

# Analysing the Language of Advertising Discourse in English and American Texts

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**Abstract:** As the social economy has grown, advertising has permeated people's daily lives more and more. The field of advertising, as a distinctive purpose, has unique linguistic requirements. In addition to being precise and succinct, the wording should be creative. In order to determine the primary extralinguistic factors that impact the communication process in advertising, this paper will analyse the language used in advertising discourse. It will also review the proportion of advertising text and ad slogans in communicative activities as well as the structural, semantic, and functional peculiarities of an ad-slogan.

## 1 INTRODUCTION

The investigation of advertising language and its relationship to the social environment is the focus of this study. Due to its growing influence in today's society, advertising is being studied extensively from a variety of disciplinary perspectives. The fields of sociology and psychology look for potential mechanisms via which it may impact human behaviour, society, and mentalities. The literary standards of the language used in advertisements as well as the stylistic characteristics of both spoken and written forms of the same are highlighted by linguistics. The goal of the sociolinguistic research is to understand how advertising affects language as a dynamic entity and the real linguistic process, as evidenced by the language's style and word creation levels. The most extensive and dynamic subject of new lexical innovations in modern languages is new words to express new concepts and new realities of mass media society.


The stylistic characteristics of media texts, such as advertisements, are often compared to other written and spoken forms in order to identify language diversity as processes that are syntagmatically and paradigmatically impacted by extralinguistic variables. The text-formation and text-


interpretation components of language used in mass media are addressed as being influenced to differing degrees by internal and external variables of linguistic variability.

This work aims to investigate the roles and contents of advertising and how it varies from other forms of communication. In addition to being an economic and social force, advertising can also be seen as a type of communication with predetermined objectives and channels for achieving them. Since advertising uses both verbal and nonverbal cues, it's a useful subject for sociolinguistic and linguistic research.

Only those factors that are pertinent to the verbal means are analysed in this research, which focuses on the verbal means utilized in advertising. It is an effort to examine the pragmatic and communicative elements of advertising language, which is recognized as a distinct linguistic variety with a clear structure and communication objective.

Since advertising slogans are the most expressive way to convey an advertisement's message, the focus of this study is on the language of advertising as it is expressed in these catchphrases. The high pragmatic intensity of the language used in advertising slogans explains why this content is used.

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## 2 METHODOLOGY

**Definition of Advertising:** The most evident way that cultural production supports the larger system of material production and consumer society is through advertising. The emergence of contemporary consumer capitalism would not have been possible without the presence of advertising media and the audiences they drew from the cultural practices of newspapers, magazines, and television. The role of advertising is increasing as the flow of symbolic values grows entwined with the flow of goods.

Advertising is a type of mass communication in which companies communicate with customers by sending them identified, controlled, and paid communications that aim to influence the receiver to do a certain action, generally purchasing a product. The concept of advertising is rather broad and encompasses many different facets and techniques of product promotion. Advertising for specific products and brands (e.g., Ferrari automobiles, Sony CD players, Rank-Xerox copiers) can be distinguished from corporate and branch advertisements (e.g., sugar, bananas, tinned salmon, coffee), which are sponsored by an entire industrial branch as opposed to a single firm. There is picture or activity-based advertising for the firm. Manufacturers utilize it to showcase their business, its future, its place in the national and global economies, and its accomplishments in society.

Ads use a variety of intricate textual, visual, and structural elements in an effort to persuade viewers to accept and emulate particular ideals and ways of life. Ads must, of course, appeal to their target demographic and represent shared values in order to be effective.

Delineating a distinct conceptual border around the diversity of advertising is a challenging task. The style of political speeches, newspapers, sermons, and a number of other language-based expressions that might be considered to be "selling something" are comparable to the style of advertising slogans. Ad slogans and newspaper headlines often have the qualities of being succinct, emotive, and short. The most common and noticeable type of advertising is commercial, but it's not the only one. There is overlap with other categories in a newspaper's classified columns, including auctions, cars, deals, jobs, entertainment, health and safety, house sales, investments, lost and found, personal, prestige, situations sought, and other announcements. Commercial advertising, however, differs stylistically in a few ways.

Semiotic analysis, or the study of the meaning sent by the different components of an advertisement, aids in understanding the latter on the basis of prior knowledge but is unable to provide unchanging guidelines for its production. Advertising creatives are occasionally taken aback by clues and deeper meanings that might be inferred from the messages they develop. Still, there are conventional operating procedures that eventually result in the display of an advertisement. Their use is made feasible by the fact that all advertising is dependent on the marketer, who must take into account his goods, rivals, potential clients, and their demands as well as his objectives and constraints in advertising.

**Communication and Advertising:** For both us and the rest of the world, communication is essential. Among the various forms of communication are public and private, impersonal and interpersonal, and mass communication. The mass media, which includes TV, radio, print media of all types, billboards, pamphlets, public announcements, and other platforms that reach a large audience, are the means by which mass communication is carried out. Without a doubt, advertising qualifies as a mass communication medium.

One essential component of the mainstream media is advertising. In actuality, cultural and economic phenomena are mutually dependent on mass media and advertising. Advertising leverages mass media to reach the widest audience, and mass media are dependent on advertising to maintain their ideological independence. The mass media serve as a vital conduit for advertising, allowing it to be a fundamental part of mass communication.

Not so long ago, linguistic and sociolinguistic studies began to focus on mass communication in general, and advertising in particular. Study is done on the normative, practical, stylistic, and pragmatic facets of the particular advertising style. When the advertising texts are contrasted with other written and spoken forms of speech, their distinctive stylistic features become apparent. In this regard, the use of sociolinguistic measurement in correlational analysis has grown in significance. When evaluating the question of the sociolinguistic component and establishing the phases and conditions for the assessment of oral and written texts, the theoretical notion of language variation as a reflection of internal and external linguistic elements serves as the fundamental basis.

Looking at advertising as a type of and an element within the communication system, we can trace qualities pertinent to all types of communication. Therefore, it seems reasonable to analyse the

communication procedure in general, which will give us a clear picture applicable to the subject under review.

The communication process can be broadly characterized as follows. A message is the goal of a communication act. The sender, also known as the addresser, and the receiver, sometimes known as the addressee or recipient, are the persons engaged in this communication. In addition, there is a specific communication channel and a code that the addresser uses to form the message, which the addressee then decodes. Since the addressee isn't always prepared to accept the message and act in accordance with the former's goal, there is typically conflict between the two parties. Nonetheless, a message that has been appropriately and cautiously coded is likely to elicit a reaction from the intended receiver.

Visually, the scheme can be represented as follows: (see *Figure 1*)

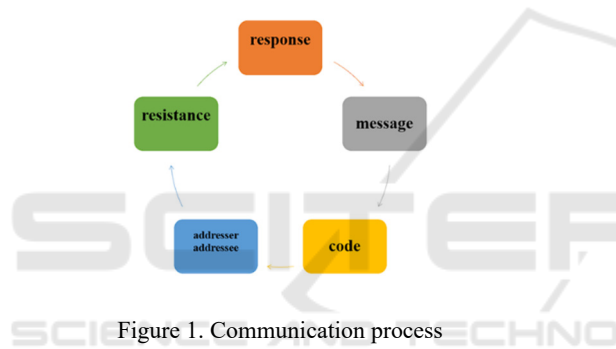


Figure 1. Communication process

There are four primary addresser groups active in advertising:

1. Advertisers: in the majority of nations, they include local and national governments as well as public and private businesses. Businesses typically use advertising to promote the goods or services they provide with the intention of making sales.
2. Advertising agencies: their primary responsibility is to organize and execute advertising campaigns on behalf of their clients, keeping the client's account in the event of a successful campaign.
3. Media owners: they must entice advertising money from other businesses and agencies. Examples of these owners include the Press, independent radio and television, outdoor advertising, movie theaters, direct mail, etc.
4. Ancillary services: The expertise of professionals like typesetters, design consultants, photographers, video producers,

and copywriters is needed to create successful commercials.

Every one of the aforementioned actors has a stake in the procedure's success and makes a different kind of contribution to it. (DeFleur et. al., 1988-Crystal.,1996).

### 3 RESULTS

The final recipient, or addressee, is the potential buyer of the advertised good or service, item, occasion, or anything else. There are an endless number of distinct groups that might be considered customers or recipients of advertising messages, and each product's promotion must take into account the unique characteristics of the group that is intended to use the product. This classification's criteria consider a wide range of variables. Age, gender, employment, social and academic background, social status, economic level, interests, etc. are a few of these. These and many more elements play a crucial role in how someone views an advertisement as they affect how they see it. Therefore, general advertising targets a broader and less specialized audience, but the addressee of specialist professional advertising is a distinguished corporate group of professionals in a particular subject of social and cultural communication. The composition of the advertisement takes the addressee's communication competence—that is, their situational, social, and linguistic awareness—into account. These elements influence the composition and linguistic tool selection for effectively creating a speech environment.

Studying advertising also requires us to take into account the writers of ad slogans' socially distinct approach to the practical goal of their writing. Advertising for a high-quality wine (Life is Worth Baccarat) has a different orientation, aiming to appeal to people who value quality and prestige and undervalue simple things, whereas advertising for hair conditioner (Stop tearing your hair out) targets a wider range of people. Examples of prestige advertising include the following: "150 Years of History and Romance" for a Cartier watch, which emphasizes the prestige of owning traditional quality items; "Begin Your Own Tradition" for Pateck Phillippe jewelry, which highlights the prestige of having one's own jewelry succession tradition; and "Decorative tea service, circa 1760."

Made in silver. Made in England. "Maid in Torment" is a picture of a female cleaning Asprey silverware. The last one speaks to every facet of prestige, stating

that the product has been produced for a long period, in a prestigious nation, with a prestigious material, and with constant effort. The phrase, "If you're paying more than J2,99 for your suntan lotion, it's daylight snobbery," emphasizes the opposing sentiment. It appeals to the logical customer who considers both price and quality and is likely to purchase a less expensive item.

This study is based on advertising slogans that were chosen from two different categories of newspapers and magazines: general readers (Vogue, Elle, Life) and business leaders (Time, The Economist, Financial Times). Of course, the amount of advertising in a newspaper varies depending on its genre. Ads for body lotions, jeans, or women's panties are unlikely to appear in business press publications, but popular magazines seldom feature advertisements for oil refineries or global information networks. Essentially, the advertisers decide where to display their goods, and often, this decision is heavily influenced by the audience of a certain newspaper, which has already been established for a considerable amount of time.

The recipient often doesn't make an effort to receive the promotional communication. Therefore, the advertising channel needs to be set up to guarantee delivery even in the event that the recipient is completely passive. Print and word-of-mouth advertising were the main forms of advertising prior to World War I. Many years later, the advent of radio, film, and television gave advertisers better opportunities and more platforms. Apart from the major media outlets (daily or weekly press, radio and TV commercials), advertising also employs a vast range of devices and locations to get its messages across: they include billboards, book jackets, bookmarks, carrier bags, catalogues, circulars, flyers, handbills, inserts, labels, leaflets, special merchandise (cups, pens, T-shirts), notices, placards, posters, price tags, programs, samples, sportswear, showcards, signs, tickets, tourism brochures, skywriting, subliminal advertising, shows, exhibitions and fairs, display of goods, media trailers, vehicle sides, wrapping paper, and classified pages in telephone books.

The range of potential codes is even more astounding. We can distinguish between rational and emotional advertising in terms of code influence. Informed and appealing to the target recipient's intellect, rational (objective) advertising presents arguments in the form of words and, to strengthen and support those ideas, uses illustrations and graphics. Drawing, as opposed to sound, is the preferred instrument of emotional (associated) advertising, which employs

associations to act by evoking memories and implications, calling on sentiments, emotions, and the subconscious. While some advertising messages are just rational or emotive, the majority are different mixes of the two categories mentioned. One tool utilized to build the code for the transfer of information in advertising is language. (Goodrum et al., 1990- Woinov, 1994)

The goal of advertising is to educate the public about the availability of goods and services, as well as their features, costs, and other details. To achieve outstanding outcomes, advertising must be convincing in addition to serving an informational purpose. In order to achieve this, it looks for a means of drawing in, "seducing," and ultimately subduing the possible client. Legitimate puffery is what we deal with in advertising; that is, no one objects to a manufacturer claiming their products are the greatest. In order to achieve their goals, advertisements need to present a convincing case. That attraction might be straightforward and descriptive at times or nuanced and complicated. By giving information, advertising is persuasive and functions as a social control mechanism. Aside from that, though, advertising also aims to convince the customer to purchase a product. As a result, not much advertising serves only as information. In fact, some advertising literature mentions the product's features, relative benefits, and pricing in a straightforward and logical manner. For instance, a Firestone tire commercial highlights the tire's worth in comparison to other brands' tires as well as its longevity. There are informative ads in the classified sections of newspapers, but most ads are mainly image-based, creating associations between products and desired conditions, such as happiness and success.

Persuasive advertising plays on people's emotions, plays on their fears and desires, and uses dramatic and humorous imagery. Advertising frequently uses subliminal appeals to try to influence the consumer. Therefore, advertisements may attempt to persuade you to purchase a product based on a need or want that the commercial itself seeks to generate ("Even The Best Can Get Better") rather than on the product's benefits or your current requirements. The purpose of contemporary advertising is to benefit consumer society by providing it with its images rather than just products and services. In contemporary advertising, the product's social standing and image are frequently mentioned rather than the actual product. That is connected to the value system.

The impact of contemporary advertising is to instill in the addressee a persistent desire to buy the products or services being advertised, as well as the perception

that the world is full of stereotypes from advertising. Advertising shows the receiver his own picture, which satisfies his needs and expectations, in an attempt to persuade him to utilize the goods. The latter are influenced by the social and cultural context, and advertising takes this into account first. Advertising, thus, is more of a user than an initiator; rather than producing something new, it amplifies previously existing occurrences. Every advertisement considers the recipient's place in society; in other words, it may increase his level of contentment or cause him to become disoriented.

Advertising slogans are a particular kind of writing that is distinguished by their subjectivity, strong stylistic colouring, implicit and explicit expressivity, subjectivity, and unique aggressiveness. These limitations are set according to the following standards: explicit/simplicity factors are determined by the source of the persuasive, compelling factor; briefness is allocated to slogans with a word count of 1 to 10 and lengthiness to those with a word count of 11 or more. Expressions such as interjections, exclamative sentences, and lexis denoting feelings, emotions, psychological states, and reactions are examples of expressivity; implicit communication includes information conveyed by implication and presupposition, camouflaging, employing manipulative words, subjective comparisons, etc.

The concept of subjectivity in advertising refers to the use of modality, expressing the addresser's concern and subjective evaluation; objectivity, on the other hand, is the truthfulness of statements and objective evaluation; and advertising is characterized by wide addressiveness, which aims to satisfy a variety of everyday needs. The word "addressiveness" describes speech that conveys information directly to the listener, such as commands, questions, forms of address, second-person pronouns, and speech patterns that take the addressee into account. Because the marketed product is provided in both subjectively judged descriptions and objectively logical qualities, advertising's wide addressiveness allows for a high degree of both emotional colouring and accuracy at the same time.

An advertising slogan should, in general, be brief (seven words is considered the ideal length) and simple to recall. The language should ideally be brief, straightforward, and easy to grasp.

**Lexis:** Words that are colourful (new, bright), tangible (soft, washable), positive (safe, additional), and unreserved (best, ideal) are frequently used in advertising.

The usage of a limited vocabulary, which includes idioms, jargon, and other lexical elements, is another

characteristic that is shared. The (aforementioned) advertisements' lexical components distinguish their genres, but the discourse structure, graphology, or grammar don't provide any more information to support this claim:

- hot action, frantic with want, pure pleasure, hungry, relief;
- amusing, for the whole family, blockbuster, close by;
- flawless views;
- large, landscaped, and close to stores;
- original owner, in pristine condition, guarantee.

Simple lexical units are typically used in advertising since it has to be comprehended by as many people as possible, regardless of intelligence or educational background. Additionally, some phrases are used frequently in ad slogans because they have a positive meaning, which is crucial for this language variety. Words like "care" (8 slogans, or 2% of all the slogans examined), "help" (9 slogans, or 2,27%), "protect" (9 slogans, or 2,27%), "beautiful" (12 slogans, or 3%), and "different (not like the others)" (11 slogans, or 2,77%) are characterized by high frequency. A different set of terms is employed to evaluate the product and the maker and to give them a unique identity that helps them stand out from other comparable players in the advertising discourse. These are adjectives in comparative and superlative forms, "the best" (14 slogans, or 3,53%), and "the first (No. 1)" (7 slogans, or 1,76%). These phrases are a great match within the parameters of acceptable puffery. Additionally, because advertisement texts are typically addressed directly to the reader, a significant portion of the vocabulary (124 phrases, or 31,23%) is composed of the pronouns "you" and "your."

It is noteworthy that the term "life" or "lifetime" is very productive in advertising; it appears in 15 slogans (3,78%) across a variety of situations and is always associated with positive connotations. We may explain it by the generally upbeat, or "pro-life," stance of advertising; it appears that the word "life" elicits good connotations, which it most definitely does.

**Grammar:** The language used in advertising follows a certain grammatical system in terms of structure. Any grammatical form may be used, although it will use them less frequently than the literary style, which is typically thought of as the "correct" language. One might see several grammatical structures in ad-slogans. It's most likely one of the idiomatic forms of the language. The literary style is not the only factor it takes from; it also incorporates a lot of colloquial

components (scientific, publicist, etc.). Advertising sometimes uses conversational, elliptical wording, which makes it unclear (A better offer [than what?]). Ad speak is rife with elliptical and incomplete statements. At least one phrase in 47% of advertising slogans is missing.

An advertising slogan typically consists of one to many phrases. (For instance: "HELP, please, so her dad won't have to travel for work so frequently. Assist her to avoid having to ride an ice bus for two hours in order to go to her accelerated math lesson. Assist her in getting her own phone eventually. (Her mother declines, but she's focusing on her father.) GTE phones: A sentence can be as short as one or two words ("Daily Protection" /Oil of Ulay/) or as long as it has a subject, a predicate, and every element of the secondary sentence. ("When it comes to managing risks, we have the tools to manage like others can't" /Chase Asset Management/). One-word slogans can be effective if they convey all the required positive connotations to the target audience ("LOOK" in Levi's image advertisement, which draws the reader's attention, and "OBSESSION" for the Calvin Klein fragrance, which simultaneously refers to a name and a feeling).

When they are utilized, negative statements in advertising language have a very particular communication function: they are meant to leave a favourable impression. Out of the content examined, 17 sentences (4,28%) are negative in nature or have negation in a phrase. In general, they fall into three categories:

1. Seven slogans—1 = 76% Slogans that employ the antithesis of a quality undesirable for the advertiser, which is negated, and something good which is mentioned soon after (or before) the negation. For instance, "Cooking may not be your forte now, but wait another 10 minutes" /a sauce; "Made to stay on her face, not her wardrobe" /Maxfactor foundation/.
2. Five catchphrases—1,26% Ads that claim the advertiser is the only one who can take action and that nobody else can, by definition. For example, "No one understands your skin better" (Clarins skincare picture) and "No other desktop or portable gives you more data" (The Economist diary).
3. Five catchphrases—1,26% Although the phrases in this group have broader connotations, they all imply that the product is superior because of its absence of something. For example, "Meanwhile, she

realized that this would not be your typical affair" /Waterma-writing tools/; "What is the process by which tap water acquires this particular flavour?" Not a lot. /a filter/ "Britain."

Compound sentences are rarely used by copywriters since most of them make the phrase more difficult to understand. The 26 compound phrases in the sample under evaluation include 10 conditional subclauses created by the conjunction "if." Typically, they are employed in conjunction with emotive language to evoke in the receiver an image of a circumstance in which the advertised item would be both wanted and helpful ("If you are itching to own a new car, scratch here"). Simple declarative, imperative, interrogative, and exclamatory phrases are all used in advertising, as are complex sentences that include all of the aforementioned constructions. The conditional subordinate clause is the most effective type of sentence.

A number of extralinguistic elements explain the unusual tensing used in ad-slogans. Since advertising often refers to the present and the indefinite tense indicates universal time relations—that is, an activity that is not restricted in time and has neither a starting point nor a finishing point—the majority of ad slogans employ the present indefinite tense of a verb. Now is the ideal moment to act upon reading the message. Now that the product is being produced and sold by the advertising, it is time for you to go buy it. As an illustration, consider the phrases "CompuServe gives you the Internet" and "Nivea Sun Children's Cares Like You Do," which imply that the product already has consideration for other people's children. Purchase it so that your kids may benefit from the cleaning as well; "Our soap leaves pores clear." Regular soaps leave behind soap (this is a known truth; you may adjust your usage to suit the circumstances).

Other tenses, however, can also be effectively employed in advertising if their meaning improves expressivity. Present Perfect: "It ought to appear exquisite. For the past 28 years, our engineers have been refining it. (Please take notice that by the time we are speaking with you, we have taken certain actions to merit your consideration. The outcome is seen to be the most significant piece of information in this instance.); "Here, your recruits are receiving training," is the present continuous. (The procedure is crucial. The client should be aware that new hires are being taught at the location where he or she is viewing the advertisement. The procedure is ongoing, has been happening for a while, and won't be restarting, which eventually suggests that the training is of a high

caliber; "Today, we are changing tomorrow." (We're doing it at the moment. The Present Continuous Tense gives it a highly favourable impression because it is a continuous process that never ends.) Past Indefinite: "Clearly, the Ford Ranger was made with your hectic schedule in mind" and "At Lexus, we carefully considered 24 different kinds of wood for the interior before settling on one that cut." (In both examples, as well as in others that are comparable, the focus is on the fact that specific things happened that led to the creation of the product; neither the process's continuity nor its conclusion are highlighted; instead, the events are recounted in a broad narrative style, maintaining the notion of universal time.) Past Continuous: "Businesses were always trying to sell me hope in a bottle".

At last, a truth tube. (The focus is on the ongoing nature of a process that has ended at this point.) "We'll get you there on time" is a future indefinite statement. The language of advertising rarely uses future tenses because advertisements often imply that the products and services are available now rather than at some point in the future.

However, future tenses are also employed in advertising, generally in conjunction with other modal meanings, such as "A child is a curly, dimpled scalawag," or when the marketer wants to make a clear statement or promise, as in the example above. You really have to desire it because you'll want to relish every minute. Although it is theoretically possible to construct a scenario in which the Future Continuous or Future Perfect Tense should be utilized, these tenses are seldom employed in real life due to their complexity and lack of demand.

The usage of the *ing*-form in phrases like "Freeing the forces of nature," "Helping the world communicate," "Creating energy solutions worldwide," "Leading the way in energy management," etc. is a highly prevalent characteristic of advertising grammar. These kinds of structures are typically utilized in picture advertising, and they are always positioned next to the company's emblem. In these instances, the *ing*-form indicates a continuous activity and verifies that the specified action is connected to the specified firm.

Obviously, these kinds of phrases have very good semantic connotations.

**Style:** Advertising is a relatively homogenous type, despite the considerable variances in content and place. Similar to literature, it may make use of various linguistic forms: advertisements can contain any semblance of the human condition, as well as a fair bit of non-human. The contents and the intended audience of an advertisement determine the functional and stylistic arrangement as well as the

lexical diversity of the text; thus, the style of the latter has several levels. It has aspects of many other genres, including science fiction, business and official, publicist and newspaper, and every day and scientific. The diversity of forms and genres of advertising, as well as its fundamental purposes of persuasion and information, are the reasons behind this particular blending of elements from several styles. The latter takes the lead and moves advertising discourse closer to *belle-lettre* and publicist styles.

Advertising usually targets the specific client. This area of speech communication has a strong personal aspect, despite the fact that it does not suggest a particular personality type. This explains why advertising texts have a propensity to be informal and expressive. Advertising that emulates direct, personal contact provides the idea that the message was prepared just for him and that the product or service is being presented to him in particular. That dictates the advertising narrative style, which is personal, amiable, and frequently tinged with comedy.

The majority of advertising slogans work by subverting the linguistic conventions of common speech. Deviant rhymes and rhythms (Drinka pinta milka day), misspellings (EZLern driving school), and figures of speech (Kellogg's) are a few random examples. Grammar (the unique temporal adverbial in "Only two Alka Seltzers ago, you were feeling downhearted and low"; figurative modifier of location in "You're 6 hours away from more beautiful eyes") and syntax (that's how you can consume sunshine). It makes use of bizarre graphology ("Beanz Meanz Heinz"), extremely metaphorical language ("Companies were forever selling me hope-in-a-bottle... Finally, a tube of truth"), and powerful sound effects like rhyme, rhythm, and alliteration, particularly in slogans ("Dare to compare"). Additionally, wordplay ("Be SunSmart!"; "Our Back Seats Don't Take A Back Seat To Anyone") and other variations can be used to good effect. The most well-known category of instances of manipulative and abnormal use of language standards is perhaps the advertising industry, which includes both print and broadcast media.

As was already noted, advertising employs a wide range of stylistic techniques. We will attempt to explain the most prevalent ones, which may be divided into five main categories: distinctive stylistic devices, phonetic, graphic, lexical, and syntactical devices.

**Phonetic Stylistic Devices:** It is evident that speech sounds have acoustic characteristics that people associate with noises they hear in the outside world; less evidently, they appear to have characteristics that

individuals frequently associate with non-acoustic experiences, such size, movement, or brightness contrasts. Vowels, consonants, syllables, and prosodic patterns—which are influenced by intonation, stress, and rhythm—are all impacted in terms of pronunciation.

In phonology, we sense how speech sounds are distributed within words and sentences rather than focusing on the auditory characteristics of individual sounds. There is always a semantic meaning associated with a particular phonetic pattern. The text's syntax only indicates that the mind is dead when we write, "What further thought of fresh desire/ Could rouse the deadened mind." However, the alliteration creates a connection that suggests that desire may also be dead. To put it briefly, similarity in sound leads to similarity in sense. The phonetic characteristics of English sounds are a valuable resource for creating unique effects, such as alliteration and onomatopoeia. In commercial advertising, onomatopoeic expressions are frequently used to describe the sound a product produces and the feeling it is meant to inspire in the user: for example, a certain brand of automobile can go Vr-o-o-m, while the scent of perfume or gravity can elicit M-m-m-m-m. As the world of breakfast cereals crisply displays with its crunches, puffs, pops, and smacks, brand names frequently employ sound (or letter) symbolism. Additionally, slogans frequently use it. "Go far ahhhfield this allergy season, polo, the mint with the hole. Allegra, ah!

We can sense the rhythm of the stepping up Fridays work in the tone of the phone company's Friday discounts when we read the example: "Call Sprint today (and start making Fridays work harder for your small business)". The first half of the phrase, "Sleep peacefully with Tampax tampons, overnight," indicates quietude, while the second portion uses the [t] sound to help identify the product acoustically.

Advertising uses rhyming quite well because it makes the phrase memorable ("Dare to compare"; "Long, strong, healthy-looking nails"). It is not often employed, though, for the apparent reason that it is very difficult to come up with a catchy slogan that retains all the other essential elements (expressivity, reasoning, association, and consideration of the wants and aspirations of the customer). Appropriately rhymed slogans often guarantee the success of the campaign and significantly boost the success of the product. Since it is simpler to construct a rhythmic combination of sounds than a rhymed combination of words, rhythm is more common than rhyme. The phrases "Protection you can count on" (from Clarins skincare), "The relentless pursuit of perfection" (from

Lexus), and "Speed: 0,6 mph" are a few examples of catchy marketing slogans. Heartbeats per minute: 99. Time: precisely 1011 hours (Tudor watch). In the latter instance, semantic rhythm is also used to achieve the desired impact.

## 4 CONCLUSION

Ad-slogans are typified by their implicit, subjectivity, expressivity, unique addressiveness, brevity, and usage of a limited language. Grammar-wise, it usually uses positive formulations, present tenses, and basic structures. The ing-form of verbs is characterized by high frequency. In compound phrases, the dominant subordinate clause is conditional, confirming the prevalence of causal sequential links in advertising.

Marketing slogans frequently work by subverting linguistic conventions. They employ stylistic elements that are phonetic and syntactic, as well as their combinations. Different types of comparison have a specific function in providing the foundation for comparative advertising. The latter is very contentious as it has the potential to seriously harm those I directed at, both materially and morally. Its repercussions can extend well beyond language barriers.

Advertising is a communicative act with unique characteristics that adhere to the broad guidelines of a communication process.

The elements of advertising (the addresser, the message, the code, and the addressee), the significance of the addresser's aim, and the addressee's motivation are all included in the general principles.

The following elements make up the distinctive characteristics of advertising:

- the unconventional goal of the addresser, which is to convince the recipient to purchase the product being advertised;
- the media platforms utilized to deliver the message, which typically reach a large audience;
- when choosing the media, the target recipients' social and demographic profiles are extremely important;

Information and persuasion are the two communication purposes of advertising. The persuasive function takes center stage in the combination of this genre's informational and persuasive (motivating) functional attributes.

Advertising language is a distinct variety of the language with its own rules and structures that incorporate but are not restricted to, linguistic techniques seen in other kinds. Speech and non-speech planning activities in advertising involve



coordinating the advertiser's known tactics and general prior information with the addressee's demands and motivations as well as the advertising object, ultimately resulting in the production of the subjective motivation. The addresser's pragmatic and semantic intentions guide speech planning.

Special lexical, grammatical, and syntactical forms, as well as stylistic techniques, are used to represent the advertising texts' active speech influence, which is its activating feature. These special forms comprise, first of all, various instruments of establishing contact with the addressee, expressions of shadow (implicit) motivation, and carrying out indirect persuasion. The language and stylistic techniques mentioned above are intended to lead the receiver to the point where he will unintentionally find a way to meet his own needs while also offering products and services in a kind and intimate advisal manner.

The most expressive type of advertising text is an advertising slogan. Their distinct qualities include their colloquial characteristics, emotive and confiding tones, and brilliantly displayed personal character. In this speech genre, the subjective modal nature of storytelling is made possible by the wide aggressiveness of advertising. The best ad-slogan samples have the following qualities, which make them appealing, intriguing, and suggestive: argumentation, association, consideration of customers' needs, interests, and desires (content); conciseness, specificity, transparency (form); repetition; brightness, accuracy, uniqueness, and emotional content (style); and so on.

The whole of formal methods of expression for its denotative and pragmatic direction, or the text component of advertising, shows a number of linguistic and stylistic aspects of the communicative nucleus's arrangement. Examinations of the reviewed material revealed that incomplete structure, implicit slogan shaping, the isolated nature of the statements, logical and intonation connections between utterance segments, and causal consecutive relations are all significant components of the grammatical, semantic, and logical structure of modern English language advertising. The deceptive use of language tools, including phonetic, lexical, and syntactic stylistic techniques, as well as their combinations, sets advertising slogans apart. Comparative advertising is a vivid example of how stylistic approaches may be employed in a way that causes social unrest. The latter has the potential to significantly affect social and economic life.

A particular type of mass communication text where the relationship between pragmatics and linguistics is realized is the advertising slogan. Advertising's

pragmatic effect is contingent upon two factors: the goal of the sender, as expressed in the message, and the recipient's interpretation of it given his or her background and current circumstances. In the event that the admission process is effective, the advertiser will get the addressee's reaction, which is broken down into three phases: knowledge, beliefs, and actions. The message's attractiveness has a significant impact on how well an advertisement works.

Advertising is distinguished by its ability to affect the addressee directly and explicitly, as well as indirectly, in close connection to conditional and urgent modality. One of the texts that has a clear predominance of causal sequential linkages is advertising. This accounts for the high frequency of conditional utterances in advertising with various forms, meanings, and functions.

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