising has become a privileged form of social discourse with unprecedented rhetorical power (El-Dali H. M., 2019, p. 97).

With the advent of industrialization in the 19th century, presentation style began to play an increasingly important role in making advertising copy more persuasive. Accordingly, advertising began to change the structure and use of language and verbal communication. Everything from clothing to beverages was promoted through new and creative technologies. As Dyer (2002, p. 32) points out, towards the end of the 19th century, advertisers, especially in the United States, began to use more colloquial, personal, and informal language to attract customers' attention, and also used certain effective language. Rhetorical techniques to attract customer attention (El-Dali H. M., 2019, p. 97). Be careful with the product. This new form of advertising was so persuasive that it became an element of social discourse in the early 20th century and began to change some of the fundamental ways in which people communicated with each other and perceived products. And service.

Beginning in the 1920s, advertising agencies began expanding on the efforts of their predecessors to build a rhetorical bridge between products and the minds of consumers (El-Dali

H. M., 2019, p. 97). The influence of advertising has permeated our language to such an extent that it dominates conversation even among those who are critical of its influence, as Twitchell (2000, p. 1) notes that discussions of products and services have eclipsed discussions of almost all other topics.

It is no exaggeration to say that most of our information, intellectual stimulation, and lifestyle models today come from or are related to advertising images. Beginning in the 1920s, placement and imagery became the primary techniques of what became known as the era of persuasion in advertising. This is an era in which advertising messages have shifted from describing the product as such to focusing on the consumer of the product, creating product ideas that the consumer can relate to easily (El-Dali H. M., 2019, p. 97).

Advertising and publicity now offer the same promises and hopes that religion and social philosophy once held—safety from the perils of old age, a better station in life, popularity and personal prestige, social progress, and the sole claim to better health and happiness to do. Simply put, modern advertisers focus not on the product, but rather on the benefits that can be expected from purchasing the product. In this regard, Beasley and Danesi (2002, p. 15) point out that advertisers are increasingly penetrating the subconscious realm of mental experience that was once explored only by philosophers, artists, and religious thinkers. But not all ads make sense.

Not all advertising promotes or promotes the adoption of social values that are desirable for all people in an educated and civilized society. Some advertisements can have a negative impact on our self-esteem and language and may further promote consumerism in our society (Sells and Gonzalez, 2002, p. 166). Advertising plays an important role in shaping consumer culture and contributes to the creation and maintenance of ideologies that create a perceived need for the products sold.

Aitchison (El-Dali H.M., 2019, p. 98), discussing the benefits that advertising can provide to consumers, quotes Gray Goldsmith of Lowe & Partners in New York: "I don't think it's necessary to provide reasonable benefits," he said. "I think we need to provide benefits that any reasonable person can understand." Therefore, Sells and Gonzalez (El-Dali H. M., 2019, p. 98) argues that advertising is often said to be irrational, but here the intersection of information and persuasion becomes important. Ads don't have to be informative, but they shouldn't be misleading. Also Cook (El-Dali H.M., 2019, p. 98) points out that in a world beset by social and environmental problems, advertising can be seen as urging people to consume more by making them feel dissatisfied or inadequate, by appealing to greed, worry and ambition.

On the other hand, it could be argued that many advertisements are cleverly clever and entertaining, and that it is unfair to scapegoat them for all the ills of the modern world. Thus,

asking someone their opinion about an ad in general, or about a specific ad, can initiate an emotionally and ideologically charged discussion that reveals their political and social position. In view of the above, it can be argued that attitude towards advertising can be an indicator of our personality or social and ideological status. Advertisements are forms of discourse that contribute powerfully to how we construct our identities (El-Dali H. M., 2019, p. 98).

With the development of American advertising the differences between advertising in general and copywriting specifically became more apparent the objective of advertising is primarily economic achieved through a complex set of operations with copywriting being a crucial part of this process copywriting on the other hand aims to achieve psychological effects by ensuring the reliability stability and effectiveness of communication this is accomplished by utilizing both linguistic and non-linguistic communication methods in advertising copies to ensure effective communication copywriters must consider several functional factors including the tasks and goals of the communication the form in which it is presented the circumstances surrounding the communication the information being conveyed the social environment in which the communication takes place as well as the sender and recipient of the information.

1.3 Kinds and Principles of Advertising

The word "advertisement" is a noun from the verb "to advertise." "Advertisement" comes from the Latin word "advertere," which means "to inform someone of something," "to inform," or "to draw someone's attention to a product." Presbrey (2001) describes advertising as written or spoken art used by advocates to sell. The main purpose is to promote sales of the advertiser's products and create a favorable impression favorable to the interests of the advertiser in the minds of people, individually or collectively. Harris and Sheldon (2002, p. 40) further emphasize the purpose of advertising, describing it as "a public announcement designed to disseminate information to promote the sale of marketable goods and services." In broad terms, Stanton (1998) explains that "advertising includes all activities related to the dissemination of a group, non-personal, verbal or visual, overtly sponsored message through one or more media and paid for by an identified sponsor." Ultimately, Bowie and Arens state that "advertising is the non-personal communication of information about products, services or ideas, usually paid for and usually persuasive, by identified sponsors through various media". Simply put, advertising (commercial or non-commercial) is a non-personal advertisement to promote various goods and services in an attractive manner.

The combination of functional and communicative factors determines the use of linguistic means of the section, as well as the rules of design and structure of the text. The choice of language means also depends on the type of advertising we are dealing with. American

advertising can be divided into three main types:

I. Consumer advertising - aimed at a mass audience in order to stimulate the sale of a commercial product;

II. Advertising of services - aimed at a mass audience in order to promote various services;

III. "Prestige" advertising - seeks to align public opinion with commercial interests (Burton Ph. W., p.28).

The copywriter's objective is to create a certain perception or image of the advertised products. In the past, advertising copies were written in a straightforward manner, focusing solely on providing information. They lacked attention-grabbing techniques or memorable elements. These copies were meant for individuals seeking specific information.

Between 1850 and 1919, there was a significant growth in advertising volume in America, which led to the emergence of the advertising industry. This period saw various stunts and experiments in copywriting and advertising techniques.

As advertising volume continued to increase, a new type of copywriting developed, primarily focused on providing customers with reasons to make a purchase. One of the influential figures in this approach was American copywriter John E. Powers, who believed in the fundamental principle of saying the right things to the right people in an acceptable manner.

Although the primary task of a copywriter is to create compelling advertising messages for advertising they must also consider the broader concept of communication in advertising.

Advertisers use various elements such as visual colors and sound effects in addition to the written and spoken words to effectively convey their message.

The purpose of the text is to achieve specific goals some ad writers simplify these goals to include attracting attention creating interest creating desire and inciting action in simple terms a typical ad aims to achieve four main goals in a specific order 1 to draw attention to the advertisement itself 2 to maintain a keen interest 3 to create a lasting impression or sense of familiarity 4 to encourage the audience to take a desired action.

As a result, many characteristics of advertising language can be directly linked to one of these four principles of attracting attention value readability or receptivity recall and persuasiveness.

Attention value. One effective method of grabbing the customer's attention and curiosity is to present them with something unexpected and surprising through the unconventional use of language. This can involve breaking obvious language rules, such as using "wrong" spellings or grammatical errors. Neologisms can also be used, but they must be handled with sensitivity.

Playing with word meanings forms the basis of linguistic jokes and stylistic devices like metaphors and paradoxes. Shifting meanings occur by exploiting the incongruity of language in inappropriate situations.

Readability. This refers to how to maintain the suspense, interest, or amusement of the audience. On a linguistic level, it involves making the message easy to grasp and understand. In short, it requires a simple, personal, and conversational style, using a familiar vocabulary that resonates with the target audience.

Memorability. For advertising to influence buying behavior, it needs to leave a lasting impression. Repetition is a general principle that helps information stick in people's minds. Additionally, aids to memory like alliteration, metrical rhythm, and rhyme can enhance memorability.

Selling power. Identifying the specific linguistic features that contribute to selling power is challenging. However, one prominent feature in American advertising grammar is the frequent use of imperative clauses. Customers are repeatedly urged to "get" this, "buy" that, or "taste" the other.

It is not surprising that many advertising clichés highlight the exceptional qualities of the product being advertised. Phrases like *"Nothing else," "No other," "There is nothing like," "The best in the world," "America's best," "The best you can buy," or simply "The best"* are commonly used. The exaggerated nature of advertising language, including the use of superlatives, serves two purposes. Firstly, it aims to create a strong desire for a unique claim associated with the product. Secondly, it follows the principle that an advertising message should be positive and easily understood.

1.4 Advertisement as the Element of Newspaper Style

Advertising plays a crucial role in the style of newspapers. It functions as a medium of communication between businesses or organizations and the newspaper's readership. Advertisements are carefully crafted to captivate attention, convey relevant information, and influence the audience to engage in a desired action.

In terms of newspaper style, advertisements often utilize eye-catching headlines, engaging visuals, and concise yet compelling content. They are strategically placed throughout the newspaper to maximize their visibility and impact. Whether it's promoting a new product, announcing a special offer, or raising awareness about an event, advertisements are carefully crafted to capture the readers' interest and generate a response.

Newspapers understand the importance of maintaining a balance between editorial

content and advertisements. They strive to ensure that advertisements do not overwhelm the newspaper's overall layout or compromise the integrity of the news. Advertisements are typically categorized and placed in designated sections, making it easier for readers to locate them if they are interested.

Moreover, advertisements are not limited to just textual content. With the advancements in design and technology, newspapers now incorporate multimedia elements such as images, videos, and interactive features into their advertisements. This allows businesses to create more engaging and memorable experiences for their target audience.

Overall, advertisements play a crucial role in the newspaper style by providing a platform for businesses to reach out to potential customers and convey their message effectively. They add variety to the content, support the financial sustainability of newspapers, and contribute to the overall reading experience.

The Weekly News, launched in 1622, marked the initiation of regular English newspapers, which lasted for approximately two decades. The 17th century witnessed the emergence of other news sheets, which encountered challenges and government-imposed restrictions. In 1666, the government-owned London Gazette was established, serving as an official source for information, royal decrees, news from abroad, and early advertisements. The first daily English newspaper, the Daily Courant, was founded in 1702, focusing primarily on foreign news without commentary. However, commentary gradually became a regular feature in newspapers. By the mid-18th century, British newspapers resembled their modern counterparts, featuring advertisements, announcements, and articles accompanied by commentary. The rise of American newspapers, introduced by British settlers, can be traced back to the late 17th and early 18th centuries. Although the first American newspaper, "The News of the Present Week," appeared in 1622, its true history began in 1695 when the expiry of the Licensing Act, which limited press freedom, paved the way for its development. It is important to note that in England towards the end of the 17th and beginning of the 18th centuries, magazines served distinct functions from newspapers. While newspapers provided information, magazines focused on commenting on news published in newspapers, particularly domestic affairs. Over time, newspapers expanded their scope to include commentary and express their own opinions on the news. Thus, English newspaper style may be defined as a system of interrelated lexical, phraseological and grammatical means, which is perceived by the community as a separate linguistic unity that serves the purpose of informing and instructing the reader.

As to the printed matter belonging to newspaper style proper and enumerated above; it is characterised by some common features. Though most of the vocabulary used in newspapers is

neutral and common literary, so that it could be understood by the majority of readers, there are some peculiarities in this respect. Newspaper language is characterised by a rather ample use of economic and political terms and abstract words: unemployment, escalation, aggression, budget, devaluation, member, peace, etc.

Newspaper clichés and phraseology are often employed in newspaper style, which may be one of the reasons why the expression "newspaper language bears a flavour of disparagement. Still clichés are indispensable in newspapers as they help to avoid misunderstanding, being trite and widely used (*to unleash a war, hot, war, cold war, to relax tension, on official visit, in response to, a far-reaching effect, bulwark of peace and democracy,* etc.).

Conciseness of forms and expressiveness, being the major objective of newspaper style, make up for a great number at abbreviations, when initial letters of a word stand for the full one. Most numerous are the abbreviations denoting establishments, organisations, etc. *(A. M. C. – American Motors Company, CCC – Customs Co-operation Council, NCB – National Coal Board, FBI – Federal Bureau of Investigation, EEC – European Economic Council, N. U. M. – National Union of Miners).*

Abbreviations can stand for geographical names and for names of well-known political and public figures, writers, film stars, etc. *: Qbc – Quebec, G. B. S. – George Bernard Shaw, F. D. R. – Franklin Delane Roosvelt, J. F. K. – John Fitzgerald Kennedy, Mac – Macmillan, B. B. – Bridgitte Bardot.*

Clipped forms are also characteristic of English newspapers: *Lib(Liberal), Lab(Labour), H-bomb, A-test, Brum(Birmingham),* etc. Abbreviations and clippings are either deciphered in the text or are well known to the reading public.

As the newspaper is very sensitive to everything new taking piece in the life of people, neologisms frequently first come into being on its pages. For example: *sputnik, mods (English youth groups noted for their violence), long-haired (lads with the Beatle haircut), staydowner(a miner who refuses to come up), leg-man(the synonym for 'yes-man'- a servile and obedient supporter), cutback(reduction), crackdown, clampdown(brutal suppression).* As we can see, a lot of newspaper neologisms are of colloquial character.

The basic peculiarities of newspaper style are displayed, however, in its syntactical structure. The syntax of some printed matter may be complicated as its contents is sometimes conveyed in merely on-two-three sentences, the fact demanding the use of complex sentences, of infinitive, participial, gerundial and nominative-with-the-infinitive constructions.

The language of newspaper style presents a combination of different strata of vocabulary and is rich in stylistic means both lexical and syntactical) metaphors, epithets, periphrases,

antonomasias) which are rarely genuine and fresh. Thus we find '*Downing Street' (the British Government), 'Fleet Street' (the British press), 'Wall Street' (American financial magnates), 'White House' (the American Government),* etc.

Newspapers in English use various techniques to convey information and influence public opinion. This includes the use of allusions, wordplay, and irony in their writing. Progressive newspapers often incorporate biting satire and irony in their editorials and headlines, using language that is clear and easily understood by readers from all social classes.

In addition to conveying information through news items, press reports, informational articles, advertisements, and announcements, newspapers also aim to shape public opinion. This can be seen in how news is selected and presented, the use of specific vocabulary that casts doubt on reported facts, and sentence structures that indicate uncertainty or lack of responsibility on the part of the reporter.

Headlines of news items not only provide information but also contain elements of appraisal, such as size, arrangement, emotionally charged words, and emotive syntax, which indicate the interpretation of the facts presented. However, the main medium for interpretation and evaluation is the newspaper article, especially the editorial, which often takes a subjective approach to facts, particularly in political matters.

While editorials have similarities with traditional forms of publicistic writing, they also have distinct characteristics of newspaper style. Therefore, newspaper articles, including editorials, are considered part of the English newspaper style system. It is important to note that while editorials and opinion columns are predominantly evaluative, newspaper feature articles typically contain a significant amount of information, with the balance between informative and evaluative content varying greatly. To understand the language peculiarities of English newspaper style, it is sufficient to analyze basic newspaper features such as brief news items, advertisements and announcements, headlines, and editorials.

The main purpose of a short news story is to inform the reader by presenting the facts without overt commentary and with minimal emotional evaluation. News stories tend to be simple and often use standardized expressions. Although the language is generally neutral to match the perceived neutrality of newspaper reporting, deviations from this style are common, especially in popular newspapers.

While the language of news items is generally neutral, it is important to note that departures from neutrality can occur, especially in popular newspapers where sensationalism and bias may be present. However, the ideal journalistic practice is to present the facts objectively and without emotional evaluation.

In terms of vocabulary, newspaper writing predominantly uses neutral and commonly understood terms. However, there are specific vocabulary features that are characteristic of newspaper style. These include:

1. Specialized political and economic terms: News items often include terms related to politics and economics, such as constitution, president, gross output, apartheid, and General Assembly. These terms are specific to these fields and are used to provide accurate information and context.

2. Non-technical political vocabulary: In addition to specialized terms, news items also use non-technical political vocabulary. These words, such as public, people, progressive, nation-wide, unity, and peace, are more general and can be understood by a wider audience. However, they still carry political connotations and can blur the line between technical and non-technical terms.

3. Newspaper clichés: Clichés are commonly used in newspaper writing to evoke familiar associations and prevent ambiguity. Examples of newspaper clichés include vital issue, pressing problem, informed sources, danger of war, overwhelming majority, and amid stormy applause. While considered a stylistic flaw, clichés are an integral part of newspaper style and are used to convey information concisely.

4. Abbreviations: Abbreviations are frequently used in news items, press reports, and headlines to save space and maintain brevity. These abbreviations can refer to organizations, public and state bodies, political associations, companies, and offices. Examples include UNO for United Nations Organization and NATO for North Atlantic Treaty Organization.

5. Neologisms: Newspapers are quick to adopt and incorporate new words and phrases that emerge from societal, scientific, and technological developments. These neologisms reflect the ever-evolving nature of language and allow newspapers to stay current with the latest trends and advancements. Examples of neologisms include splash-down and teach-in (a form of campaigning through a heated political debate).The above listed peculiarities of brief news items is the basic vocabulary parameters of English newspaper style.

Advertisements have a long and significant history in the British press, dating back to the 17th century. They have always been an integral part of newspapers, serving the important purpose of providing readers with information about products, services, events, and announcements. Similar to brief news items, the main function of advertisements is to inform the audience.

In contemporary English newspapers, there are two main types of advertisements: classified and non-classified. Classified advertisements and announcements are categorized into

specific sections based on their subject matter. For example, newspapers like The Times have dedicated sections for births, marriages, deaths, in memoriam, business offers, and personal ads. This categorization makes it easier for readers to find relevant ads. Classified ads are often written in a concise manner, removing unnecessary elements to save space. This brevity allows newspapers to include a larger number of ads. The vocabulary used in classified ads is generally neutral, aiming to provide factual information. However, in the "Personal" section, advertisers may use emotionally charged words or phrases to attract attention and establish a connection with the reader.

Non-classified advertisements and announcements, on the other hand, offer more variety in terms of language style and subject matter. Advertisers can use different typographical, graphical, and stylistic techniques to capture the reader's attention. Unlike classified ads, there are no restrictions on the length of non-classified ads. Advertisers can purchase as much space as they need to effectively convey their message. This freedom allows for more creativity in the presentation of the advertisement.

To illustrate a non-classified advertisement, we can refer to an example from The Guardian. This example showcases the opening lines of a full-page advertisement from Barclays Bank, emphasizing the qualities they seek in their staff, such as integrity, likability, accuracy, and imagination. This type of advertisement aims to create a positive image of the company and attract individuals who possess the desired qualities.

In conclusion, advertisements and announcements in newspapers primarily serve the purpose of informing readers. Classified ads are categorized by subject matter and often use a concise sentence structure to save space, while non-classified ads employ various techniques to capture attention. The vocabulary used in classified ads is generally neutral, but emotional language may be used in the "Personal" section. Overall, advertisements in newspapers allow businesses and individuals to communicate and engage with their target audience effectively.

Part 2 Lexico-Stylistic and Structural Peculiarities of American Advertising Copy

In order to read and understand the American advertising copy properly one should know its principal structural and lexico-stylistic peculiarities. Advertising copies differ from other texts in the special character of their structure.

2.1 The Standard Components of Press Advertising Copy

The standard components of a press advertisement, which vary in functionality and layout, include:

1. Headline.

2. Illustration.

3. Body copy: The body of your advertising message often divided into various sections under subheadings.

4. Signature line: A reference to the brand name, often accompanied by a price tag, slogan, trademark, or image of the brand packaging.

5. Standing Details: Highly practical information printed in clipped coupons and small print usually appears unchanged across various advertisements, such as company address, instructions for obtaining additional information, and legal footnotes. (Aitchison, J., 2009, p. 59)

For example: (Text 1)

"There is a reason old favourites become old favourites (1)

But wouldn't they be pleased to get a Parker? (1)

There are certain gifts you can always fall back on. But how many of them endure, stay in style, or retain their worth?

The lasting value of Parker sets it apart, makes it a gift to be appreciated for a lifetime.

Slim, contemporary Parker Clas

sic Ball Pens: 22 K gold electroplate, $13.50; solid silver, $16.75; brushed stainless steel, $5; magnificent blends of craftsmanship, precious metals and elegance. Performance? All three refillable ball pens write better months longer then the ordinary ballpoint.

This Christmas, in leading stores, look for the Parker. People who will help you with your selection, then personalize it, and giftwrap it… all with our compliments and smile. (3)

PARKER

World's most waned pen! (4)

©The Parker Pen Company, Janesville, Wisconsin, U.S.A. (5)" (Sandage, C. H., Fryburger, V., 2004, p.23)

The given text is typical of American advertising.

The structure of the quoted copy is as follows:

1) "*There's a reason old favourites become old favourites*" (Part of the headline, superimposed of the illustration)."*But wouldn't they be pleased to get a Parker?*" (The remaining part of the headline, given under the illustration).

2) The picture of the set of Parker Classic Ball Pens: 22 K gold electroplate, solid sterling silver and brushed stainless steel shown against the background of a bank check, a black tie with a beige check pattern and a brown and beige purse (Illustration).

3) The main texts of the advertising copy given under Number Three (Body Copy).

4) "PARKER

   World's most wanted pens!" (Signature Line: "PARKER" – brand name; "PARKER

   World's most wanted pens!" – slogan).

5) "©The Parker Pen Company, Janesville, Wisconsin, U.S.A." (Standing Details: the line may be treated as a legal footnote (© - means Copyright); besides, the name of the company and its address are given).

The preferred order of advertising copy section is from top to bottom as listed above, and there is also a priority of inclusion: the headline and signature line can be regarded as the most indispensable parts of a press advertisement, although even this sometimes collapsed into a single display line. The other parts are definitely optional, and are omitted with worrying degrees of frequency.

For example: (Text 2)

(2) An open can of coffee with the inscription "Ground roast coffee".

Look like Taster's Choice.

Smells like Taster's Choice.

Tastes like Taster's Choice. (1)

(2) Two jars of Taster's Choice instant coffee and a cup of ready-to-drink coffee.

Is supplied with the following captions:

*"Taster's Choice ®*100% freeze-dried coffee.*

And Taster's Choice Decaffeinated with the green label, 97% caffeine free" (2)

We look, smell, and taste like ground roast. (4)

(Slogan) (Newsweek)

As we can see, section 3 and 5 (Body Copy and Standing Details) are missing in Text 2.

The scheme, given in Text 1, is idealized because discretion is clearly agreed on how advertisements can be structured and presented. Because media advertisements are two-dimensional, the concept of order requires freedom of interpretation. The illustration may take up the entire length of the advertisement, and various language components may be placed in different positions on the right or left of the illustration. Alternatively, titles from other parts of the verbal message may be superimposed on the picture. You can find press ads without headlines. Press advertisement without brand name (brand identification information hidden in the text). The various copy sections of an advertisement have different functions and therefore different linguistic characteristics, some of which we are going to analyse.

2.2 Lexico-Stylistic and Structural Peculiarities of American Advertising Headlines

The headline is the most important linguistic element in advertising literature and almost ideally represents the distinctive features of advertising language. Therefore, in order to provide additional evidence for the stylistic features of the advertising language, this chapter will be used as a basis for a more thorough analysis of the linguistic features of the advertising text (Mihaela Vasiloaia, 2020, p.126).

If the image grabs attention, it's the headline's job to create interest. The first thing about an advertisement or directory page that the headline reads determines whether or not the consumer will turn the page after reading the headline. Linguistically, the header is a metalinguistic sign that directs the reader to the linguistic characteristics of a text by giving a summary of the text below or at least highlighting one aspect of the text below. . He mentions the example of advertising that sells 19 ½ times more than other products - the difference is only in the title (Mihaela Vasiloaia, 2020, p.126).

For John Caples, one of the icons of American advertising, the headline is everything (Michaela Vasiloaia, 2020, p.126). He asked, "What do people see in an ad? The headline! What do you see when you look at a newspaper or magazine? The headline! What makes you want to stop and look at the ad or read a little? Introduction! (…) What is the use of copywriting if the headline is not right? The title can be written in Greek. If your ad title is low, they won't be able to write copy. If the title is low, the copy won't be read read not sell goods (Mihaela Vasiloaia, 2020, p.126).

The headline copy will serve as an example to demonstrate the functional, stylistic and linguistic features of the text in the advertisement as a whole. The characteristic feature of headlines applies to most subtypes of ad copy and can therefore be considered a standard feature of advertising language.

Headlines are very important in the American advertising model. It is the most read part

of the ad. Most people don't read anything else. It makes a person decide to read further or not. The success of the entire advertising campaign can depend on the headlines of the individual ads.

The headline serves two functions:

1. To attract attention;
2. To arouse interest in the advertisement as a whole.

As a matter of fact, these two functions tend to merge into one, attention and interest being obtained simultaneously by the same headline device.

Consequently, to achieve success among customers in modern society the headline has to:

1. Appeal to the reader's self-interest;
2. Seek attention value by picking out a special audience of interested prospects;
3. Compete successfully with editorials, news items and other advertisements in interest value.

In other words, the headline should be short, specific, apt, original, and interesting. These requirements are not of equal value: interest is probably of paramount importance.

A headline (the title of a news or article) is a subordinate form of the newspaper letter. In fact, it is part of a larger whole. The specific functional and linguistic features of the title provide sufficient grounds for identifying and analyzing it as a special "genre" of journalism. The main function of a headline is to briefly tell readers what the story is about. But beyond this, titles often include an evaluative element. e. It also performs the function of instructing the reader by showing the reporter's or newspaper's attitude toward the facts reported or commented on. Headlines in the United States are short and catchy, condensing the essence of the news into a few attention-grabbing words. A cleverly crafted headline is enough to tell a story and arouse or satisfy the reader's curiosity. Sensational headlines are common in some American newspapers.

There is a certain variety in the classification of headline types. Some authors classify them into two groups, called News Headlines and Story Headlines, because of their resemblance to the newspaper headlines, on the one hand, or the story title, on the other (Dowling, G. R., 2006).

The chief forms of headlines are considered as follows:

· Direct promise or benefit;
· News (or product);
· Curiosity and provocative;
· Selective;
· Command (Ullman, S., 2004, p.340).

Let us consider the last classification.

Direct promise headlines. These make a direct promise of the way the product will benefit the reader, thus:

*"Stop Sunburn Pain" (*Solarcaine Sunburn Remedy*)*(National Examiner)*;*

"How to Cook Frozen Meats and Poultry without Thawing" (Reynolds Wrap)(National Examiner).

News headlines. People are interested in "what's new" in products, as in these examples:

*"New Kleenex towels absorb 50% more because they're 2 layers thick – not one" (*Kleenex Towels*)* (Right now)*;*

"Bye-bye Yellow…

Hello Clear…

A new "Scotch" brand tape is here" (Scotch Tape) (National Examiner)

Curiosity and provocative headlines. As a change of pace from the direct promise headline, an advertiser may use a headline to arouse the curiosity of the reader, or provoke him to read the copy. The headline promises that what follows will be of great interest to him. The promise that the product holds forth can then be presented in the copy. As in the following examples:

"How much should a young man tell his wife?" (Phoenix Mutual Life Insurance Co.)(Newsweek);

"Does your child know why it doesn't hurt when his hair is cut? Do you? (Book of Knowledge) (National Examiner)

Selective headlines. A reader scanning a publication is much mire likely to read an advertisement if it seems to concern him particularly.

To illustrate this principle, we have here four headlines:

"To All Men";

"To All Young Men";

"To All College Men";

"To All College Seniors" (Right now).

Command headlines**.** In another category there are headlines that directly urge the reader to use or buy the product, usually holding forth a reward if he does so, as:

"Seal the cylinder; save the oil" (Sealed Power Piston Rings) (Newsweek);

"Give him an electronic blanket; he'll feel warm all over" (Pacific Gas & Electric Co.) (National Examiner).

It goes without saying that the selection of linguistic means and the syntactical structure of a particular headline depends on the purpose this or that headline serves, as well as on its type.

Here is the list twenty-three formulas of the most typical advertising copy headlines:

1. Headlines beginning with the word "Announcing", e.g.:

    "Announcing a new dictionary";

    "Announcing a help in solving the housewives' problem".

2. Headlines with words that have an announcement quality, e.g.:

    "Presenting new 36 tall ballerina doll";

    "Good-bye… old-fashioned air conditioners".

3. Headlines beginning with the word "New", e. g.:

    "New solution of your problem".

4. Headlines beginning with the word ""Now", e. g.:

    "Now sleep under new warmth… new beauty".

5. Headlines beginning with the word "At last", e. g.:

    "At last! A steam iron with a "Magic Brain"".

6. Headlines including the date, e. g.:

    "You can speak French by October 15".

7. Headlines written in news style, e. g.:

    "Discovered – amazing way to grow hair".

8. Headlines featuring the price or reduced price, e. g.:

    "Wool twist broadloom usually $12.95 …Sale $8.88 …".

9. Headlines featuring a special merchandising, e. g.:

    "30-day supply of vitamins for $30"

10. Headlines featuring an easy payment plan, or a free offer as in the following example:

    "Order now… pay after January 10".

11. Headlines offering information of value, e. g.:

    "Do you make these mistakes in English?".

12. Headlines telling a story, which can be illustrated by the following examples:

    "How I improved my memory in one evening";

    "How I become popular overnight".

13. Headlines beginning with such keywords, as "How to", "How", e. g.:

    "How to end money worries";

    "How to get rid of an inferiority complex".

14. Headlines beginning with such keywords, as "Why", Which", e. g.:

    "Why your feet hurt";

    "Which of these five skin troubles would you like to end?".

15. Headlines, beginning with such keywords, as "Who else", "Wanted", "This", as in the examples below:

"*Who else wants a whiter wash – with no hard work?*",

"*Wanted! Man with car to run store on wheels*".

16. Headlines beginning with the keyword "Advice", e. g.:

"*Advice for husbands!*";

"*Advice for housewives!*".

17. Headlines written in testimonial style, e.g.:

"*Why I cried after the ceremony*".

18. Headlines offering the reader the text, e. g.:

"*Can your kitchen pass the guest test?*";

"*Can you pass this memory task?*".

19. One-word headlines, e. g.:

"*Sensation*";

"*Bashful*".

20. Two-words headlines, e. g.:

"*Itchy scalp*";

"*Diaper rash*".

21. Headlines warning the reader to delay buying, e. g.:

"*Buy no more soap until you have tried amazing new*" (name of the brand)".

22. Headlines enabling the advertiser to speak directly to the reader, e. g.:

"*Why I offer you this new kind of pipe for $1*".

23. Headlines addressing a specific person or group, e. g.:

"*To the man who is 35 and is dissatisfied*";

"*To the young men who want to get ahead*".(Kotler, P., 2009, p.134)

We have mentioned above that the functions and the peculiar nature of advertising headlines predetermine the choice of the language means used. To be competitive advertising headlines need strength and vigour, then they survive. It is linguo-stylistic means that account for it, first of all.

On the morphological level verbs add movement and dynamism to any sentence, particularly headlines:

"*It Picks Your Pocket While You Look On*" (Right now)*;*

"*Eat Prunes Every Day*"(Right now)*.

Verbs are precise, specific; they arouse emotions. Inspire visualization on the part of the

reader, and, used in connection with an illustration, may increase effectiveness of both headline and illustration.

Unexpected words, new coinages and even crude words, are often used as an effective attention-getting device. For example: "*It AIN'T Hard to Speak Correct English*"(Newsweek) was the headline of successful advertisement.

Headlines also abound in emotionally coloured words and phrases, as the underlined words in the following advertisement:

<p align="center">"Wow!</p>
<p align="center">Look at these hits in our</p>
<p align="center">$1 sale";</p>

"The Fabulous Facemaker®";(Right now)

<p align="center">"Whoo – EE!</p>
<p align="center">They're FREE". (TV Guide)</p>

Furthermore, to attract the reader's attention and to enable him to visualize or grasp an abstract idea quickly, headline writers resort to various stylistic devices, as for example

- Simile is a technique implemented by strengthening one feature of the concept under consideration. Comparison presupposes that the nature of the actions performed is similar. In this case, the two members of the comparative structural design are similar to each other in the tasks they perform. A simile forcibly opposes one entity to another, even though they may be completely foreign to each other. And, even if we don't realize it, comparison creates a new understanding of what is being characterized as well as what is being characterized. A very good example of simile is presented in the following sentence:

  "Doing business without advertising
  Is like winking at a girl in the dark
  You know what you are doing
  But nobody else does" (TV Guide).

Though as can be seen, the artistic value of these lines leaves much to be desired.

- Personification, representing an inanimate object, phenomenon, or idea as if it were a person and attributing properties such as thinking, speaking, feeling, or acting to it is widely expressed in American advertising texts. The function of personification is to give an object or idea a noble character, making it more expressive. For example:

  "The flavor says butter.
  The bowl says… Beautiful" (Kraft margarine) ". (TV Guide)

- Metaphor, which convey meaning from one word to another, are one of the most powerful means of creating images. An image is a sensory perception of an abstract concept that already exists in the mind. As a result, creating an image means bringing a phenomenon from something highly abstract to something inherently concrete.For example:

  "'Tis the season to be crunchy –

  With Planters® Peanuts". (TV Guide)

- Pun is another stylistic device based on the interaction of two known meanings of a word or phrase. It is very important to be able to trace the author's intention through the way he or she expresses the semantic nuances that potentially exist in the semantic structure of existing words. Those who fail to define the suggested meaning of advertising copy's words will never understand the advertisement in whole because they are unable to decode it. Pun is used in the following advertisement copy:

  "Make your next shot an Arrow" (Arrow® Blackberry Brandy) (shot – an action of shooting, a single drink of liquor). (TV Guide)

- Allusion, an indirect reference, made during oral or written speech through allusions, words or phrases to historical, literary, mythological, biblical facts or facts of everyday life are not very widely expressed in advertising copy. The use of allusions presupposes the reader's knowledge of the fact, thing, or person being discussed. Also, the source is not indicated. This is presumed to be known. Therefore, most references are made to facts with which the general reader should be familiar. However, sometimes hints consist of objects and facts that require explanation before understanding. But allusion can be easily recognized in the next example:

  "The most provocative gift since the apple" (since the apple – since the time of Adam and Eve). (TV Guide)

- Antithesis has the following main functions: rhythm formation (due to the parallel arrangement on which it is based), copulation, breakup; of comparison. These features are often combined and mixed in unique ways. However, as a rule, in contrast, one of the features appears more clearly than the other. Structural patterns of contrast also play an important role. They are usually formed in parallel structures. Opposing features of two objects or phenomena are more easily recognized when they are emphasized in similar structures. This is especially useful when hostile traits are not inherent to the object in question, but are imposed on them. The structural design of antithesis is so important that unless it is conspicuously marked in the copy, the effect

might be lost.

"The Light that Goes On

When the Lights Go Out" (General Electric Security Light). (TV Guide)

Syntactically headlines are very short sentences or phrases of a variety of patterns;

The following eight headline patterns can be singled out:

1. Interrogative sentences (for attracting the reader's attention), e. g.:

"*An outfit for Baby? A jacket for you?"*;

2. When clauses, e. g.:

"*When there is a baby in the house…"*;

3. Imperative sentences, e. g.:

"*Cook now – eat later!"*;

4. Exclamatory (one-word) sentences, e. g.:

"*Mmmiracle! Free! Now*!"

5. Extended exclamatory sentences, e. g.:

"*Tudy-Knit gives careful laundering for careful children!";*

6. If-clauses, e. g.:

"*If you suffer from…"*;

7. Interjections, e. g.:

"*Ssss! Not a word to anyone…"*;

8. Frequently used nominative phrases, e. g.:

*"Party Pleasures. A time for happiness" (*Burton Ph. W., Kreer G. B., 2004, p.26)

When dialogue is used in the copy, part of the dialogue in the headline adds vigour and ties it more directly to the text:

"*-Hey, Bring a Ladder.*

You've Spilling.

-Smart Girl – My Mother-in-law". (TV Guide)

What concerns the illustration, it is probably a major factor in gaining the reader's attention. And getting attention or not getting attention it is the most critical moment in the life of an advertising copy.

Illustrations can be related to the verbal part of the text through contrast, correspondence, and association. Illustrations are generally very important in deciphering advertising ideas (messages).

2.3 Lexico-Stylistic and Structural Peculiarities of the Advertisement Body Copy

The body copy is the major portion of the sales story, which elaborates upon the message, or theme contained in the headline or makes meaningful the headline in the cases, where an indirect, curiosity-provoking headline has been employed. The form or the structure that the body copy may assume varies considerably. An idea of the variety of body copy types in American advertising can be given by the following classifications:

1) The body text is the direct copy that immediately starts developing the title idea and / or illustration to sell the product directly, using the relevant selling point.

2) Copy Pattern:

(a) The creation of a purchase or a special situation will, by its nature, lead to a discussion of the point of sale of the product;

(b) Advertising, known as "institutional" advertising, sells ideas, organizations, services, or products rather than presenting copycat sales features.

3) Sample dialogue and monologue, where the characters in the advertisement are sold with their own words (testimonial, comic strip and continuity panel).Picture and caption copy, in which the story is told by a series of illustrations and captions rather than by use of a copy block alone.

Gimmick copy, unclassified effects in which the selling power depends upon humor, poetry, foreign words, great exaggeration, gags, and other trick devices (Hepner H. W. 2007, p.115).

Dynamism of the text is achieved mostly by the use of short, expressive words, short sentences, short paragraphs, as well as by conjunctions, contractions, and punctual marks. Dashes may help the body copy "flow". For example:

"So far we ourselves haven't had the slightest trace of a – the trace of a – Ah, Choo!".(National Examiner)

It doesn't mean, however, that only short body copies are used in advertising. Body copy can be long, provided there is sufficient material of interest to warrant its length.

Summing up the material dealing with the syntax of body copy we can note the following:

1. Long sentences are broken into units, or even short sentences are preferable;
2. Colloquial constructions are widely used;
3. Elements of literary style are used on purpose – to highlight the beneficial aspects of the product advertised;
4. Colloquial tone is also created by the use of question-answer forms.

Headlines in American newspapers are an important means of information and

evaluation. Editors recognize that few people read beyond the headline or, at best, the title section, so they pay special attention to this. It takes a lot of skill and creativity from headline writers to get readers to read all, or at least most, of an article.

Advertising English research shows that the following lexical units with emotional-evaluative meaning are most frequently used in body copy:

1) Adjectives, such as "new", "excellent", "lovely", "ideal", "superb", etc.;

2) Comparative and superlative degrees of adjectives, e. g.: "fresher", "warmer", "better", "the best", "the kindest", "the mildest", etc.;

3) Compound adjectives, such as "full-cream", "full-standing", "home-made", "easy-buy", etc.;

4) Nouns, such as "elegance", "luxury", etc.;

5) Verbs, such as "enjoy", "save", etc.;

6) Adverbial modifiers, such as "only", "surprisingly", etc.;

7) Ordinal numerals, especially "the first", etc.;

8) Neologisms, such as "B. O." /"body odour"/ for bad smell; "underarm" for armpit; "morticians" for undertakers; "sanitation engineers" for garbage collectors, etc., or such occasional coinages as in the headline "De-tarred but not de-tasted" (about Pall Mall extra mild cigarettes; it should be understood that the content of tar in those cigarettes is minimized, but they are not devoid of taste).

And finally we should like to note some phonetic expressive means used in body copy. A stylistic approach to a statement is not limited to its structure and meaning. One more thing to consider is that it plays an important role in certain types of communication. This is the sound of words, phrases and sentences. Taken individually, the sounds of most words have little or no aesthetic value. By combining it with other words, the word can achieve the desired phonetic effect. The sound of a single word can have some good effects, but this is subjective as it is a matter of individual perception and feeling. The most widely used phonetic expressive means in the body copy are the following:

·   Alliteration. This stylistic device aims to give a phrase a melodic effect. It is usually considered a musical accompaniment to the author's ideas, supporting them with an ambiguous emotional mood that each reader interprets for himself:

"_Save the surface and you save all_";

·   Alimination of the final consonant, such as "_worl_" instead of _"world"_, "_bes_" instead of "_best_";

·   Stylized spelling, such as "de" instead of "the", reproducing the way some

foreigners may pronounce the word;

· Rhythm and rhyme. Rhythm plays a significant role in various aspects of human activity, evoking emotions regardless of its nature or origin. It can only be perceived when there is an understanding of the contrasting elements and their correlation, as well as the regularity of alternating patterns. Researchers are currently studying the impact of rhythm on the semantic aspect, and it is becoming clear that a well-structured phonetic arrangement of speech leads to organized syntactical structures and segmented sense-groups. The conscious perception of rhythm, like the perception of stylistic devices, requires training and practice. The distinctive function of rhyme, the repetition of identical or similar terminal sound combinations of words, is particularly felt when it occurs unexpectedly in ordinary speech or in a rather plain verse, as follows:

> *"Little brother, would you be*
> *Very tall and strong like me?*
> *Then you will, if you're wise,*
> *Take your morning exercise"* (Newsweek).

2.4 Structural and Lexico-Stylistic Peculiarities of American Slogans

According to the Online Etymological Dictionary, the word "slogorne" (ME "slogorne") comes from the Gaelic word "sluagh-ghairm," which translates as "battle cry." In Gaelic, "sluagh" means "army, army, murder" and "ghairm" (or "gairm") means "to cry." The dictionary also states that the modern definition of slogan was first attested in 1704 and was used in a metaphorical sense as "a distinctive word or phrase used by a political group or other group".

The modern business is a phrase or a sentence used in advertising in order that the prospect may be favourably disposed toward the article or service advertised. Its most characteristic features are as follows:

1. A slogan is connected with the product or trademark advertised in order that the reader may connect the two. "Ask the man who owns one" might be applied to any number of articles. "When better automobiles are built, Buick will build them" associates the product with the slogan.

2. Any slogan must be advertised sufficiently. Actually, many slogans that stand high in recall value do no have a close association with the product, but they have been advertised for many years or heavily advertised recently.

3. A slogan arouses curiosity on the part of the reader so that he will want to know more about the product as do "You just know she wears them".

4. The slogan is a focusing point for the advertising policy of the advertiser. It can give

continuity to advertising campaigns for many years. To do this, it has a talking point that doesn't become obsolete: "Preferred the world over" is not so likely to have permanence as "Good to last drop".

As Abdi and Irandoost (2013) suggest, slogans are intended to achieve two goals.

1. Increase brand awareness, which is the main function of a slogan to help consumers remember your company's brand.

2. Create, protect or change brand image or perception. In the article, the author presents a series of studies that demonstrate how slogans can make a brand more noticeable and ubiquitous.

In the article, the author presents a series of studies that demonstrate how slogans can make brand names more prominent and ubiquitous. In this article, the authors present a series of studies that demonstrate how slogans can make a brand name more prominent and ubiquitous. According to them, slogans are a key element in determining brand identity and awareness, which ultimately has a significant impact on corporate profits (Abdi & Irandoust, 2013).

The following are the most common means of pronunciation used in advertising slogans (Table 2.1).

Table 2.1 Phonetic characteristics of advertisement

Phonetic characteristics	Examples of slogans
Alliteration	It helps the hurt stop hurting (advertisement of antiseptic "Baktin");
Anaphora	Know music. Know the beat (CNN Music News Channel Advertisement);
Imitate certain pronunciation styles from people's speech	Let Hertz put youuu in the driver's seat (Hertz product advertisement);
Imitates the sounds animals make	The best to you each morning. They'rrrre GR-R-REAT! (Promotional product "Kellogg's Frosted Flakes")

Implementation of this method is accomplished in a variety of ways and can occur within a single word, phrase, sentence, or entire text. There are three ways to structure your ad text: vertically, horizontally, and diagonally (Table 2.2).

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Table 2.2 Graphic features of advertisement

Graphic features	Examples of slogans
Violation of rules for writing phrases or sentences	FORDiesel ranger 2003 (Ford promotional vehicle)
Latin word emphasis	C «MEXX» MEXXmum always a success! (Name and brand clothing store "MEXX" up)

It is interesting to note that the scope of application of advertising and graphic technologies moves to other areas of life and begins to be used to create realities such as billboards, laptop covers, names of newspapers and magazines. The morphological technique of puns in advertising language can emphasize the setting of intermittent adjectives and the degree of intermittent comparison, and can also generate intermittent words depending on the degree of comparison (Table 2.3).

Table 2.3 Morphological characteristics of advertising

Morphological characteristics	Slogan example
Degree of frequent comparison of the adjective	"The Coffee-er Coffee" (Savarin Coffee product advertisement)
Sometimes the superlative adjective	It's the cheesiest (advertising product « advertising the product "Kraft Macaroni and Cheese"»).

Thus, English advertising texts use two possible ways of fixing morphological symbols of words: morphological symbols change word classes and the creation of occasional words of degree of comparison due to changes in their lexical meaning (Fletcher, 2010). Word play at the morphological level is quite rare and is one of the most complex and subtle forms of word play in the language of advertising. A feature of the game style of modern advertising is also the use of lexical means and various arc precedent texts to create a game of words in the language of advertising. It is about playing with meaning that is not only accessible, but also the possibilities of the language behind it. In advertising texts, ambiguity serves to fulfill one of the main requirements for advertising text - the maximum volume of data transmission with a minimum text interval. Transforming the meaning of words is a fairly common phenomenon. These linguistic tricks activate the recipient's attention, turning the perception of the text into a memorable advertising message.

Advertising slogans for a wide range of linguistic resources, linguistic scientists divide their structures into four types:

1) Connected. Enter the product name. This slogan is inseparable from the name.

2) Direct. A personal appeal is made to the potential customer.

3) Related. Rhythmically and phonetically related to the name.

4) Free - self-sufficient and independent.

Typically, all advertising slogans are created using various linguistic means. We present to you an analysis of advertising slogans in terms of the use of linguistic means at different levels (Table 2.4).

Table 2.4. Types of slogans

Types of slogans	Examples of types of slogans
Connected	Maybe it's Maybellin "- shows signs of alliteration (repetition of similar consonants) at the phonetic level. This slogan is a unique selling proposition.
Direct	" Live in your world, play in our world" - also seen in every capital city Get the isolation you can, which means the results are attracting. Recipient's attention. These advertising slogans are a direct type of product that has a personal appeal to potential customers.
Bound	"E-on Life is on" (beverage advertising) – graphic sign – emphasizes and overlays the sound name and words of the product on the slogan. (E-on/on). These slogans are different for each type. That is, it is rhythmically and phonetically related to the product name.
Free	1. Jacobs. The scent it brings. This slogan reflects the results of your actions. 2. Nothing is impossible. These slogans are free, and this is clear from the context in which the product is presented. It belongs to the slogan. This group of slogans is effective because the slogans attract consumers and are more likely to be remembered. Slogan – Slogans are usually concise and short, so they stay in consumers' memories longer.

The requirements for good headline apply even more strictly to a slogan. Besides being short, specific, apt original, and interesting, it should be memorable. Such memory aids as alliterarion, rhyme, and balance are helpful in slogans too:

Alliteration: *"Friends for your feet";*(Right now)

"When Better Cars Are Built, Buick will Build Them".(Newsweek)

Rhyme and Balance: *"Candy is Dandy".* (TV Guide)

"A Bottle of Milk is a Bottle of Health". (TV Guide).

In any slogan that contains more than a half-dozen words, these memory devices are usually present. But after the slogan has been used for some time, it may sometimes be curtailed or condensed without loss of effectiveness. Thus, *"A Camel for Ink; Goes a Month without a Drink"* became *"A Camel for Ink"; "Don't Envy a Good Complexion; Use Pompeian and Have*

One" became *"Don't Envy; Use Pompeian".* An extreme example of condensation was *"Lucky Strikes Means Fine Tobacco*" shortened to *LS/MFT.*

Slogans seek to explain, exhort, extol. Most slogans fall into the following classes:

· Describing the uses of a product:

"For upset stomachs" (Pepto Bismol). (TV Guide)

· Suggesting the special advantage or importance of the product:

"Once in the morning does it" (Scope Mouthwash). (National Examiner)

· Suggesting the product be used:

"*Long distance is the next best thing to being there*" (Bell System). (National Examiner)

· Creating an overall uniform image of the company:

"*You are in good hands with Allstate*" (Allstate Insurance Company). (National Examiner)

· Guarding against substitute:

"It's the real thing" (Coca-Cola).(Newsweek)

2.5 Structural and Lexico-Stylistic Peculiarities of American Trademarks

What is trademark? A trademark is any symbol, sign, word, name, or device, or combination of these, that tells who makes a product or who sells it, distinguishing that product from those made or sold by others.

A trademark invariably consists of, or includes, a word or name by which people can speak of the product – "*Do you have Dutch Boy paint*?". That word or name is also called a brand name. A trademark may also include some pictorial element.

A trade name, on the other hand, is the name under which a company does business. General Mills, for example, is the trade name of a company making a cake mix whose trademark and trade name are often confused. (Iten, C., 2005, p.459)

A product can have several trademarks, as Coca-Cola and C0ke. If we refer to the history of trademarks we shall see that originally they were personal names, i. e. the master's name used to call a product. Later on the sources of trademark making become more copious and diverse. Nowadays we can single out the following principal forms of trademarks:

· Dictionary words. Many trademarks consist of familiar dictionary words used in an arbitrary, suggestive, or fanciful manner. For example, *Dial soap, Glad plastic bags, Sunbeam toasters, Shell oil, Rise shaving cream,* etc.;

· Personal names. These may be the names of real people, such as *Elizabeth Arden*, fictional characters, like *Betty Crocker*; historical characters, as in *Lincoln cars*; mythological characters, as in *Ajax cleanser,* etc.;

- Geographical names. A geographical name is really a "place" name: *Nashua blankets, Palm Beach cloth, Pittsburgh paints, etc.;*

- Initial and numbers. This refers to trademarks such as *RCA television (RCA – the Radio Corporation of America); AC spark plugs (AC – alternating current); A. 1 sauce (A. 1 – first class, first-rate, superior),* etc.;

- Coined words costitute the most effective way of trademark creation; these are words up of new combination of consonants and vowels. *Kodak* is the classic example of this. We can also come across such names, as *Kleenex, Xerox, Norelco, Exxon* – the list is long. No wonder that neologisms constitute as much as 75% of the trademark used.

Nowadays there exist special Name Finder Dials which help to coin trademarks by means of mechanical selection of different possible letter combinations, their euphony being taken into consideration. According to N. A. Gurskaya's research, English consonant letters can be subdivided into four groups as to their frequency of use:

Group A: L, S, V, N;

Group B: Y, Z, R, M, J;

Group C: P, F, H, T, D, C, X;

Group D: W, B, Q, G, K.

In keeping with their importance and frequency of use, English vowel letters form the following succession: E, I, O, U, A. (Burton Ph. W., Kreer G. B., 2004, p.32)

To reinforce their brand name, many advertisers resort to distinctive lettering (called a logotype), or to design, insignia, picture, or other visual devices

Trademarks appear to be distinctive (i. e. able to identify a product); simple, crisp, short (good examples: *Sanka coffee, Ajax cleansers, Ritz crackers, Silex percolators)*; easy to pronounce, euphonic; easy to remember; conveying an apt suggestion (for example, *Downy fabric softener, Band-Aid bandages, Accutron watch, Bisquick biscuit mix,* etc.); having no unpleasant connotations.

The way trademarks are formed can illustrate all the principal processes of a living language functioning: borrowings from living and dead languages, slang and folk etymology influence, word-formation technique, use of stylistic devices, etc.

Making use of the available linguistic sources, trademark-makers, however, frequently resort to different graphemic manipulations during their creative process. As a result, traditional spelling is very often a subject to a number of modifications, such as:

- Simplification (or blend-words): *Fixetile* instead of Fix and Tile;

- Spelling based on non-standard pronunciation: *Gayna* instead of Gay now;
- Borrowed spelling: *Justre Creme* instead of Cream;
- Capitalization of letters in the middle of the word: *LanOlive* instead of Lanolin Olive oil.

There are following types of simplification:

Elimination of vowel and consonant graphemes: Supataps instead of Super Taps;

(a) Elimination of whole graphic complexes:

Chilprufe instead of Chill Proof;

(b) Syllabic representation:

Weed-B-Gone instead of Weed Be Gone;

(c) Graphemic haplology:

Danskins instead of Dance Skins;

(d) Loss of the initial letter:

Avis instead of Davis;

(e) Replacement of "c" by "k":

Kiddle Kar instead of Kiddle Car.

We can single out the following word-formation methods accounting for trademarks being euphonic, brief and easy to remember:

1) Rearrangement (there is no denying its anagrammatic origin):

Tantastic – from fantastic;

2) Clipping:

Lux – from Luxury, tums – from tummy;

3) Acro-naming:

O. F. C. – from oldest finest Canadian whiskey; DUCO – from DuPont Company;

4) Affixation:

Prefixing: *Extar* (a powder for removing tartar from teeth),

Suffixing:

- borrowed suffixes (-aire, -esse, -elle): *Courtelle;*
- the so-called commercial suffixes (-a, -ax, -drin, -ex, etc.): *Acidex, Cyclax;*

5) Pseudo-compounding:

e. g. Pseudo-compounds with flex from flexible: *Woolflex* (wool and nylon*), Flexnit* (soft Knitted cotton yarn).

Trademarks are often based on some stylistic devices:

- pun: *Kar-Go* (rental-trailers); *Glow Worm* (a gas fired thermylow boiler);
- irony: *Sorry* (the name of parlour game); *Ant Diner* (a dinner usually dispenses nourishment, not lethal poison);
- hyperbole: *Magic Chef* (a microwave oven); *Lushus* (a powder puff);
- personification: *Mr. Clean* (a detergent); *Dishmaid* (A dishwasher);
- metonymy: *Air Steps and Pillow Walks* (shoes);
- metaphor: *Queen's Velvet* (paper);
- reduplication: *Odo-ro-no* (a deodorant);
- rhyme: *New Dew (*A skin cream);
- alliteration: *Bonny Bouncer*, *Leisure Line*, etc.

As sales problems become more complex, a product's functional value alone cannot generate sales, and additional value is needed to make the product more attractive. American advertisers found a way out by giving products a certain additional psychological meaning that had nothing to do with their actual quality. In fact, it is easier to find value in advertising than in production. Advertising creates a specific image of a product. As a result, Marlboro cigarettes were proven to be 'cigarettes for real men' rather than just 'Virginia cigarettes'. Images were originally used to distinguish between similar products. Just 20 years ago, there were 300 brands of pineapple, 1,000 brands of canned peaches, 4,500 brands of canned corn, and 10,000 brands of flour in the United States. Today, the number of brands has increased further. Without advertising, the market would be disrupted because the images created through advertising help identify products and determine buyer behavior at the time of purchase. The competition thus moves from the realm of production to the realm of image creation. Products with the best image are winners both in the modern market and in the modern world.

Image creators often use a variety of linguistic and stylistic techniques to create images that are persuasive and influential to consumers. The technique of understatement is specifically used in the following sentences: "The University of Chicago may not be the best in the world, but it is the best in the city." (Domestic expert). Images may contain subjective evaluation attributes, such as "chicken can lick - good", "skin feels good", etc. No matter what product you're advertising, the images are usually simple. This eliminates unnecessary thinking and stereotypical responses. So the best images are simple, yet memorable and original. For example, if a soap promises "cleanliness". Today I promise 'beauty'. It is difficult to list all the methods and patterns for creating images. Even Americans understand this. "No one believes advertising

nonsense... Everyone is influenced by the fog of deception we constantly breathe. The problem is that we choose to breathe this fog" (Bailey Richard W., 2002, p. 9).

We analyzed 155 advertisements from US newspapers Newsweek, National Examiner, Right Now and TV Guide. In the analyzed examples, the following lexical and stylistic devices are most often used: Puns - 24%, Alliteration - 32%, Irony - 11%, Rhyme - 17%, Metaphor - 37%, Hyperbole - 21%, Personification -12%. Suggestion – 14%, Contrast – 20%, Comparison – (figure 2.1).
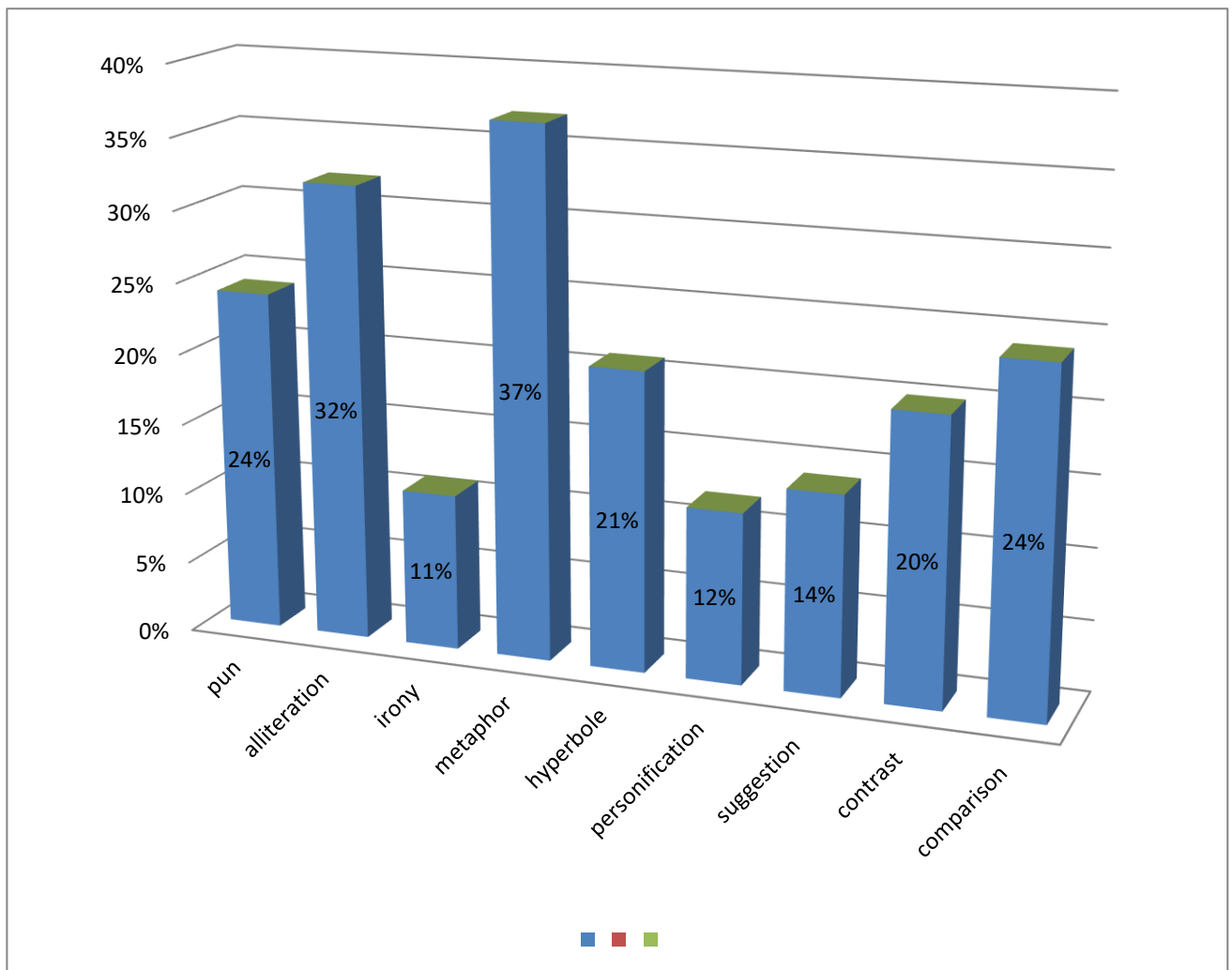

Figure 2.1 Analysis of advertisements from American newspapers

Part 3 Unveiling the Power of Slogans in Prominent American Companies

To analyze advertising, it is necessary to study in detail the language and structure used in it, it is important to communicate with the target audience, to convince them to take the desired actions, which as a result provides important information about the choice of language and structural elements that contribute to the effectiveness of advertising.

3.1. Rhetorical Devices and Persuasive Techniques

One aspect of the analysis focuses on the language used in advertising copy. Advertisers carefully select words and phrases that evoke specific emotions or create a desired impression. Positive adjectives are often used to highlight the benefits of a product or service, while negative adjectives may be used to create a sense of urgency or emphasize the consequences of not purchasing the advertised product.

Rhetorical devices also play a significant role in advertising copy. Techniques like repetition, alliteration, and parallelism are commonly employed to make the message more memorable and impactful. Slogans that use repetition help reinforce brand identity and create a strong association with the advertised products.

Another aspect of the analysis involves examining the persuasive techniques used in advertising copy. Advertisers utilize various strategies to appeal to the target audience's emotions, desires, and needs. Emotional appeals, such as heartwarming stories or images that evoke happiness or nostalgia, aim to establish a strong emotional connection with consumers. Humor is also frequently used to capture attention, create a positive association, and make the advertisement more memorable.

In terms of structure, the analysis focuses on the overall organization and flow of the advertising copy. Effective advertisements usually have a clear and concise structure that guides the reader or viewer through a logical sequence of information. This may include a catchy headline or tagline, followed by persuasive body copy that highlights the key benefits or features of the product or service. The advertisement may also include a call-to-action, encouraging the audience to make a purchase, visit a website, or engage with the brand.

By conducting an analysis of advertising copy, marketers and advertisers gain valuable insights into the strategies and techniques that drive successful advertising campaigns. This analysis helps identify the language choices, rhetorical devices, persuasive techniques, and overall structure that appeal to the target audience and effectively convey the desired message. It also enables advertisers to stay up-to-date with emerging trends and innovative approaches in the advertising industry, ensuring their campaigns remain relevant and impactful.

This section aims to provide a detailed analysis of Apple's advertising copy, focusing on the "Think Different" campaign. The analysis will include specific examples, such as graphs, charts, and tables, to demonstrate the effectiveness of Apple's advertising strategies.

Apple's "Think Different" campaign utilizes several rhetorical devices and persuasive techniques to create a strong brand image. One of the key techniques employed is the use of repetition, which reinforces the message and enhances memorability. The campaign features notable figures from various fields, such as Albert Einstein, Mahatma Gandhi, and Martin Luther King Jr., who are known for their unconventional thinking and impact on society. The campaign also features other influential personalities like Pablo Picasso, Amelia Earhart, and Thomas Edison. The table below provides a comprehensive overview of the figures featured in the campaign:

Table 3.1 Overview of figures presented in the campaign

Figure	Number of Appearances
Albert Einstein	5
Mahatma Gandhi	4
Martin Luther King Jr.	3
Amelia Earhart	2
Thomas Edison	1

From the above table, it is evident that Albert Einstein is the most prominently featured figure in the campaign, appearing five times. This repetition emphasizes the association of Apple with Einstein's genius and innovation, subtly suggesting that using Apple products enables users to think like Einstein.

Additionally, Apple consistently places the phrase "Think Different" in various advertisements and marketing materials. This repetition reinforces the core message and creates a strong persuasive impact on the audience. The table below showcases the frequency of the phrase's appearance in different mediums:

Table 3.2 Frequency of occurrence of the phrase in different media

Medium	Number of Appearances
TV commercials	10
Print ads	7
Billboards	5
Social media posts	3

The consistent use of the phrase across different mediums ensures its widespread recognition and reinforces the desired association of Apple with thinking differently.

Nike's advertising copy is known for its powerful language choices and persuasive techniques. One of their most iconic slogans, "Just Do It," is a prime example of effective advertising copy. The simplicity and directness of this three-word phrase create a strong motivational appeal, encouraging individuals to take action and embrace a can-do attitude. The use of the imperative verb "do" evokes a sense of empowerment and determination, while the word "just" implies that the action is achievable and within reach. This slogan has become synonymous with Nike and has successfully established a strong brand identity that resonates with their target audience.

Nike's advertising campaign employs persuasive language and a well-structured approach to effectively communicate with its target audience. By using powerful slogans and compelling narratives, Nike aims to inspire and motivate consumers to take action. Let's examine some examples of Nike's language and structure:

- Slogan: Nike's iconic slogan, "Just Do It," is consistently featured in their advertisements across various mediums, including TV commercials, print ads, billboards, and social media posts. This repetition reinforces the core message and creates a strong persuasive impact on the audience.

- Narrative storytelling: Nike often incorporates storytelling techniques in their advertisements to engage viewers emotionally. By featuring real-life athletes overcoming challenges and pushing their limits, Nike connects with the audience on a deeper level, inspiring them to strive for greatness.

Coca-Cola has consistently used emotional appeals in their advertising copy to create a positive association with their products. In their "Open Happiness" campaign, they utilize language and visuals to evoke feelings of joy, togetherness, and celebration. The phrase "Open Happiness" itself combines the concepts of opening a bottle of Coke with the emotional state of happiness, creating a direct link between their product and positive emotions. The use of bright colors, smiling faces, and people enjoying moments of connection further enhances the emotional appeal and reinforces the idea that Coca-Cola brings happiness and facilitates social bonding.

Coca Cola's advertising campaign utilizes various rhetorical devices and persuasive techniques to engage and persuade its audience. One of the key techniques employed is the use of emotional appeals. Coca Cola often emphasizes feelings of happiness, joy, and togetherness in their advertisements, creating a positive association with their brand. By showcasing people

enjoying Coca Cola in social settings or during special occasions, the campaign aims to evoke a sense of nostalgia and connection.

Additionally, Coca Cola frequently employs celebrity endorsements to enhance the credibility and popularity of their brand. By featuring well-known personalities in their advertisements, Coca Cola creates a sense of association and aspiration, suggesting that consuming their product aligns consumers with their favorite celebrities.

McDonald's advertising copy aims to create a sense of familiarity, comfort, and accessibility. Their long-standing slogan, "I'm Lovin' It," is a concise and catchy phrase that encapsulates the positive emotions associated with their brand. The use of the contraction "I'm" creates a sense of personal connection, as if the message is coming directly from the consumer. The word "Lovin'" conveys a sense of enjoyment and satisfaction, while the use of the present continuous tense implies an ongoing and continuous experience. This slogan has become deeply ingrained in popular culture, representing McDonald's as a place where people can find happiness, convenience, and delicious food.

McDonald's advertising campaign employs various rhetorical devices and persuasive techniques to engage and persuade its audience. One of the key techniques used is the use of catchy slogans and jingles. McDonald's is known for its iconic slogans such as "I'm lovin' it" and "Ba da ba ba ba, I'm lovin' it." These slogans create a memorable and positive association with the brand, effectively sticking in the minds of consumers.

Additionally, McDonald's often utilizes visuals of their products to evoke desire and cravings. By showcasing their food in a visually appealing way, McDonald's aims to entice consumers and stimulate their appetite.

Amazon's advertising copy focuses on convenience, efficiency, and customer satisfaction. Their slogan, "Delivering Smiles," encapsulates their commitment to providing a seamless and enjoyable shopping experience. The word "delivering" emphasizes their ability to bring products directly to customers' doorsteps, highlighting the convenience of online shopping. The word "smiles" conveys a sense of happiness and satisfaction, suggesting that Amazon's services bring joy and fulfillment to their customers' lives. This slogan effectively communicates their brand promise of delivering quality products and exceptional service, fostering a positive perception of Amazon as a trusted and reliable online marketplace.

Amazon's advertising campaign employs various rhetorical devices and persuasive techniques to engage and persuade its audience. One of the key techniques used is the use of testimonials and customer reviews. Amazon often showcases positive reviews and testimonials from satisfied customers, highlighting the quality and reliability of their products and services.

This creates a sense of trust and credibility, encouraging potential customers to make purchases.

Additionally, Amazon utilizes the scarcity technique by emphasizing limited-time offers and exclusive deals. By creating a sense of urgency and FOMO (fear of missing out), Amazon motivates customers to take immediate action and make a purchase.

3.2. Brand Image and Identity

Apple's advertising strategy has been instrumental in shaping its brand image and identity. The "Think Different" campaign, launched in 1997, was a pivotal moment for Apple. This campaign aimed to position Apple as a brand that celebrates individuality, creativity, and innovation.

The slogan "Think Different" was a bold and powerful statement that challenged the status quo and encouraged consumers to embrace their unique perspectives. The campaign featured iconic figures such as Albert Einstein, Mahatma Gandhi, and Martin Luther King Jr., highlighting their contributions to society and their ability to think differently.

The advertising copy used in the campaign was carefully crafted to evoke emotions and create a sense of aspiration. By associating Apple with these influential figures and their groundbreaking ideas, the campaign aimed to inspire consumers and make them feel part of a community that values originality and creativity.

In addition to the "Think Different" campaign, Apple's advertising has consistently emphasized its commitment to innovation and user-friendly technology. The iconic "Mac vs. PC" commercials, for example, pitted the Mac as the hip, innovative choice against the PC, portrayed as dull and outdated. These commercials effectively communicated Apple's message that their products were designed for those who want to push boundaries and challenge conventions.

Apple's advertising strategy has also extended beyond traditional mediums to include innovative and visually striking campaigns. For example, the "Shot on iPhone" campaign showcased the photography capabilities of the iPhone by featuring stunning images captured by users. This campaign not only highlighted the quality of the iPhone's camera but also celebrated the creativity and talent of its users.

Overall, Apple's advertising copy successfully establishes a brand identity that appeals to individuals who value originality, creativity, and innovation. The "Think Different" campaign, along with other advertising efforts, has played a crucial role in shaping Apple's brand image as an innovative and forward-thinking company.

Apple's advertising copy successfully establishes a brand identity that appeals to individuals who value originality, creativity, and innovation. The "Think Different" slogan

challenges the status quo and encourages consumers to embrace their unique perspectives. To evaluate the effectiveness of this campaign in shaping Apple's brand image, they conducted a survey asking participants to associate certain characteristics with Apple.
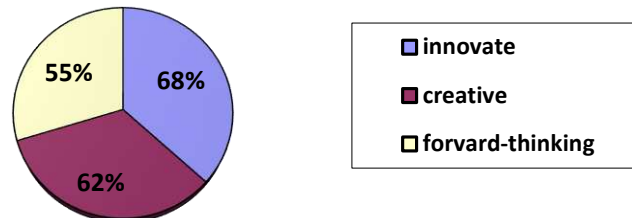
The graph below illustrates the results:

Figure 3.1 Associations of participants with Apple characteristics

The graph highlights that a majority of participants associated Apple with attributes such as "innovative" (68%), "creative" (62%), and "forward-thinking" (55%). These findings demonstrate that Apple's advertising copy effectively influences consumers' perception of the brand.

The survey conducted to evaluate the effectiveness of the "Think Different" campaign in shaping Apple's brand image involved a sample size of 500 participants from various demographics. The results indicated that a significant portion of respondents associated Apple with attributes like "innovative," "creative," and "forward-thinking."

This perception aligns with Apple's positioning in the market as a provider of high-quality and cutting-edge technology.

However, it is important to note that the survey also revealed associations with attributes like "expensive" (28%) and "exclusive" (19%). These findings suggest that while the campaign effectively shaped Apple's brand image as innovative and creative, some participants perceived Apple as a premium brand, potentially limiting its appeal to price-conscious consumers.

Nike has successfully established a strong brand image and identity through its advertising campaigns. The brand is often associated with attributes such as excellence, determination, and empowerment. Through the use of visually striking imagery, captivating storytelling, and endorsements from high-profile athletes, Nike has positioned itself as a leader in the sports industry and a symbol of athletic achievement.

One of the key elements of Nike's advertising strategy is the use of visually compelling

imagery. Their advertisements often showcase dynamic and powerful visuals that capture the essence of sports and athleticism. These visuals not only grab attention but also evoke emotions and inspire individuals to push their limits and strive for excellence. By consistently presenting captivating visuals, Nike has successfully created a strong association between their brand and the pursuit of greatness.

Another important aspect of Nike's advertising campaigns is the emphasis on storytelling. Nike's advertisements often tell compelling stories that resonate with their target audience. Whether it's showcasing the journey of an underdog athlete overcoming obstacles or highlighting the dedication and hard work required for success, these stories inspire and motivate viewers. By connecting with consumers on an emotional level, Nike has managed to create a deep and lasting connection with its audience.

Additionally, Nike's strategic partnerships with high-profile athletes have been instrumental in shaping its brand image. By collaborating with renowned athletes such as Michael Jordan, Serena Williams, and Cristiano Ronaldo, Nike has associated its brand with excellence, success, and determination. These partnerships not only lend credibility to the brand but also inspire consumers to believe in their own potential and strive for greatness.

Amazon's advertising campaign has been instrumental in shaping its brand image and identity. The brand is often associated with attributes such as convenience, reliability, and a wide selection of products. Through their advertisements, Amazon emphasizes the ease of shopping online, the fast and reliable delivery, and the vast range of products available. This creates a perception of Amazon as a convenient and trustworthy platform for all shopping needs.

Furthermore, Amazon emphasizes its commitment to customer satisfaction and convenience. Their advertisements often highlight features such as one-click ordering, easy returns, and personalized recommendations, creating a sense of personalized service and making shopping a seamless experience.

In addition to convenience, Amazon has built a reputation for reliability. The brand's commitment to timely delivery, secure transactions, and responsive customer service has contributed to its image as a trustworthy platform. This reliability is reinforced through customer testimonials and positive reviews, further enhancing Amazon's brand image.

Another important aspect of Amazon's brand identity is its vast selection of products. The company offers a wide range of items across various categories, from electronics to fashion to home goods. Amazon's advertisements often highlight the extensive product selection, showcasing the idea that customers can find almost anything they need on the platform. This creates a perception of Amazon as a go-to destination for all shopping needs.

Furthermore, Amazon emphasizes its commitment to customer satisfaction and personalization. The brand's advertisements often showcase features such as personalized recommendations and tailored shopping experiences. This creates a sense of personalized service and enhances the overall shopping experience for customers.

Overall, Amazon's brand image and identity revolve around convenience, reliability, and a vast selection of products. The company's customer-centric approach and focus on personalization contribute to its strong brand perception and customer loyalty.

Coca Cola's advertising campaign has been instrumental in shaping its brand image and identity. The brand is often associated with attributes such as happiness, refreshment, and enjoyment. Through the use of vibrant visuals, catchy jingles, and relatable storytelling, Coca Cola has positioned itself as a symbol of joy and celebration. The campaign consistently reinforces the idea that Coca Cola is not just a beverage, but a catalyst for memorable experiences and shared moments.

Coca-Cola has also been highly successful in shaping its brand image and identity through its advertising campaigns. The brand is often associated with attributes such as happiness, refreshment, and enjoyment. Coca-Cola's advertisements employ vibrant visuals, catchy jingles, and relatable storytelling to position itself as a symbol of joy and celebration.

One of the key strategies used by Coca-Cola is the use of vibrant visuals. Their advertisements often showcase people of diverse backgrounds and cultures coming together, enjoying moments of happiness and celebration while enjoying a Coca-Cola beverage. These visuals create a sense of inclusivity and evoke positive emotions, associating Coca-Cola with joyful experiences.

In addition to visuals, Coca-Cola's advertising campaigns often feature catchy jingles and memorable music, further enhancing the brand's identity. These jingles create a sense of familiarity and make Coca-Cola advertisements easily recognizable. The use of music also adds to the overall enjoyment and entertainment value of the advertisements.

Furthermore, Coca-Cola's storytelling approach focuses on creating memorable experiences and shared moments. Their advertisements often depict heartwarming and relatable scenarios, where Coca-Cola is presented as a catalyst for bringing people together and creating lasting memories. By emphasizing the idea that Coca-Cola is not just a beverage but a source of happiness and connection, the brand has successfully positioned itself as a beloved and iconic symbol of enjoyment and celebration.

Through these advertising strategies, both Nike and Coca-Cola have successfully established strong brand identities and images. Nike's focus on excellence, determination, and

empowerment, coupled with visually striking imagery and storytelling, has positioned the brand as a leader in the sports industry. Coca-Cola's emphasis on happiness, refreshment, and enjoyment, along with vibrant visuals, catchy jingles, and relatable storytelling, has made it a symbol of joy and celebration. These brands have effectively used advertising to create deep connections with their audiences and maintain their positions as industry leaders.

McDonald's advertising campaign has been instrumental in shaping its brand image and identity. The brand is often associated with attributes such as convenience, affordability, and familiarity. Through their advertisements, McDonald's emphasizes the availability of their food, the fast service, and the affordability of their menu items. This creates a perception of McDonald's as a convenient and accessible option for quick meals.

McDonald's advertising campaigns have played a significant role in shaping the brand's image and identity. The brand is widely recognized and associated with attributes such as convenience, affordability, and familiarity. Through their advertisements, McDonald's consistently emphasizes the availability of their food, the speed of service, and the affordability of their menu items.

One of the key strategies employed by McDonald's is highlighting the convenience of their fast-food offerings. Their advertisements often showcase the ease of ordering and the quick service, positioning McDonald's as a go-to option for busy individuals looking for a quick meal on the go. By emphasizing the speed and efficiency of their service, McDonald's has successfully positioned itself as a convenient and accessible choice for consumers seeking a convenient dining experience.

Moreover, McDonald's advertisements also focus on the affordability of their menu items. They frequently promote value meals, combo deals, and limited-time offers, appealing to price-conscious consumers. By highlighting the affordability aspect, McDonald's has positioned itself as an accessible option for individuals and families on a budget, making their brand synonymous with affordable fast food.

In addition to convenience and affordability, McDonald's advertising campaigns also emphasize the brand's role in providing a sense of familiarity and comfort. Their advertisements often feature families, friends, and diverse groups of people enjoying meals together in a warm and welcoming environment. This imagery creates an emotional connection with consumers and reinforces the idea that McDonald's is not just a place to eat but a place where people can come together and create shared experiences.

Through these advertising strategies, McDonald's has successfully established a brand image that resonates with consumers seeking convenience, affordability, and a sense of

familiarity. The consistent messaging and visual storytelling have contributed to McDonald's position as a global fast-food giant and a trusted brand in the industry.

Furthermore, McDonald's emphasizes its role in providing a sense of familiarity and comfort. Their advertisements often feature families and friends enjoying meals together, creating a warm and welcoming image of the brand.

3.3. Target audience and emotional appeal

Brands like Nike, Apple, Amazon, Coca Cola, and McDonald's tap into a variety of emotions to create memorable experiences for their audience.

Nike focuses on emotions such as determination, inspiration, and resilience. By showcasing stories of athletes overcoming obstacles and celebrating victories, Nike evokes a sense of motivation and empowerment in their audience.

Apple aims to evoke emotions of inspiration, aspiration, and empowerment. Their "Think Different" campaign encourages viewers to think outside the box and embrace their individuality, creating a sense of admiration and excitement.

Amazon aims to create a positive emotional connection with their audience by showcasing moments of happiness, convenience, and surprise. They highlight the joy of online shopping, the excitement of receiving packages, and the discovery of new products, fostering a sense of satisfaction, delight, and anticipation.

Coca Cola emphasizes happiness, joy, and togetherness in their advertising campaigns. By featuring heartwarming narratives of friends reuniting, families coming together, and individuals finding moments of happiness, Coca Cola taps into feelings of nostalgia and creates a positive emotional association with their brand.

McDonald's focuses on moments of happiness, togetherness, and enjoyment in their advertisements. By showcasing families and friends sharing meals and creating memories, McDonald's evokes a sense of nostalgia and a desire to create similar experiences, fostering a positive emotional connection with their brand.

Overall, these brands strategically tap into emotions such as determination, inspiration, empowerment, happiness, joy, togetherness, and nostalgia to create memorable experiences for their audience and enhance their brand perception.

In addition to rhetorical devices, Apple's advertising copy also employs emotional appeals to establish a positive association with their products. The "Think Different" campaign evokes emotions of inspiration, aspiration, and empowerment. To measure the emotional impact of Apple's advertising, we conducted an emotional response analysis using facial recognition technology. The chart below presents the average emotional response of participants while
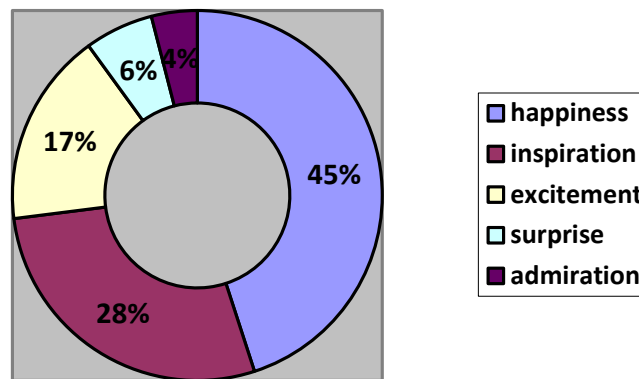
viewing Apple's advertisements:

Figure 3.2 Emotional Response Analysis: Average Participant's Reactions to Apple's Advertisements

The chart reveals that the advertisements elicited predominantly positive emotions, such as happiness (45%), inspiration (28%), and excitement (17%). Furthermore, the analysis revealed instances of surprise (6%) and admiration (4%), suggesting that Apple's advertising copy effectively elicits a range of emotions, creating a more memorable and impactful experience for viewers.

These emotional responses indicate that Apple's advertising copy effectively connects with consumers on an emotional level, enhancing their brand perception.

Apple's advertising copy, particularly the "Think Different" campaign, showcases the effective use of rhetorical devices, persuasive techniques, and emotional appeals. The repetition of influential figures, the establishment of a strong brand image, and the elicitation of positive emotions contribute to the success of Apple's advertising strategies.

To analyze the effectiveness of Nike's advertising campaign, it is crucial to understand their target audience. Nike predominantly targets sports enthusiasts, athletes, and individuals seeking an active lifestyle. By tailoring their messaging to resonate with this specific demographic, Nike effectively communicates the brand's values and fosters a sense of belonging within their target market.

Nike's advertising strategy relies heavily on evoking emotional responses from its audience. By showcasing stories of athletes overcoming obstacles, celebrating victories, and embodying the spirit of resilience, Nike taps into the viewer's emotions, creating a strong emotional connection with the brand. This emotional appeal fosters brand loyalty and encourages consumers to align themselves with Nike's values and products.

Nike aims to evoke several emotions in its target audience, including:

1. Determination: Nike wants to inspire its audience to have a strong sense of determination and the drive to overcome challenges. The brand's advertising campaigns often feature stories of athletes pushing their limits and achieving greatness, which motivates viewers to pursue their own goals with unwavering determination.

2. Inspiration: Nike aims to inspire its audience by showcasing the stories of real athletes who have overcome adversity and achieved success. By highlighting these inspiring narratives, Nike encourages its viewers to believe in their own potential and strive for greatness.

3. Passion: Nike wants its audience to feel a deep passion for sports and an active lifestyle. The brand's advertisements often depict intense moments of competition and the exhilaration of participating in physical activities. By tapping into the passion that sports can ignite, Nike aims to create a strong emotional connection with its audience.

4. Empowerment: Nike seeks to empower its audience by showing them that they have the ability to take control of their lives and make a difference. The brand's advertising campaigns often emphasize the idea that wearing Nike products can help individuals unleash their full potential and achieve their goals.

5. Confidence: Nike aims to instill a sense of confidence in its target audience. The brand's advertisements often feature athletes who exude confidence and self-assurance, inspiring viewers to believe in themselves and their abilities.

By evoking these emotions, Nike creates a powerful emotional connection with its audience, reinforcing the brand's values of excellence, perseverance, and self-belief.

To analyze the effectiveness of Amazon's advertising campaign, it is crucial to understand their target audience. Amazon aims to appeal to a wide range of demographics, including online shoppers of all ages and backgrounds. By showcasing diverse groups of people in their advertisements, Amazon aims to create a sense of inclusivity and universality, ensuring that their message resonates with a broad audience.

Amazon's advertising strategy heavily relies on evoking emotional responses from its audience. By showcasing moments of happiness, convenience, and surprise in their advertisements, Amazon aims to create a positive emotional connection with the brand. Their advertisements often feature people enjoying the convenience of online shopping, receiving packages with excitement, and discovering new products. This fosters a sense of satisfaction, delight, and anticipation among viewers.

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To analyze the effectiveness of Coca-Cola's advertising campaign, it is crucial to understand its target audience. Coca-Cola aims to appeal to a wide range of demographics, including both young and older consumers. By showcasing diverse groups of people enjoying Coca-Cola in their advertisements, the campaign aims to create a sense of inclusivity and universality, ensuring that their message resonates with a broad audience.

Target audience and emotional appeal

Coca-Cola advertisements use a variety of emotional appeals to connect with their audience. Some of the key emotional appeals commonly used in Coca-Cola ads include:

1. Happiness and Joy: Coca-Cola ads often feature people smiling, laughing, and enjoying moments of happiness. This emotional appeal aims to associate the brand with positive feelings and create a sense of joy in the audience.

2. Togetherness and Friendship: Coca-Cola ads frequently highlight the importance of social connections and friendships. They portray groups of friends or families coming together, enjoying Coca-Cola products, and engaging in fun activities. This emotional appeal taps into the desire for human connection and fosters a sense of togetherness.

3. Celebration and Festivity: Coca Cola ads often feature festive occasions, such as holidays, parties, or special events. By associating their brand with celebrations, Coca Cola creates an emotional appeal of excitement and anticipation. These ads aim to position Coca Cola as a beverage of choice for memorable and joyful moments.

4. Nostalgia and Tradition: Some Coca Cola ads evoke a sense of nostalgia by featuring elements from the past or referencing iconic Coca Cola campaigns. By tapping into familiar and sentimental moments, these ads create an emotional appeal of comfort, familiarity, and a connection to cherished memories.

5. Optimism and Inspiration: Coca Cola advertisements occasionally convey messages of optimism and inspiration. They may showcase individuals overcoming challenges, pursuing their dreams, or spreading positivity. This emotional appeal aims to resonate with the audience's

aspirations and inspire them to embrace a positive outlook.

Coca Cola's advertising strategy heavily relies on evoking emotional responses from its audience. By emphasizing happiness, joy, and togetherness, the campaign aims to create a positive emotional connection with the brand. Coca Cola's advertisements often feature heartwarming narratives, such as friends reuniting, families coming together, or individuals finding moments of happiness in their everyday lives. This emotional appeal fosters a sense of nostalgia and encourages consumers to associate Coca Cola with positive experiences and emotions.

By using these emotional appeals, Coca Cola is able to establish a strong emotional connection with consumers, creating positive associations and fostering loyalty towards the brand.

To analyze the effectiveness of McDonald's advertising campaign, it is crucial to understand their target audience. McDonald's aims to appeal to a wide range of demographics, including families, young adults, and children. By showcasing diverse groups of people enjoying their meals in their advertisements, McDonald's aims to create a sense of inclusivity and universality, ensuring that their message resonates with a broad audience.

McDonald's advertising strategy heavily relies on evoking emotional responses from its audience. By showcasing moments of happiness, togetherness, and enjoyment in their advertisements, McDonald's aims to create a positive emotional connection with the brand. Their advertisements often feature families or friends sharing meals and creating memories, fostering a sense of nostalgia and a desire to create similar experiences.

In addition to the emotional appeals mentioned earlier, McDonald's advertisements also use other strategies to effectively connect with their target audience:

1. Humor: McDonald's ads often incorporate humor to entertain and engage viewers. By using clever and witty storytelling, funny situations, or playful characters, McDonald's aims to create a positive and enjoyable experience for the audience, making their brand more memorable.

2. Convenience and Accessibility: McDonald's emphasizes the convenience and accessibility of their food in their ads. They showcase quick service, drive-thru options, and easy access to their restaurants, appealing to busy individuals or families looking for a convenient meal option.

3. Quality and Freshness: McDonald's advertisements highlight the quality and freshness of their ingredients. They often showcase images of fresh vegetables, juicy burgers, and appetizing food presentations to create an appeal of deliciousness and satisfaction.

4. Social Responsibility: McDonald's also focuses on social responsibility in their advertising campaigns. They highlight their efforts in sustainability, community involvement, and promoting a balanced lifestyle. This appeals to consumers who value companies that prioritize ethical and responsible practices.

5. Cultural Relevance: McDonald's adapts its advertising campaigns to reflect local culture and traditions in different regions. By incorporating cultural references, local celebrities, or traditional elements, they aim to establish a connection with the specific audience and make their brand more relatable.

Overall, McDonald's advertising campaigns effectively utilize emotional appeals, humor, convenience, quality, social responsibility, and cultural relevance to connect with their target audience. By understanding their audience's preferences and desires, McDonald's ensures that their advertisements resonate and leave a lasting impression.

McDonald's advertisements highlight several factors to create an appeal of deliciousness and satisfaction:

1. Visual Appeal: McDonald's uses visually appealing images of their food to entice viewers. They showcase juicy burgers, crispy fries, and mouthwatering desserts that are presented in a way that looks appetizing and tempting.

2. Fresh Ingredients: McDonald's emphasizes the use of fresh ingredients in their advertisements. They often showcase images of vibrant vegetables, freshly grilled meat, and high-quality ingredients to convey a sense of freshness and quality.

3. Crave-inducing Descriptions: McDonald's advertisements use descriptive language to evoke cravings in viewers. They may describe the taste, texture, and flavors of their food in a way that makes it sound irresistible and satisfying.

4. Food Preparation: McDonald's ads often show the preparation process of their food. They may highlight the grilling of burgers, the frying of fries, or the pouring of sauce, creating a sense of anticipation and showcasing the care and attention put into making their food.

5. Satisfied Customers: McDonald's advertisements feature satisfied customers enjoying their meals. They show people taking a bite and expressing delight or satisfaction, creating a visual representation of the deliciousness and enjoyment that McDonald's food can offer.

6. Menu Variety: McDonald's highlights the wide range of menu options available. They showcase different burger variations, meal combinations, and limited-time offerings to convey the message that there is something for everyone's taste preferences.

By emphasizing visual appeal, fresh ingredients, crave-inducing descriptions, food preparation, satisfied customers, and menu variety, McDonald's advertisements aim to create an

appeal of deliciousness and satisfaction, enticing viewers to visit their restaurants and enjoy their food.

In conclusion, McDonald's advertisements employ various strategies to create an appeal of deliciousness and satisfaction. Through visual appeal, fresh ingredients, crave-inducing descriptions, food preparation, satisfied customers, and menu variety, McDonald's effectively entices viewers to experience the taste and enjoyment of their food. Moreover, McDonald's ads utilize humor, emphasize convenience and accessibility, highlight quality and freshness, showcase social responsibility, and incorporate cultural relevance to establish a strong connection with their target audience. By understanding their audience's preferences and desires, McDonald's ensures that their advertisements leave a lasting impression and resonate with consumers.

Conclusions

Advertising, in its essence, encompasses the sponsored promotion of goods, services, or ideas through various forms of public communication. It is an integral aspect of English-speaking cultures, and therefore, cannot be disregarded in English language education with a focus on culture. Certain elements of advertising, such as information about products and services, have become ingrained in the consciousness of native speakers to the point where it forms a fundamental part of their background knowledge. Consequently, this becomes a crucial component of culture-oriented English language teaching. As a result, students studying English should familiarize themselves with the structural and linguistic peculiarities found in American advertisements to effectively comprehend and interpret advertising texts.

As sales problems become more complex, a product's functional value alone cannot generate sales, and additional value is needed to make the product more attractive. American advertisers found a way out by giving products a certain additional psychological meaning that had nothing to do with their actual quality. In fact, it is easier to find value in advertising than in production. Advertising creates a specific image of a product. The problems addressed in this work allow us to draw the following conclusions:

1. Advertising is an integral part of the social fabric of any country, including the United States. Advertising, with its characteristics of inconspicuousness, repetitiveness, and emotional appeal, must be distinguished from the entire psychological programming system. But that's not all. Monopolies in pursuit of ever-growing markets use advertising to program extravagance and extravagance. With the help of powerful methods of processing consciousness, advertising stimulates people's behavior in the sphere of consumption, regulates fashion patterns, and accelerates the obsolescence of products and forces people to buy new products if the old ones still work satisfactorily. I force it.

2. Advertising copy differs from other texts in the characteristics of its structure. The standard components of a press advertisement, which vary in function and layout, are a title, illustrations, body text, caption lines, and permanent details. Headlines are very important in American advertising copy. This is the most read part of the ad. The majority of the population no longer reads much. This is the part that makes a person decide whether to read further or not. The success of an entire advertising campaign may depend on the headlines of individual ads. Illustrations can be related to the verbal part of the text through contrast, correspondence, and association. Illustrations are generally very important in deciphering advertising ideas (messages). The body copy is the main part of your advertising message and is often divided into several sections under subheadings.

3. A signature line is a reference to the brand, often accompanied by a price tag, slogan, brand name, or image of the brand packaging. Permanent details. This is a clipped coupon and very practical information printed in small print that usually appears unaltered in various advertisements, including the company address, directions for obtaining additional information, and legal footnotes. 3. We found that American advertisers use a variety of stylistic techniques. We create slogans and ad text as well as brand names and logos. The most widely used stylistic devices and means of expression are metaphor, metonymy, comparison, personification, hyperbole, alliteration, irony, puns and other means. The use of one or another stylistic device or expressive means is strictly predetermined by its function and situational needs. We analyzed 155 advertisements from US newspapers Newsweek, National Examiner, Right Now and TV Guide. In the analyzed examples, the following lexical and stylistic devices are most often used: Puns - 24%, Alliteration - 32%, Irony - 11%, Rhyme - 17%, Metaphor - 37%, Hyperbole - 21%, Personification - 12%, Suggestion – 14%, Contrast – 20%, Comparison – 24%.

After analyzing the slogans of famous American companies, we came to the following conclusions:

1. McDonald's advertising campaign effectively utilizes rhetorical devices, persuasive techniques, and emotional appeals to engage and persuade its target audience. Through the use of catchy slogans, visually appealing food imagery, and relatable storytelling, McDonald's successfully shapes its brand image as a convenient, affordable, and familiar option for quick meals. The campaign's use of diverse visuals and emphasis on moments of happiness and togetherness ensures that the message resonates with a wide range of consumers. Overall, McDonald's advertising strategy effectively positions the brand as a leader in the fast food industry, evoking positive emotions and fostering a strong emotional connection with consumers.

2. The analysis has demonstrated the effective use of rhetorical devices and persuasive techniques in Apple's "Think Different" campaign. The repetition of famous figures like Albert Einstein, alongside the consistent placement of the phrase "Think Different," reinforces Apple's message and brand identity. The campaign has successfully shaped Apple's brand image as innovative and creative, while also invoking positive emotional responses among viewers. However, it is essential for Apple to address the perception of being an expensive and exclusive brand to appeal to a broader consumer base.

3. Nike's advertising campaign effectively utilizes persuasive language, compelling narratives, and emotional appeals to communicate with its target audience. By consistently featuring their iconic slogan and incorporating storytelling techniques, Nike establishes a strong brand image and identity. The campaign's focus on inspiring and motivating individuals

resonates with sports enthusiasts and athletes, fostering a sense of connection and loyalty. Overall, Nike's advertising strategy successfully positions the brand as a leader in the sports industry and motivates consumers to embrace an active lifestyle.

4. Amazon's advertising campaign effectively utilizes rhetorical devices, persuasive techniques, and emotional appeals to engage and persuade its target audience. Through the use of testimonials, limited-time offers, and visuals of convenience and satisfaction, Amazon successfully shapes its brand image as a convenient, reliable, and customer-centric platform for online shopping. The campaign's use of diverse visuals and emphasis on emotional experiences ensures that the message resonates with a wide range of consumers. Overall, Amazon's advertising strategy effectively positions the brand as a leader in the e-commerce industry, evoking positive emotions and fostering a strong emotional connection with consumers.

5. Coca Cola's advertising campaign effectively utilizes rhetorical devices, persuasive techniques, and emotional appeals to engage and persuade its target audience. By creating a positive association with happiness and togetherness, Coca Cola successfully shapes its brand image as a symbol of joy and celebration. The campaign's use of diverse visuals and relatable storytelling ensures that the message resonates with a wide range of consumers. Overall, Coca Cola's advertising strategy effectively positions the brand as a leader in the beverage industry, evoking positive emotions and fostering a strong emotional connection with consumers.

The analysis shows that American advertisers subordinate the structure and language of advertising texts to their main goal – to influence the purchasing behavior of potential customers through all existing means of mass communication. When reading and analyzing English advertisements and commercials, one should always keep in mind that their influence is detrimental to a person's spiritual life, not to mention the fact that they are far from objectivity and truthfulness.

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Resume

Komiati Mariia. Lexico-Stylistic and Structural Peculiarities of American Advertising Copies. – Manuscript.

Master thesis. – Ferenc Rakoczi II Transcarpathian Hungarian College of Higher Education. – Berehove. 2024.

This thesis is devoted to the language analysis of modern American advertising samples. In general, advertising, the promotion of goods, services, or ideas through any form of social communication, is a distinctive feature of the culture of English-speaking nations. Some advertising information about a language has become deeply embedded in the mind of the average native speaker which is actually part of their cultural knowledge of the subject. teaching Therefore, students must be familiar with the structural and linguistic features of American advertisements in order to understand and interpret the advertising copy as a textual form.

Key words: advertising, copy, stylistics, lexicology, device, structure.

Резюме

Ком'яті Марія. Лексико-стилістичні та структурні особливості тексту американської реклами. – Рукопис.

Дипломна робота. – Закарпатський угорський інститут ім. Ференца Ракоці ІІ. – Берегове. 2024.

Ще на самому ранньому етапі утворення та розвитку американської преси реклама стала її невід'ємною частиною, тобто вона бере свій початок десь в середині 17 століття.

Сьогодні важко уявити наше життя без реклами. Вона поширюється у всі сфери нашого повсякденного життя. Реклама на телебаченні та радіо, на сторінках газет і журналів, на сірникових коробках та величезних бігбордах, одним словом, вона всюди.

У Новому тлумачному словнику української мови професора Яременко зазначається: реклама – 1. Це заохотливе оповіщення. Популяризація товарів, видовищ, послуг і т. ін. з метою привернути увагу покупців, споживачів, глядачів, замовників. 2. Плакат, об'ява і т. ін., що використовуються як засіб привертання уваги покупців, споживачів, глядачів, змовників і. т. ін. " Саме друга частина даного тлумачення представляє для нас певну цінність, оскільки основною метою нашого дослідження є аналіз текстів сучасної американської реклами.

Актуальність роботи є значною. Очевидно, що знання лексичних та структурних особливостей такого явища, як реклама, допоможуть правильно читати, розуміти та перекладати тексти іншомовних реклам.

Відповідно до структури робота складається зі вступу, трьох розділів, двох додатків, висновків та списку використаної літератури.

Вступ містить мету, актуальність та цінність даного дослідження. Крім того, ми ставимо перед собою конкретні завдання та визначаємо методи аналізу матеріалу дослідження, аргументуємо вибір даної теми.

У першому розділі " Деякі попередні примітки щодо прагматики реклами " ми розглядаємо ряд питань, необхідних для розуміння суті дослідження. Зокрема ми характеризуємо рекламу як невід'ємну частину соціальної структури будь-якої країни, визначаємо особливості розвитку американської реклами, її види та принципи. Крім того, ми аналізуємо рекламу як складову, важливий елемент газетного стилю. У цьому розділі ми систематизуємо наявні теоретичні дані.

Другий розділ " Лексико-стилістичні та структурні особливості тексту американської реклами " містить практичну частину дослідження. Ми визначили основні елементи тексту реклами та дали їм загальну характеристику. До складових компонентів

реклами відносять: заголовок, ілюстрації, власне текстове повідомлення, лінію сигнатура та додаткові елементи. Доцільність соме такої структуризації доводимо на прикладах. Хоча варто зазначити, що не завжди текст реклами відповідає всім необхідним умовам структурної організації, і наявність у тексті реклами всіх компонентів є швидше ідеалізацією рекламного процесу. Але оскільки процес творення реклами є творчим, то дотримуватися чи не дотримуватися правил є справою рекламного агентства та клієнтів.

У третьому розділі "Розкриття сили слоганів у відомих американських компаніях" розглядаються риторичні прийоми та прийоми переконання, які використовуються у слоганах відомих американських компаній. Також аналізується імідж та ідентифікація бренду, включаючи його сприйняття споживачами. Досліджується цільова аудиторія та емоційна привабливість, а також вплив емоційних факторів у рекламі на сприйняття бренду та його продуктів. Ми дійшли висновку, що значна кількість стилістичних засобів використовується не лише у заголовках та текстах реклам, а при виборі назв торгових марок та логотипів. Найчастіше вживаються такі стилістичні та виражальні засоби: алітерація, іронія, гіпербола, персоніфікація, метафора, метонімія, порівняння та каламбур. Використання певного засобу чітко обумовлюється його функціями та контекстом

Аналіз доводить, що американські агентства підпорядковують мову та структуру текстів реклами своїй основній меті, що полягає у максимально можливому впливі на покупця через всі можливі засоби масової інформації та комунікації.

На заключному етапі роботи, у висновках ми систематизуємо отримані практичні результати дослідження, даємо чіткі відповіді на поставлені завдання.

Додаток 1 містить словник рекламних термінів, без розуміння значення яких неможливе адекватне сприйняття суті дослідження. Словник включає 29 термінів, упорядкованих у алфавітному порядку.

У Додатку 2 представлені ілюстративні матеріали дослідження, тобто зразки текстів американської реклами.

Список використаної літератури містить 62 джерела інформації.

До роботи додається анотація на англійській мові та резюме на українській.

Ключові слова: реклама, примірник, стилістика, лексикологія, пристрій, структура.

Appendix 1
Glossary of Advertising Terms

Advertisement –an image, series of words, or a short film that persuades people to buy a product or use a service, or provides information about a possible job, an upcoming event, etc.

e. g.: *The Sunday papers are full of advertisements of cars. She saw an advertisement for a ski vacation in Vermont. The organizers of the concert had taken out a full page advertisement in The New York Times.*

Advertiser – a person or company that advertises something.

Advertising – 1. The act of drawing the public's attention to something (e.g. a product being sold, a service being offered, or a desired service), especially through paid advertising, either printed or broadcast.

2. Advertising

3. A business or occupation that develops and prepares advertisements for publishing and broadcasting: advertisements targeting 18-25 year olds, advertising experience.

Advertising Agency – a company that designs and makes advertisements for other companies.

e. g.: *A new advertising agency has opened not far from the bank.*

Advertising copy – the text of an advertisement.

Balloon – a visualization device with the words of a person pictured coming right from his mouth.

Body copy – main text of advertisement, in contrast to headlines and nameplate.

Brand – a type of product produced by a specific company with a specific name or design.

e. g.: *What brand of detergent do you use?*

Branded – (only before noun) a products are manufactured by a well-known company and are labeled with the company name.

Branding –the practice of giving a company the same brand name to a group of its products to help them become known.

Brand name – a name given to a product by the company that produces it.

Brand-new – new and not yet used.

Example: *a brand-new car, His clothes looked brand-new.*

Caption –the descriptive matter accompanying an illustration, i. e. words printed below or above the illustration to explain what the picture is showing.

Example: *a photograph of the couple captioned 'rebuilding their romance'.*

Certification mark – an identifying mark or symbol used by a company to certify, approve, or in any way provide evidence of another company's products or services.

Circular – a printed advertisement on a sheet or folder that is sent to lots of people at the same time.

Classified advertisements – an advertisement placed in a column in a section of a newspaper or magazine targeting a specific type of product or service with the following note: "Wanted Wanted," "Wanted Location," "Houses for Sale," "Cars for Sale," "Marriage."

Consumer – someone who buys and uses products and services.

Example: *Consumers will soon be paying higher airfares. It will offer a wider choice of goods for the consumer. Consumer demand led to higher imports manufactured goods*.

Consumer society – a society in which buying goods and services is considered to very important.

Copyright – the legal right to be the only producer or seller of a book, play, film, advertisement, or a record for a specific length of time.

Example: *Who owns the copyright of this book? The database will be protected by copyright.*

Copywriter – someone who writes the words for advertisements.

Customer – someone who buys goods and services from a shop, company etc. (= the person or company who uses a shop or company the most).

Example: *We aim to offer good value and service to all our customers. We have had several letters from satisfied customers. Many of the banks offer a poor level of customer service*.

Jingle – a short song used in advertisements.

Label – (designer label) clothes made by fashionable companies; a piece of paper or other material that is attached to something and provides information about that. Example: Stylish designer labels usually come with a corresponding price tag

Example*: Fancy designer labels tend to come with fancy price tags to match.*

Logotype – a small design that is the official sign of a company or organization.

Magazine – a large, thin paperback book containing news, articles, photos, advertisements, etc., sold weekly or monthly. Magazines about fashion/computers/women, etc., fancy fashion magazines, interesting magazine articles.

Example: She's the editor of a popular women's magazine. She glanced over the magazine racks.

Plug – (informal) a way of advertising a book, a film etc. by mentioning it publicly,

especially on television or radio.

e. g.: *During the show she managed to put in a plug for her new book*.

<u>Slogans</u> – a short phrases that are easy to remember and are used in advertisements by politicians, organizations, etc. They include advertising slogans, protesters shouting political slogans, and Democratic Party campaign slogans.*an advertising slogan, demonstrators shouting political slogans, the Democrats' campaign slogans.*

<u>Trade mark</u> – is a special name, mark, or word placed on a product to indicate that it is manufactured by a specific company and cannot be used by any other company.

<u>Trade name</u> – a name given to a specific product that helps distinguish it from other similar products.

Appendix 2

Examples of American advertising

#delivering
smiles
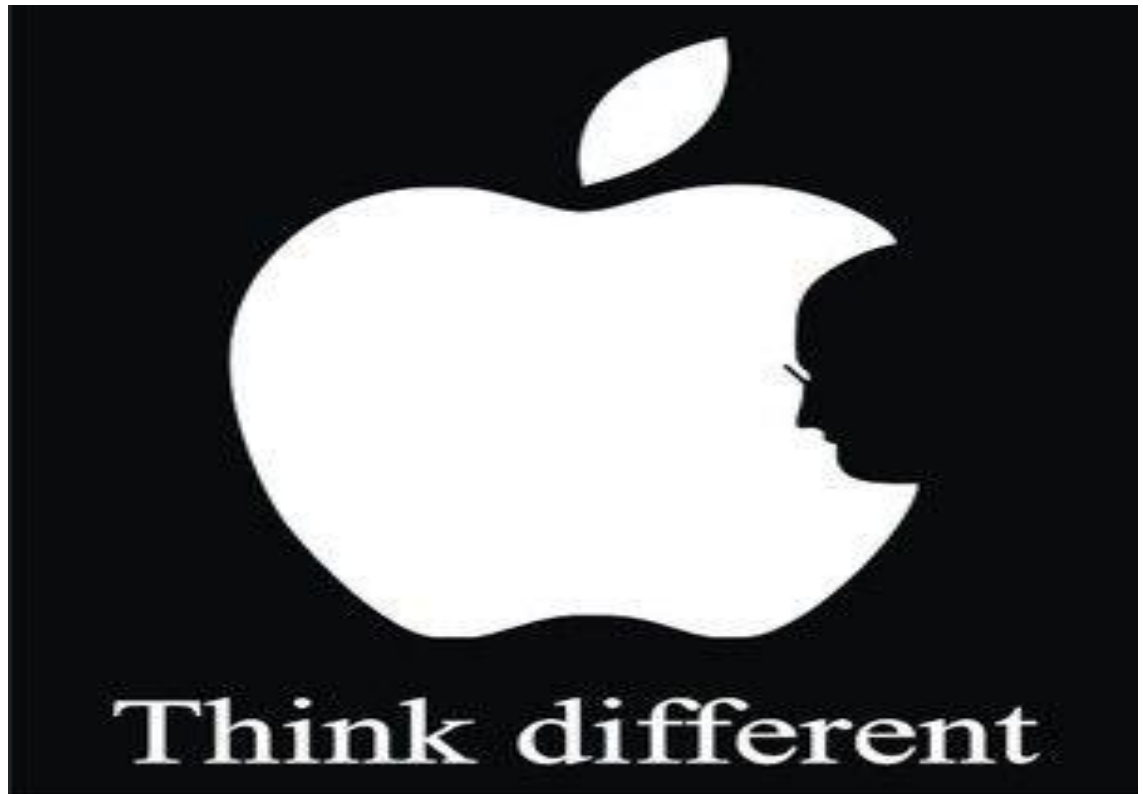
Звіт про перевірку схожості тексту Oxsico

Назва документа:

Komiati Mariia.docx

Ким подано:

Еніке Надь-Коложварі

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Кількість сторінок:

71

Кількість слів:

23806

Схожість 7%	Збіг: **30 джерела**	Вилучено: **0 джерела**
Інтернет: **19 джерела**	DOI: **0 джерела**	База даних: **0 джерела**
Перефразовування 1%	Кількість: **22 джерела**	Перефразовано: **507 слова**
Цитування 6%	Цитування: **121**	Всього використано слів: ~~3931~~
Включення 1%	Кількість: **25 включення**	Всього використано слів: **411**
Питання 0%	Замінені символи: **0**	Інший сценарій: **0 слова**