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UDK

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**COGNITIVE AND COMMUNICATIVE ASPECTS
OF REPRESENTATION OF STYLISTIC DEVICES
IN THE ADVERTISING SLOGANS**

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INTRODUCTION

In modern society the communication process is greatly determined with the mass media, in particular, with the advertising industry. Nowadays advertising goes beyond the economic sphere, it reflects the lifestyle of people, it affects human mind through the use of a wide range of techniques and strategies. The specificity of the impact of advertising and its perception by the consumer is closely related to the stylistic features of the advertising texts. Advertising demonstrates a modern, living language and reflects the current cultural state of the society. Advertising is a kind of mirror of the changes which the national language undergoes in its development. Generally, advertising is ahead of the existing norms of language, it can create new images and models of verbal communication in the search for maximum efficiency that later become an integral element of the language and culture.

The topicality of theme of the dissertation paper is provided by the following key factors:

1) a great deal of attention paid by the linguists to an intensively developing language of advertising as one of the most important components of modern media;

2) the need for a deeper consideration of the cognitive linguistic mechanisms of advertising and communicative aspects determining the specific features of its impact on the addressee;

3) the growing interest in the phenomenon of advertising slogan as a specific language phenomenon and the necessity to study the cognitive processes of its textual information processing;

4) the advertising slogans tend to represent the different semantic and stylistic processes and changes that characterize the current state of a national language development.

Despite the fact that, the advertisement texts have been well investigated, still a great number of their stylistic aspects remain unexplored and need further investigation. Moreover, advertisement texts may cause certain difficulties in reading mass media materials. Finally, the analysis of the English advertisement texts may be of a great interest for Stylistics studies in terms of giving additional recommendations on their use and including them into the language teaching process.

Problem development status. The issues of the English language advertising slogans have been investigated by a considerable number of scholars. Due to the fact, that the creation of advertisement is the burning issue today and may be filled with additional components in the course of time, many aspects of this problem always need further investigation. In general, the problem of English advertising texts has been studied by the linguists, such as: T. Vestergaard, K. Shrodder, A. Goddard, R. Fowler, W. Wells, J. Burnett, S. Moriarty, G. Leech, V.L. Nayer, C.L. Bovee, W. F. Arens, A.V. Prokhorov and others.¹

The aim of the research is to study cognitive and communicative characteristics of stylistic devices verbalized in the advertising slogans of English.

The tasks of the research may be outlined as follows:

- analyzing general issues and a current state of advertising language;
- describing the types and distinctive features of advertising language;
- considering specific linguistic features of advertising slogan as a special problem of advertising language;
- describing and analyzing the principles and strategies of advertising language;

¹ Vestergaard T., Shrodder K. *The Language of Advertising*. Oxford: Blackwell, 1985; Goddard, A., *The language of advertising: Written text*, London, New York Routledge. 2001; Fowler, R., *Language in the news*. British library, Cataloguing in Publication Data, Discourse and ideology in the Press. – 1991; Wells W., Burnett J., Moriarty S. *Advertising: Principles and Practice*. Prentice Hall Int., 1989-1998; Leech, G. H., *English in Advertising. A Linguistic Study of Advertising in Great Britain*. London: Longman, XIV. 1966; Nayer, V.L., *On One Aspect of Language Specificity of Mass Communication* / V.L. Nayer // *Collected Papers*. Moscow. 1980;; Bovee, C.L., Arens, W. F., *Contemporary advertising*, Boston: Richard D. Irwin, Inc., 1992; Прохоров А.В. *Понимание рекламного текста: имплицирование информации и инферентный вывод*. Вестник ТГУ, выпуск 9 (65). Тамбов. 2009.

- examining the extralinguistic factors influencing the language of advertisements;
- considering general issues of stylistics in the system of linguistic investigations;
- analyzing and describing cognitive and communicative aspects of contemporary stylistics;
- reviewing general issues and disputable questions in the study of stylistic devices;
- reviewing cognitive linguistic basics of the study of stylistic devices in advertising and the issues of Conceptual Blending Theory;
- analyzing and describing communicative stylistic features of advertising slogans;
- exploring stylistic peculiarities of advertising slogans from a cognitive perspective;
- analyzing communicative characteristics of stylistic devices verbalized in advertising slogans;
- analyzing stylistic devices as multilevel tools for producing an emotional impact;
- carrying out cognitive linguistic analysis of figurative (metaphorical) expressions represented in advertising slogans;
- exploring cognitive mechanisms of metaphorical idiomatic expressions represented in advertising slogans.

The object of the research is the English-language advertising slogans represented in mass media.

The subject of the study is cognitive and communicative characteristics of stylistic devices represented in the English-language advertising slogans.

Hypothesis of the research work is determined by the fact that the information processing actualised in the stylistic devices of advertising slogans takes place on the basis of activation of different cognitive processes and

structures. The study of an advertising slogan as a communicatively and cognitively relevant phenomenon presupposes the necessity to reveal the linguistic mechanisms taking into account their ability to produce a pragmatic impact on an addressee. The complex approach to the linguistic study of advertising slogans provides a better understanding of the cognitive structures and communicative-pragmatic techniques used in creating advertising slogans as the most effective instruments of manipulation.

Methods of research: the method of systematic review, method of semantic-stylistic analysis, method of contextual analysis, method of componential analysis, method of cognitive-conceptual analysis, method of cognitive modeling.

The scientific novelty of the research is determined by the attempt to explore the distinctive linguistic features of stylistic devices in the English advertising slogans in their relation to communicative-pragmatic characteristics and cognitive structures. In general, the dissertation paper aims to clarify the interaction of cognitive and communicative factors which determine the complex linguostylistic nature of advertising slogans.

Materials investigated in the research paper.

The materials of the research include the advertising slogans represented in the media of the English-speaking countries (the British and American newspapers, magazines, Internet sites, etc.).

Methodological basis of the research covers the theoretical assumptions and principles of communicative linguistics, cognitive linguistics, linguistic stylistics, the fundamental research works in the field of advertising language (G. Fauconnier, M. Turner, A. Goddard, R. Fowler, W. Wells, G. Leech and others).

The theoretical significance of the dissertation paper is determined by the fact that the research makes a definite contribution to the development of cognitive and communicative aspects of advertising slogans and enriches the general linguistic theory of advertising, in particular, provides a deeper understanding of semantic and stylistic characteristics of the language of advertising. The results of

the study can be used in exploring semantic and stylistic issues of advertising texts from a cognitive linguistic and communicative-pragmatic perspectives.

The practical significance of the research paper is determined by the possibility of using its materials and results in the foreign language teaching process, in the academic courses of stylistics and text interpretation, text linguistics, cognitive linguistics, communicative linguistics, as well as while compiling data for the elective courses devoted to cognitive and pragmatic aspects of advertising texts.

Published results. There have been published two articles based on the research paper materials:

1. *Khudayberdiyeva M.* Advertising Slogans as a Part of Advertising Language // *Zamonaviy tilshunoslik, adabiyotshunoslik tarjimashunoslik va xorijiy tillar o'qitishning muommolari mavzusidagi IV Ilmiy-amaliy konferensiyasi maqolalar to'plami* (27 may 2015 yil). – Toshkent: O'zDJTU, 2015. – B. 49-52.

2. *Khudayberdiyeva M.* Advertising slogan: linguistic interpretation and stylistic features // *Zamonaviy tilshunoslik, adabiyotshunoslik tarjimashunoslik va xorijiy tillar o'qitishning muommolari mavzusidagi V Ilmiy–amaliy konferensiya maqolalar to'plami* (4 may 2016 yil). – Toshkent: O'zDJTU, 2016. – B. 407-410.

The structure of the research work. The paper consists of introduction, three chapters, conclusion and the list of references.

Introduction presents the main theoretical assumptions of the research paper: topicality of the research, problem development status, methodological basis, the aim and objectives, material of the research, methods used in the research, etc.

Chapter I concentrates on the topical issues of the study of advertising language as a separate field within a contemporary linguistic framework. In addition, special attention is given to the consideration of distinctive features of advertising language in general and advertising slogans in particular.

Chapter II deals with the theoretical assumptions of cognitive and communicative aspects of stylistics and considers the basics of the study of stylistic devices in advertising texts and Conceptual Blending Theory.

Chapter III is devoted to the analysis of stylistic devices represented in advertising slogans from communicative and cognitive linguistic perspectives.

Conclusion contains main results of the research.

The list of references includes 96 items.

The total number of pages is 107.

CHAPTER I. THEORETICAL FOUNDATIONS FOR LINGUISTIC STUDY OF ADVERTISING SLOGANS

1.1 The language of advertising: historical development, a current state, and theoretical developments

Advertising had developed since ancient times. The first forms of advertising messages were transferred by word of mouth, however, in the ruins of Pompeii commercial messages and election campaign displays had been found. Egyptians used Papyrus to create sales messages and wall posters, while in Greece and Rome lost-and-found advertising on papyrus was common. Wall or rock painting for commercial advertising is another manifestation of an ancient media.

The expression "advertising" derives from the medieval Latin verb "advertere" and means "to direct one's attention". Goddard relates to this by saying that if an advertisement is to attract someone's attention in our "richly literate culture", copywriters are the ones responsible for finding a way [Goddard, 2003: 11].

Advertising has a long history, Wright points that advertising started in ancient Babylon in about 3000 B.C when inscriptions for an ointment dealer, a scribe and a shoe maker were made on clay tablets [Wright, 1983:4]. Sandage and Fryburager argue that Egyptians first wrote runaway- slave announcements on papyrus at about 3200 B.C. While in Greece and Rome lost-and-found advertising on papyrus was common. Wall or rock paintings for commercial advertising is another manifestation of an ancient media advertising form [Sandage, Fryburager, 1963:6].

The original meaning of advertisement was news and to advertise meant to take note or to consider. After the 15th century, it developed into to all the attention of another to something. In the 16th century, it was —to give notice of anything or to make generally known. It was not until the 18th century that the advertising became a pure commercial activity.

Advertising performs a variety of functions for any business with a product or service to sell. One of the most basic functions of advertising is to identify products and differentiate them from others. Another is called informational function. Advertising is used to communicate information about the product or service advertised, to inform, report, and describe the features and its location of sale. Directive function is typical of advertising. Language, pictures, or other devices are employed to influence the audience's action, emotions, beliefs and attitudes, and to persuade, advise, recommend and induce consumers to try new products and to suggest reuse.

Advertising plays an increasing important role in today's world. Without it, the products or services cannot flow from the distributors or sellers to the consumers or users. And buyers would not know about or remember products or services, and the modern industrial world would collapse. [Qunsheng Ke, Weiwei Wang 2013 : 275-284].

The generally used abbreviation for advertisements is Ad. According to businessdictionary.com, advertising is something that is paid, it is supposed to be non-personal, it is public communication about goods, services, ideas, organizations, people, places, causes, through means of communication such as direct mail, telephone, print, radio, TV, and internet. Advertisements are public notices that inform and motivate perspective customers; they are an integral part of marketing. Their aim is to persuade customers to take the action that is intended by the advertiser [businessdictionary.com].

“Advertising, generally speaking, is the promotion of goods, services, companies and ideas, usually performed by an identified sponsor. Marketers see advertising as part of an overall promotional strategy.” [<http://www.wikipedia.org>]

Advertisement is a concrete manifestation of advertising; “a paid public announcement appearing in the media.” [<http://www.motto.com/glossary.html>].

It goes without saying that advertising means promotion of goods, services and companies and that marketers see advertising as part of an overall promotional strategy.

Another brief definition of advertising is given in Investorwords glossary: “Description or presentation of a product, idea, or organization, in order to induce individuals to buy, support, or approve of it.”

[<http://www.investorwords.com/129/advertising.html>].

Churchill and Peter define the advertising “as any announcement or persuasive message placed in the mass media in paid or donated time or space by an identified individual, company, or organization to serve a number of audience about products and persuade or remind them of buying, to convey information about the organization itself or issues important to the organization in order to create or enhance perception of the quality or reliability of a product, thus encouraging customer loyalty and repeat purchases” [Churchill, Peter, 1998: 142].

Leech states that "most advertising language comes under the broader heading of "loaded language" that is aimed to change the will, opinions or attitudes of its audience" Leech refers to the general style used in advertising as public colloquial because formal language is difficult, therefore advertiser favor a colloquial style to make contact with the general public regardless of their level of education [Leech, 1966:25].

Finally , advertisement is a genre characterized by semiotic heterogeneity and is a culture-specific message incorporating various codes.

1.2 Distinctive features of advertising language

Geoffrey Leech states that the most frequent and important type of advertising is "commercial consumer advertising"; advertising directed towards a mass audience with the aim of promoting sales of a commercial product or service [Geoffrey Leech, 1966:25]. However ,Woods (2006) highlights that not all forms

of advertising are aimed at simply selling commodities; [social advertising) are companies that encourage us, for instance, to give up smoking , avoid speeding or donate money to charitable affairs. Moreover, (political advertising) has been a key weapon in the armory of politicians , and not necessarily in its most obvious form [Woods, 2006: 6-30].

Rodenrick defines advertising as "a message specified by its originator, carried by a communication system and intended to influence and/or inform an unknown audience" [Rodenrick, 1980:4], and since human language serves as a means of cognition and communication; it follows that advertising is a kind of communication between the creator of advertisement and the consumer. That communication seeks to persuade the consumer to purchase goods or services. The message of the advertisement may address us directly or indirectly, subtle or even subliminal. The function is to draw our attention with a message that is both attractive and memorable.

In their study, Ezejdeaku and Ugwu (2010) discuss some of the linguistic devices used in advertising and they include:

1. Alliteration: this involves the repetition of speech sound in a sequence of nearly words; e.g. Peak of the Pack (milk advert).
2. Idiophones: this refers to words whose meanings are derived from their sounds.
3. Repetition: this is a situation in which a particular word is repeated in the same construction for either emphasis or memorability; e.g. Sharp Mind, Sharp Product (Sharp`s advert for cameras)
4. Acronyms: this is a kind of shortening device whereby the first letter of several words are picked out and pronounced together to derive a new word. e.g. BOGOF (MTN telephone company advert) the word BOGOF is an acronym for: buy one, get one free.
5. Personification: this attributes human qualities to non-human entities.

6. Pun: this refers to play upon words that are almost identical in sound but contrast sharply in meaning; e.g. The Real Virgin has Arrived (Virgin Airline advert)

7. Cliches: a cliché may be described as a saying which has become trite because of over- use; e.g. All That Glitters is no Gold [Skoda Fabio car advert]. [Ezejdeaku and Ugwu, 2010].

In her thesis, Lapsanska states that "advertising language often uses the techniques similar to those in poetic texts. The advantage of so-called mnemonic devices (rhyme, rhythm, alliteration and assonance) is the mnemonical effect. It guarantees that the receiver of the advertisement better remembers the text and recalls it at the right moment" [Lapsanska, 2006:27].

Cook highlights the essence of advertising in the following way: "advertising is not some external curiosity which we examine, from which we are separate and superior, but something of which we are part, and which is part of us..." [Cook, 1996: 182].

Bearing in mind that this enormous creative potential is one of the fundamental features of the text type of advertising in general, it can be said, though, that the other basic features, such as the simple syntactic structure, the direct appeal to the recipients, the high rate of repetition etc. remain largely unaffected by the creative variation. [Cook, 1992: 5].

Advertising is a kind of communication between the creator of advertisement (the producer/seller/advertiser) and the consumer. Any advertising aims at fulfilling a number of functions. These functions are traditionally represented by the AIDA model (attention, interest, desire, and action) which was developed by Elias St. Elmo Lewis [Vestergaard, Schröder, 1985]. This model is widely used as a strategic tool for creating highly effective advertising texts.

Advertising language takes on an expressive function when the sender of the message, i.e. the company advertising its products or services, makes statements about their history, philosophy and visions.

With a different view on advertising, Goddard, [1998:10] focuses on the aim of advertising with these words below: Advertising is not just about the commercial promotion of branched products but can also encompass the idea of texts whose intention is to enhance the image of an individual, group or organization.

The language of advertising must be informative, instructive, distinctive, alluring and persuasive [Okpaleke, 1992:21]. This has been so since the time of oral hawking. Advertisements are to conceive and disseminate information about the product on sale to people in a competitive market.

The language of advertising is also brief and concise. There is no room for unnecessary verbosity because advertisements are expensive and it is a field where the coat has to cut according to the cloth. [Okpaleke, 1992].

In addition, the language of advertising entails the use of rhythm. Advertisers use rhythm in order to make an advertisement pleasing to the ears of the customers. David (1987) also states that “language of advertisement is generally laudatory, positive and unreserved emphasising the uniqueness of a product.” (David, 1987:390). The use of language in advertising could be subjective and objective. The advertisers’ objective is to capture customers’ attention with the help of attention-seeking devices. Goddard states that “...one of the attention-seeking strategies developed in recent years to increase levels of sophistication is the startling image” [Goddard, 2002: 10].

The purpose of advertising is “to sabotage the normal working of consumer’s mind in order to make the brand more acceptable and preferable than it would be through a normal processing”. [Weilbacher, William 2003].

Advertising layout is divided into several parts: headline, body copy (the main part of the advertising message, often divided into subheads), signature line (a mention of a brand-name, often accompanied by a price-tag, slogan or trademark) and standing details (e.g. the address of the firm). [Leech, 1972: 59].

Goddard points out that "...the outcry of public offence which followed these advertisements drew yet more attention to them" [Goddard, 2002: 10].

Bovee and Arens name five main objectives of advertising:

- to gain attention
- to create interest
- to achieve credibility
- to heighten desire
- to stimulate action [Bovee, Arens, 1992: 218]

Linguists and advertisers are certainly familiar with those objectives which are hidden in the abbreviation AIDA(S) standing for Attention, Interest, Desire, and Action and recently added Satisfaction. Dyer attributes the last mentioned function to advertising as well; she states that the objective is to "...create desires that previously did not exist, thus advertising arouses our interests and emotions in favour of goods and more goods, and thereby actually creates the desires it seeks to satisfy" [Dyer, 1982: 6].

The advertisers' objective is to capture customers' attention with the help of attention-seeking devices. The subjective factor is that the writer's linguistic competence determines his vocabulary usage, style and creative ability to conform with the stylistic tendencies peculiar to the agency and his consciousness of the advertisers objectives successfully in good write-ups would portray the language use as being objective.

Vestergaard and Schroder (1985) classify advertisements into two broad types: commercial and non-commercial.

Commercial advertising includes three sub-types: prestige, industrial, and finally consumer advertising, which is by far the most widespread and pervasive in our society, because it involves the promotion of goods and/or services to potential buyers. Furthermore, there are two types of needs that the consumption of goods satisfies: material needs (food, drink, clothing) and social needs (membership, recognition, friendship, love). For a prospective customer to buy commodities,

these must be of use value to him/her. In order to claim any social use value for a product, the advertiser is bound to leave the area of factual information and enter the area of persuasion. [Vestergaard & Schroder, 1985: 9], where the original use value of a product is disregarded, and emphasis is placed on the achievement of social aims.

Advertising therefore has become a precisely functioning industry with certain crucial marks to follow. Bovee and Arens define it as ‘non-personal communication of information’, but a large field of recipients must be considered as the consumers would differ in social position, age, gender, education and other sociolinguistic aspects. Bovee and Arens therefore agree with Williamson (1978) on the fact that the main information of the advertisement is generally untrue and its main role is to be persuasive. Its social effect, then, is to some extent damaging, as the messages can both reflect and construct cultural values, create additional meanings, but the decoding of the adverts can be very subjective not only with regard to one person but whole society either; as not to fail in the campaign sharing the same cultural background is a business imperative (Bovee, Arens, 1992:7).

Bovee and Arens classify advertising by four main criteria:

- by target audience – consumer and business advertising (industrial, trade, professional, agricultural)
- by geographic area – international, national, regional and local advertising
- by purpose – product, non-product advertising, commercial and noncommercial advertising, action and awareness advertising
- by medium – print, broadcast, out-of home, direct-mail advertising [Bovee, Arens, 1992: 8-16].

Finally, Cook (1992) classifies advertising according to the following factors:

- medium
- product
- consumer

- technique [Cook, 1992: 9-11].

Critics may argue that adverts do not mirror the true needs of the customers and create false ideas of what is really necessary. Dyer claims that "...advertising is an irrational system which appeals to our emotions and to anti-social feelings which have nothing to do with the goods on offer" Dyer, 1982:2. However, people have freedom of choice whether to resist the temptation of adverts or not; on the other hand, the plentitude and abundance in the goods offered mislead the buyers in creating vain goals and false aims.

Dyer also points out that people "...should not lose sight of their ideological function, which is linked to their economic function, nor of the real messages that lie behind their superficial gloss" [Dyer, 1982: 2]. It must be admitted that advertising is economically necessary. He even thinks that advertising "...contributes to society's well-being and raises people's standard of living by encouraging the sales of mass-produced goods, thus stimulating production and creating employment and prosperity" [Dyer, 1982: 4].

Fairclough says that advertising constructs consumption communities: "through ideology" [Fairclough, 1989: 202]. Later, he provides an explanation of his idea: Advertising has made many people into consumers, i.e. has brought about a change in the way people are, in the sense that it has provided the most coherent and persistent models for consumer needs, values, tastes and behaviour. It has done this by addressing people as if they were commonsensically already fully fledged consumers. The general point is that if people are obliged day-in day-out to occupy the subject position of consumer, there is a good chance that they will become consumers [Fairclough, 1989:2].

Advertising can show people lifestyles (and patterns of spending) which they might not otherwise meet, but also invite them to 'join' [Fairclough 1989: 207].

Fairclough defines the discourse of advertising as basically strategic, because it is oriented to instrumental goals, to getting results [Fairclough, 1994:

198]. This expected pragmatic response has also been underscored by Moriyon Mojica, who speaks of four main communicative stages in any advertisement: capture the receiver's attention, engage his/her interest, generate desire, and obtain the act, which is the ultimate purpose of advertising [Mojica 1994].

Goddard [1998:101] introduces a very interesting element which she considers central to advertising discourse: the factor of conscious intention behind the text, with the aim of benefiting the originator materially or through some other less tangible gain, such as enhancement of status or image.

In more general terms, advertisers aim to find the possible values, images, and versions of reality that probably appeals to the targeted audience. Therefore, advertising becomes the ideological apparatus for the reproduction of social identities and consumer habits and norms. [Agnes, 2009 : 18-24]

The discourse of advertising is characterised by two main communicative elements: information and persuasion. Although it might seem at first sight that both functions are necessary for an advertisement to be effective, most of the studies in the area have shown that persuasion is the ultimate purpose of advertising, and that the informative function is thus secondary to the persuasive one. [Vestergaard & Schroder, 1985: 5].

Cook claims that the persuasive function is not sufficient to characterise advertising: even if the majority of ads have the function of persuading their addressees to buy, this is not their only function. They may also amuse, inform, misinform, worry or warn. However, the essence of his stance does not contradict the previous views. Another objective of Cook's work is to define advertisements as a genre by analysing their main features or components. He concludes that, despite their complex nature and the difficulty of establishing clear boundaries between genres, advertisements have the typical instability of a relatively new genre. [Cook, 2001: 221].

Cook [Cook, 2001] also categorises advertisements according to various criteria: by medium (newspapers, magazines, hoardings, radio, television,

Internet); by product or service (luxuries versus household necessities, product ads versus non-product ads); by technique (the hard-sell advertisement, which makes a direct appeal to the prospective buyer, and the soft-sell ad, which works through indirectness and implication); and finally, by consumer, which advertisers regard as the most important factor for an advertisement to be successful.

Leech agrees saying that “perhaps the most conspicuous characteristic of advertising language to a casual reader or listener is an abundance and variety of adjectival compounds”. He also stresses the fact that this register is rich in ad hoc compounds. However, these are not to be considered as products of individual copywriting styles but as a general feature of the language of advertising typical for its relaxed lexical restrictions on compounding. [Leech, 1966: 137].

Leech in his book writes, that the language of advertising belongs to so called ‘**loaded language**’. Leech says that loaded language has the aim to change the will, opinions, or attitudes of its audience. He claims that advertising differs from other types of loaded language (such as political journalism and religious oratory) in having a very precise material goal – changing the mental disposition to reach the desired kind of behaviour – buying a particular kind of product. To persuade people to buy the product is the main purpose of the advertising. Among such great competition, the producer wants to demonstrate the uniqueness of his product. He wants to differentiate it from the rest. He is trying to find new techniques of advertisement. Also, the advertisement texts must be more attractive and more unexpected. They must catch the attention of the audience and then identify the product. Copywriters create uncommon, surprising, interesting texts with catchy slogans or phrases. The reader or listener must give it some thought and the result is manipulation with him in order to buy the product. [Leech, 1972: 25-27].

Text is a structured unit consisting of smaller units. It is “a stretch of language which makes coherent sense in the context of its units. It may be spoken

or written; it may be as long as a book or as short as a cry for help.” [Quirk et al. 1990: 434].

Advertising, if we mean the verbal one, is a type of text. We can find advertising texts in printed materials or, in spoken form, broadcasted by radio or TV. In printed advertising, the text may serve only for catching the reader’s attention, provide information about the product or serve as an anchorage (the link between the image and its context; some guidance to the reader) for the image.

We may identify the advertising as a type of discourse, because “it can tell us a good deal about our own society and our own psychology (...) Discourse is text and context together.” [Cook, 1996: 2-5]. We could analyze the whole discourse of advertising, it means “the interaction of all elements that participate in advertising discourse: participants, function, substance, pictures, music, a society, paralanguage, language, a situation, other advertising and other discourse.” [Lapanska, 2006:26]

Grammatical Features of Advertising Language. Toolan (1988) and Bruthiaux (1996) state that one of the standard features of advertisements is the tendency to use lengthy and complex noun phrases or groups.

Imperatives. Both Leech [Leech, 1966:79-80] and Myers [Myers, 1994:47] regard imperatives as “the generic sentence type” for advertisements. According to Biber [Biber, 1999:219], imperatives usually lack a subject, modals and tense as well as aspect markers. Leech [1966: 79-80] also agrees that the frequency of imperative clauses is considerably high in advertisements.

Interrogatives. Interrogatives give advertisements a conversational quality as well as establish an interactive relationship between the advertiser and the audience based on the grounds that a question presupposes an answer [Myers, 1994:49, Leech, 1966:111]. This type of sentence often contains presuppositions which convey implicit assumptions of power and gender relations [Fairclough, 1995] and becomes a frequently-found feature in advertising language as well. Besides,

another typical feature of interrogatives in advertising is that they are often rhetorical.

Declaratives. It can be said that declarative sentences widely appear in advertising language since they are primarily used to convey information and the ultimate aim of advertising is to inform customers of the quality of a certain product or the profit it may bring.

Exclamatory sentences. Exclamatory sentences also suggest personal and interactive communication, which explains for its frequency in advertisements [Myers, 1994:50-51]. They begin with either what or how and continue with a subject-verb verb pattern. [Biber et al., 2002:254].

Multiple sentences. Based on inner complexity, all sentences can be divided into simple, consisting of a single clause and multiple, consisting of several clauses [Quirk et al., 1985:40]. Multiple sentences include complex sentence and compound sentence. [Quirk et al, 1985:719]. In advertising, the use of multiple sentences is limited because they can make an opposite intention for its creators.

Verbal groups. In terms of voice and polarity of verbal groups, O'Donnell and Todd (1980) claim that the use of passive voice is avoided and negatives are not frequently used in advertising. In respect to finiteness, these authors state that finite verbs do not occur very often in advertising. Regarding tense, Leech states that the simple present tense forms are by far the most frequent finite verbal groups while past tense are much less common in advertising language. Concerning modality, according to Leech (1966), the two most commonly – used auxiliary verbs in advertising are “will” and “can”. In a research on advertising language, Leech [1966:20] presents a list of 20 most common lexical verbs. When Leech's list of verbs is compared with the twelve most common lexical verbs collected by Biber et al. [2002:110], there appear many similarities. The verbs make, get, give, see, come, go and know are on both lists, for instance.

Adjectives. Adjectives play an important role in people's communication and adjectives in the advertisements often act as “the wrapping ideal goal of what

is intended to be sold or provided” [Goddard, 1998:205]. Jefkins [1994:202] also states that “if advertising experts were asked to use only one word, they will probably use an adjective”. In general, adjectives are essential in advertising because they are used to “add prestige and desirability and approval for the consumer” [Dyer, 1982:149]. In general, adjectives can appear in basic, comparative and superlative forms in advertising language.

Personal Pronouns and Possessive Determiners. According to Williamson [1978:50], the pronoun “you” which is so common in advertisements is regarded as referring to you – the reader or the listener of the advertisement, although there is no logical reason to assume that it was specifically “you” that the advertiser had in mind before. The pronoun “we”/“us” can be used in both exclusive and inclusive senses in advertising [Biber et al., 2002:94], [Myers, 1994:81]. The pronoun “I” most frequently refers to the potential customer, the expert of the product, or the sceptic [Myers, 1994:83; Cook, 1992:155]. According to Myers [Myers 1994:83-85], “I” is used in advertising to offer readers a new way to characterize themselves and to be unique individuals. Together with personal pronouns, their corresponding possessive determiners (your, my, our) are also used in advertising.

Lexical features. New words and phrases In order to keep the public’s attention, advertisers often “break the rules of English” by spelling words incorrectly, coining new words, blending two words to form a new one, etc. Some of the most common ways to create, change and turn words are compounding, blending, coinage and conversion.

1.3. Advertising slogan as a special issue of advertising language

One of the most crucial components of advertisement language is the advertising slogan. Generally, slogan is understood as “a word or phrase that is easy to remember, used for example by a political party or in advertising to attract

people's attention or to suggest an idea quickly." [Oxford Advanced Learner's Dictionary 2001].

A slogan is a short phrase in part used to help form an image, identity, or position for a brand or an organization and is established by repeating the phrase in a firm's advertisement and other public communication as well as through sales people, event promotions, and product launches. [Qunsheng Ke, Weiwei Wang 2013:275-284]

Similarly, Leech [Leech, 1966] noted that slogan is short, laconic phrase that a company uses it over and over in its advertisement. It is especially useful to reinforce the product identity. A slogan can prove to be more powerful than a logo. People can remember and recite the advertisement slogan while they are unlikely to doodle over the logo. It is more important for the advertisement slogan to - clearly state what the advertisement is about than to be clever, but if the slogan can accomplish both, all the better [Jefkins, 1985].

A slogan is defined by Cone as "a memorable phrase expressing an idea, purpose, or claim" [Cone 2008:8]. In advertisements, the slogan generally accompanies the brand name and/or logo. Slogans are important in an advertisement as they often become a primary association for the brand [Simpson, Mayr 2010:36].

According to Bovee and Arens, "the word *slogan* comes from 16th century Scottish Gaelic term for "battle cry". And as a battle cry, slogans are usually short and simple, thus memorable and easy to repeat, distinguishing the product, service or company from its competitors. [Bovee, Arens 1992: 274].

They add that there are many aspects of a language which allow copywriters get creative and chase the full potential of a slogan. Rhyming, alliteration or various figures of speech are just a few copy aids that can be very effective when writing an advertising slogan. [Bovee, Arens 1992: 274]

According to Bovee [Bovee 1992:16-20], advertising has never been as ubiquitous as it is nowadays. Language in advertising is typified by a slogan which

is present in every advertisement. Slogans can be considered the heart of advertisements wherever they appear. Angela Goddard in her book “The language of advertising” titles these slogans the hooks which she calls “the initial piece of attention-seeking verbal language used to draw the reader in” [Goddard, 1998:106].

Slogans are the most important and condensed messages advertisers would like to send to their customers. Sharp and intelligent slogans can help advertisers leave unforgettable impressions on their potential customers’ minds. They provide continuity for a campaign and reduce a key theme or idea the company wants to be associated with its product or itself to a brief statement [Bovee, Arens, 1992:274].

According to Dean [Dean, 1999], cues in advertising are important to consumers in making inferences, reducing uncertainty and forming product preferences. Slogans are one of the possible intrinsic cues in advertising. In this context, the ad signature is much more than a name and its function transcends the mere identification of the advertiser. The signature has become an integral part of advertising’s rhetoric, contributing to the construction of the message as a whole. It is used as a closing element, which concludes the ad’s argumentation, and can be a graphic mark (commonly known as logo), campaign tagline (phrase, word or expression employed exclusively in an advertising campaign and expires with it) or slogan [Figueiredo, 2005].

Adopting Vakratsas and Ambler (1999) model to study how advertising works, slogans are classified as an element of advertising input, since slogans conveys a message as a whole. It is used as a closing element, which concludes the ad’s argumentation, and can be a graphic mark (commonly known as logo), campaign tagline (phrase, word or expression employed exclusively in an advertising campaign and expires with it) or slogan [Figueiredo, 2005].

Slogans contribute to the attainment of enhancing brand awareness and creating, supporting, or changing the brand perceptions and (re)positioning. This makes slogans one fundamental element in the (re)construction of brand identity,

recognizing that slogans may have positive effects on brands [Dahlen, Rosengren, 2005]. Slogans also provide continuity throughout advertising campaigns and facilitate the establishment and maintenance of a strong brand identity, enabling positive effects, namely: enhanced product differentiation, improved brand recall and improved brand evaluations [Dahlen, Rosengren, 2005].

Synthesizing, slogans are assumed to contribute positively to brand equity because they can help on [Rosengren, Dahlen, 2006]: creating brand awareness by linking the brand to a product category; shaping brand evaluations by priming specific brand associations; shaping brand evaluations by transfer of likeability; reinforcing brand awareness and evaluations by serving as a memory aid.

Concerning the creation of slogans, Stewart and Clark [Stewart, Clark, 2007] refer that a slogan must connect with the public in two areas - it must be understood by the consumer and be readily associated to the brand it represents. According to the perspectives of advertising decision-makers, Molian [Molian, 1993] found that, on the first place, an effective slogan should be easy to remember, make a distinctive claim and be easily understood. On the second place, Molian's findings indicate that the slogan should highlight a customer benefit, convey a sense of mission and be credible. Kohli et al. (2007) provide theoretical guidelines for creating effective slogans. Although those guidelines were not empirically tested and proved, such authors recommend that a slogan should:

- include the future's business;
- position the brand in a clear way;
- link the slogan to the brand;
- be absolutely consistent from ad to ad and be repeated;
- be used at the outset;
- be creative.

Advertising slogans and promotional tools enable companies to introduce themselves, their products, or services. In order for an advertising slogan to be

effective in introducing a company or institution, it should be easily understood by consumers, and be associated with a specific brand [Stewart, Clark, 2007].

An advertising slogan along with brand name and logo are three key components of brand identity that establish companies' connections with the world around them. [Kohli, Leuthesser, Suri 2007].

Advertising slogans are often presented as jingles; because such slogans typically can adequately fulfill their duty which is improvement of remembering and recalling brand. [Olivera 2001:1291].

According to Diez Arroyo (1998), the main purpose of slogans, which are brief and concise formulae, is to capture the consumer's attention and arouse his/her interest in the product. It is the syntax of concise, no-nonsense, to-the-point efficiency. Once readers have been attracted to the book, they may click either on the title or on the author's name to obtain further information Fairclough, 1994: 205].

From a linguistic perspective advertising slogan is defined as a "sentence or part of a sentence designed to aid the audience in remembering the message and the product involved. [Kleppner , 1979:332]. Slogan differs from many other forms of writing because it is designed to be remembered and repeated word for word, to impress a brand and its message on the audience. [Kleppner, 1979:333].

Features of language of advertising and slogans. Leech's [Leech, 1996] comprehensive study looks at following elements:

Advertising situation, including participants, objects, medium of communication, and purpose or effect.

Type of addressee: direct or indirect

Products, media, audience, and aims and how the particulars of each influences the language used in advertising.

Register, and how it is affected by discourse style, discourse mode, and discourse role.

Clauses, including imperative clauses, interrogative clauses, non-finite and minor clauses, and dependent clauses with “when”, “if”, and “because”

Verbal groups, including simplicity, tense and aspect and “will” and “can”.

Nominal groups, including pre-modifiers such as genitives, comparatives and superlative adjectives and noun modifiers.

Cohesion and lack of cohesion.

Vocabulary, particularly adjectives and verbs

Reference and vagueness of reference.

Creative aspects, including orthographic oddities, grammatical breaches, lexical divergence, semantic infringements, contextual violation, figurative language, and ambiguity, including multiple meaning and homonymy.

Stylistic devices, such as repetition, alliteration assonance, and rhyme.

Leech developed the following principles of advertising slogans: Attention value, Readability, Memorability and Selling power. [Leech 1972: 27].

Attentive Value. The language of advertisement slogans must attract the attention of consumers in the most effective way (by means of stylistic contrast, elements of colloquial style, linguistic deviations, etc.).

Memorability. The advertising slogan should produce a lasting impression on the people and make them remember the product either consciously or unconsciously (by the extensive use of simple words and phrases, as well as unusual word combinations and sentence structures).

Readability. Memorability is determined by readability which highlights the colloquial style and vocabulary so as to make the text easy to read and comprehend. Stylistically relevant phonetic devices (sound imitation, alliteration, rhythm and rhyme, etc.) tend to be effectively used for making the message easy to read and remember.

Selling Power. The consumers buy products as a result of direct or indirect, conscious or unconscious influence. Altogether these effects determine the final aim of the advertising slogan – its ability to make a consumer buy the product, i.e.

selling power. The selling power is mostly dependent on the uniqueness and advantages of the product.

The majority of the headlines finally turn out to be the slogans. The main function of the slogan is to keep continuity for a campaign. It is usually a brief, easily memorable statement that is connected with the product. Bovee and Arens (1992) claim that slogan should stay the same for years, should be recognized immediately, customers should understand it [Bovee, Arens, 1992].

In his book “English in Advertising: A Linguistic Study of Advertising in Great Britain”, Leech (1972) maintains that the slogan is a short phrase used by the company in its advertisements to reinforce the identity of the brand. In his opinion, slogans are more powerful than companies’ logos and can be easily remembered and recited by people. Also, the scholar underlines that slogans have to clearly state the main idea of the advertisement, i.e. they have to be easy to understand [Leech, 1972].

Godin refers to the advertising slogan as a “scenario”, which attracts a potential customer [Godin 2005]. The idea that the slogan is a tool that helps a customer to identify the brand is also maintained by Dowling and Kabanoff who state that advertising slogans are a few words that “appear beneath or beside the corporate name at the bottom of a print advertisement and are separated from the body copy for easy recognition” ([Dowling and Kabanoff, 1996:64]. According to these authors, the advertising slogan is not only memorable itself, but also helps to memorize the brand or company.

In Clow and Baack’s [Clow, Baack, 2012] view, the advertising slogan is an easily remembered catchy phrase that makes a key point about the company’s image to the customer.

In the article “The Importance of Ad Slogans”, Hamlin describes the advertising slogans as “catchy, declarative phrases that use devices such as metaphors, alliteration or rhymes with simple, vibrant language” [<http://smallbusiness.chron.com/importance-ad-slogans-31343.html>], which, even

without mentioning the company's name or product, help people remember the brand.

Summary

Advertising is crucial in our modern society and is one of those spheres where the use of language has to be employed in the most efficient and effective ways to transmit the message of the businesses to their customers. Therefore, advertising is very important and has become indispensable in our modern life.

An advertising slogan can be treated as a memorable phrase (motto), catchy, deliberate and repetitive expression of an idea or purpose, used in various social contexts.

The most frequent and important type of advertising is "commercial consumer advertising" which is advertising directed towards a mass audience with the aim of promoting sales of a commercial product or service.

People pay more and more attention to the use of stylistic devices with an effort to make the advertisement sufficient, accurate and vivid and to provide rich imagination and plentiful associations for readers so as to stimulate their desire. The use of stylistic devices in advertisements aims at arousing and persuading consumers to buy what is advertised. And their proper use can make an advertisement sweet to the ear, and pleasing to both the eye and the mind. Thus, stylistic devices are the best choice of language for the advertisers to make up ideal advertisements.

Generally, the language of advertising is defined as a 'loaded language' (Leech). Its final aim is to change the will, opinions, or attitudes of people. In brief, advertising is one of the most effective tools of manipulation.

The main principles of advertising slogans are as follows: Attention value, Readability, Memorability and Selling power.

The principle of attentive value presupposes the fact that the advertising slogan should aim at attracting consumers' attention in the most effective way by using a variety of stylistically charged linguistic resources.

The principle of memorability is based on the idea that the advertising slogan is designed to make a lasting impression on the consumers and remember the product either consciously or unconsciously.

The principle of readability takes into account the extensive use of colloquial style and vocabulary to make the message easy to read and comprehend.

The principle of selling power is based on the idea that the consumers have to buy products after being under direct or indirect, conscious or unconscious influence.

CHAPTER II. CONTEMPORARY STYLISTICS AND THE ISSUES OF ADVERTISING SLOGAN

2.1 Stylistics in the system of linguistic investigations

Stylistics in the twentieth century replaced and expanded on the earlier study of Rhetoric. Following the publication of a two-volume research on French stylistics by Bally (1909), Saussure, interest in stylistics gradually spread across Europe via the work of Spitzer (1928,1948) and others. It was in the 1960s that it really began to flourish in Britain and the United States [Wales, 1990:191].

In many respects, however, stylistics is close to literary criticism and Practical Criticism. By far the most common kind of material studied is literary; and attention is largely TEXT-centred. The goal of most stylistic studies is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects or themes to linguistic "triggers" where these are felt to be relevant. Intuitions and interpretative skills are just as important in stylistics and literary criticism; however, stylisticians want to avoid vague and impressionistic judgments about the way formal features are manipulated. [Wales, 1990:191].

As a result, stylistics continually reassumes its models and terminology in the light of new developments in linguistics. In the late 1960s generative grammar was influential; in the 1970s and 1980s Discourse analysis and pragmatics; in the 1990s critical discourse analysis and cognitive linguistics. Stylistics also draws on trends in literary theory. So the 1970s saw a shift away from the text itself to the reader and is now broadly concerned with how we understand a text and are affected by it. [Wales, 1990:191].

Stylistics is sometimes called literary stylistics and linguistic stylistics: *literary* because it tends to focus on literary texts; *linguistic* because its models or tools are drawn from linguistics. However, linguistic stylistics has also referred to a kind of stylistics whose focus of interest is not primarily literary texts, but the

refinement of a linguistic model which has potential for further linguistic or stylistic analysis. [Wales, 1990:191].

Stylistics is the study and analysis of texts; it is in particular, although not exclusively, the study and analysis of literary texts. The origins of stylistics go back to the poetics, and especially to the rhetoric, of the ancient classical world. In ancient rhetoric it is principally the third of the five canons which is of importance to stylistics. [Burke, 2014:1].

Stylistics is interdisciplinary in scope – most obviously so by its bringing together linguistics and literary studies. The field have furthermore allowed views borrowed from disciplines such as philosophy, cultural theory, sociology, history and psychology to find their way into the stylistic analyses of literature. While sometimes criticized for its interdisciplinarity, stylistics has been praised by others for its interdisciplinary character which is considered one of the advantages and inspiring potentials of the approach. [Norgaard, Montoro, Busse, 2010:1].

Stylistics is often regarded as a linguistic approach to literature – and understandably so, since the majority of stylistic attention so far has been devoted to literary texts. In actual fact, however, the range of discourses that stylisticians are currently engaged with has expanded considerably to include non-fictional forms such as advertising, academic writing, news reports as well as non-printed forms such as TV and pictorial advertising, film, multimodal publications, etc. With its base in linguistics, stylistics is characterized by an informed, systematic, retrievable, and contextual analysis, which is rigorous, consistent and open to falsification. Because of the ‘scientific’ nature of linguistics as compared to other fields in the humanities, the stylistic approach to text analysis may seem more objective than other branches of literary criticism. It is important to note, however, that in spite of stylisticians’ concern with rigour, no stylistic analysis can be totally objective, but it will always be influenced by a myriad of factors, such as the stylistician’s individual preferences and foci, as well as the linguistic paradigm

employed for analysis or the chosen methodology. [Norgaard, Montoro, Busse, 2010:2].

Stylistics is the study of the ways in which meaning is created through language in literature as well as in other types of text. To this end, stylisticians use linguistic models, theories and frameworks as their analytical tools in order to describe and explain how and why a text works as it does, and how we come from the words on the page to its meaning. The analysis typically focuses qualitatively or quantitatively on the phonological, lexical, grammatical, semantic, pragmatic or discursual features of texts, on the cognitive aspects involved in the processing of those features by the reader as well as on various combinations of these. While some stylistic approaches primarily show an interest in the producer of the text, investigating the style of a particular author, for instance, other stylisticians focus more on the text itself and still others devote their attention to the reader and the role readers play in meaning construction. New developments in stylistics emphasize that the production of meaning needs to be accounted for as a double exercise encompassing as much text-informed inferences as the mental processes that allow text comprehension. [Norgaard, Montoro, Busse, 2010:2].

Stylistics or general stylistics can be used as a cover term to cover the analyses of non-literary varieties of language, or registers. Because of this broad scope, stylistics comes close to work done in sociolinguistics. Indeed, sociostylistics studies, for instance, the language of writers considered as social groups (e.g. the Elizabethan university wits; pamphleteers); or 'fashions' in language. [Wales 1990:191].

Stylistics is a linguistic discipline which studies nominative and communicative language units and the principles according to which the units of all language levels are selected for achieving a certain pragmatic aim in different communicative situations. Stylistics, as a field of study devoted to understanding the relationship between textual features and readerly effects, is in some sense necessarily pragmatic. Nevertheless, pragmatic theories can help stylisticians to move towards

a more rigorous engagement with context by linking the readers' experiences and evaluations of style to the conventions, norms and values of the societies in which texts as produced and received. [Burke, 2014:373]

Contemporary stylistics goes far beyond the rhetoric, poetics, formalism, structuralism gender, multimodal and, most recently, neuroscientific approaches. This diversity might have the initial appearance of fragmenting the field. However, nothing could be further from the truth, because at many levels, interdisciplinarity study is what stylistics is designed to do. As stylistician Paul Simpson writes, 'stylistics is a method of textual interpretation in which primacy of place is assigned to language' [Simpson, 2004: 2].

Stylistics in the early twenty-first century is very much alive and well. It is taught and researched in university departments of language, literature and linguistics the world over. The high academic profile stylistics enjoys is mirrored in the number of its dedicated book-length publications, research journals, international conferences and symposia, and scholarly associations. Far from moribund, modern stylistics is positively flourishing, witnessed in a proliferation of sub-disciplines where stylistic methods are enriched and enabled by theories of discourse, culture and society [Simpson, 2004: 2].

Stylistics thus still carries the methodological genes that it has inherited from its forebear, rhetoric. Its very purpose is its application to textual data, and its strength lies in its potential for such application [Burke, 2014:2].

Stylistics [Paul Simpson, 2004:2] is a method of textual interpretation in which primacy of place is assigned to language. The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text. The text's functional significance as discourse acts in turn as a gateway to its interpretation. While linguistic features do not of themselves constitute a text's 'meaning', an account of linguistic features nonetheless serves to ground a stylistic interpretation and to help explain why, for the analyst, certain types of meaning are

possible. The traditional connection between stylistics and literature brings with it two important caveats, though to do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of (literary) texts. Interest in language is always at the fore in contemporary stylistic analysis which is why you should never undertake to do stylistics unless you are interested in language. [Paul Simpson, 2004:2].

As Geoffrey Leech and Mick Short [Leech, Short, 1981:11], stylistics, simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing *what* use is made of language. We normally study style because we want to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function.

2.2 Stylistic device: general issues and disputable questions

A figure of speech is popularly associated with such expressive devices of language as metaphor and simile, by which images are evoked through comparison of one 'object' with another: e.g. Women are angels, wooing; Time is like a fashionable host (Shakespeare: Troilus and Cressida).

In rhetoric, whence the origin of the term, figures of speech are actually much more numerous than those given in, and far more diverse in their nature, so that it is difficult to define their essential feature. [Wales, 1990:81]. Plett (1977) defines the figure as 'the smallest DEVIANT language unit', which implies controversially that figures generally depart from the linguistic 'norms' of everyday language in some way, whether semantically, or syntactically. This is possibly the case if we see deviations as not only rule-breaking, but also over-regular. Originating in classical oratory as devices to structure and elaborate an argument,

and to move the emotions of an audience, figures of speech soon came to be associated with the art of literary composition.

According I.R. Galperin, stylistic device is “a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) promoted to a generalized status and thus becoming a generative model”. It follows then that an SD is an abstract pattern, a mould into which any content can be poured. As is known, the typical is not only that which is in frequent use, but that also which reveals the essence of a phenomenon with the greatest and most evident force. [Galperin, 1977:30].

Broadly, figures are traditionally divided into SCHEMES and TROPES, of which schemes are by far the most frequent. [Wales, 1990:82]

A linguistic reinterpretation of the traditional distinction between schemes and tropes is given in Leech (1969), schemes are defined as ‘foregrounded repetitions of expression’, and tropes as ‘foregrounded irregularities of content’. Various kinds of scheme, corresponding to traditional figures of speech such as ‘anaphora’ and ‘antithesis’ are discussed in Leech (1969), [Leech, Short, 1981:66]

The line between these two categories, as with many other rhetorical classifications, has always been vaguely and inconsistently drawn. Schemes, roughly, have included figures such as alliteration, anaphora, and chiasmus, and have been described as abnormal arrangements lending themselves to the forceful and harmonious presentation of ideas. Tropes, more radical in scope and more powerful in effect, have (again roughly) been identified as devices involving alteration of the normal meaning of an expression: they include metaphor, irony, and synecdoche. Some rhetoricians draw up a third category of ‘figures of thought’. These are more concerned with the psychological strategy of developing a theme than with the actual choice of language, and so lie outside our province.

[Leech, 1969:74-75]

Leech sees no harm in resurrecting the division between the schemes and tropes, and reinterpreting it on a more strictly linguistic basis. Schemes have to do

with expression, and tropes with content: this much is traditional. Schemes and tropes are identified at different levels: i.e. a scheme may be identified as a phonological, a graphological, or a formal (i.e. grammatical and/or lexical) pattern; likewise, a trope may be identified as a formal or a semantic deviation. But these identifications are not so distinct as they may seem, because there is a great deal of interdependence between the levels. [Leech, 1969:74-75]

In the last two decades or so, that is from the 1980s and onwards, both linguistic semantics and other, related disciplines that deal with meaning and thinking have seen a steadily increasing interest in figurative language. More specifically, this interest has centred on the occurrence of words and formulations that have some kind of extended or transferred meaning. Tropes is a cover term from traditional rhetoric for language uses with some kind of secondary meaning. In other words, the meaning of a trope has come about through some obvious shift from a more basic type of understanding of a language element. [Alm-Arvius, 2003:9].

Literary interest in, and use of, figures of speech reached its zenith in the Renaissance: Peacham's (1577) handbook lists nearly 200 different types. (Four hundred are listed in Sonnino 1968.) Poets handled them with verve and ostentation, having learned their names as part of their grammar school education and their study of ELOCUTIO. A decline in the study of classics, and a growing suspicion of the rhetorical, have led to a decline in their use in literary composition and public speaking, although a 'hard core' of figures still persists, and some are known reasonably well by name. Devices of repetition are common in public speaking; and FIGURATIVE LANGUAGE is generally characteristic of advertising, for example [Dyer, 1982]. Indeed, new figures unknown in traditional rhetoric have to be accounted for here: e.g. GRAPHEMIC deviations in brand names (Kleen-eze; Hi-Glo)[Wales, 1990:82].

Undoubtedly, a knowledge of stylistic figures is of considerable importance for our understanding of stylistic effect in literary language in earlier periods.

In the second half of the twentieth century, however, renewed interest in figures of speech came from French structuralism influenced by the earlier Russian formalists; from deconstruction theory; from stylistics in work on text analysis; speech act theory; cognitive linguistics and pragmatics. As a result, there have been several attempts at new classifications of figures. [Wales, 1990:82]

The occurrence of novel figures of speech is one effect of the creativity of a language, although there is of course also a host of established figurative uses. More specifically, the construction of novel figures of speech shows that the need to express thoughts and impressions that have no conventional verbal representations can make us invest words with new meanings. However, if a novel figure of speech is repeatedly used by the members of a speech community after it has been introduced in their language, it becomes a conventional part of it. So both conventionalised and merely incidental polysemous shifts reflect the flexibility of verbal languages in dealing with the infinitely complex nature of human experiences, thoughts and reactions. [Alm-Arvius, 2003:16]

A rhetorical figure can be defined as an artful deviation in the form taken by a statement. Since antiquity dozens of figures have been cataloged, ranging from the familiar (rhyme, pun) to the obscure (antimetabole). Despite the frequent appearance of rhetorical figures in print advertisements, their incorporation into advertising theory and research has been minimal. [Mc Quarrie, Glen, Mick, 1996:424]. In fact, from the perspective of advertising theory, previous efforts to systematize the set of rhetorical figures have all been handicapped by one or more of the following shortcomings: the taxonomic categories are vague or too coarse grained, the categories are not linked to consumer responses, or the focus is on outcomes other than persuasion. [Mc Quarrie, Glen, Mick, 1996:425].

2.3 Cognitive and communicative aspects of contemporary stylistics

Cognitive stylistics, also known as cognitive poetics has rapidly become an ever-expanding, entrepreneurial and extremely productive branch. At its most basic, a definition can comprise a single sentence: ‘Cognitive poetics is all about reading literature’ [Stockwell, 2002:1].

Cognitive stylistics/poetics highlights the aspects of reading that literature consumers operate when they process literary texts. Cognitive stylistics, essentially, has emanated from the application to literature of models originally used in disciplines such as cognitive linguistics, cognitive psychology and artificial intelligence. Of special relevance are the multiple frameworks in which this branch has managed to capture issues such as ‘what do people do when they read’ and ‘what happens to people when they read’. Because of the data that cognitive stylistics is concerned with, i.e., literature, this branch is intricately linked to literary stylistics, alternatively known as literary linguistics. In fact, cognitive stylistics is said to have derived directly from it [Burke, 2006a: 218].

Cognitive stylistics combines the kind of explicit rigorous and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language [Semino, Culpeper, 2003: ix].

According to Michael Burke, cognitive stylistics/poetics combines the detailed analysis of linguistic choices and patterns in texts with a systematic consideration of the mental processes and representations that are involved in the process of interpretation. Within Cognitive poetics, literary reading is assumed to involve the same mental processes and representations that are involved in comprehension generally. However, special attention is paid to linguistic creativity and its interpretation, since creativity is a central part of the literary experience (even though it is not an exclusively literary phenomenon).[Burke, 2014:313]

Although the terms cognitive stylistics and cognitive poetics can and are used interchangeably, certain practitioners point out some slight differences in meaning. The first edited collection on cognitive stylistics research, published by Semino and Culpeper (2002), defends the former term: “This collection aims to represent the state of the art in cognitive stylistics – a rapidly expanding field at the interface between linguistics, literary studies and cognitive science. Cognitive stylistics combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts that is typical of the stylistics tradition with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language”. [Semino, Culpeper, 2002: ix]

The foundations of cognitive poetics obviously lie most directly in cognitive linguistics and cognitive psychology, together forming a large part of the field of cognitive science. [Stockwell, 2002:4].

Cognitive stylistics/poetics is not the study of texts alone, nor even specifically the study of literary texts; it is the study of literary reading. [Stockwell,2002:165].

There are several ways of exploring texture, but the notion captures the primacy of the reader in the exploration. Cognitive stylistics/poetics must keep sight of the reader and the reading process if it is to remain cognitive poetics. If we focus on the text as object, we are doing linguistics. If we focus on the reader alone, we are doing psychology. Neither of these fields have anything in themselves to say about literary reading. Cognitive stylistics/poetics, then, is essentially an applied discipline, interested in the naturalistic process of literary reading [Stockwell, 2002:168].

Cognitive stylistics/poetics did not arise in a vacuum, fully sprung in adult form. It has brought with it several of the preoccupations and assumptions of its parent disciplines, not only within psychology and linguistics but also from the historical development of literary critical studies. Some of the arguments and debates being fought out today are the rag-tag ends of older skirmishes in other

disciplines. However, one preoccupation common to many of the debates over recent decades remains a powerful and important focus of thinking: the concept of discourse. [Stockwell, 2002:165].

Another focus of cognitive stylistics/poetics resides in its emphasis on the aesthetic effects of human creativity on human cognition, so that it may be defined as a theory of the aesthetic that, while its primary focus concerns the literary arts, it explores links common to all art forms.

Also basically functional in nature are various pragmatic approaches to text analysis, which emerged in the 1960s, but only really came to play a role on the stylistics scene from the late 1980s and the beginning of the 1990s. Like functionalist stylistics, communicative stylistics is concerned with language in use and the significance of contextual factors such as, for example, the linguistic, social, cultural and authorial contexts of the production and reception of texts. At the crux of communicative stylistics is the focus on conversation as exchange, or ‘interpersonal meaning’, and a devotion to linguistic features such as speech acts, discourse markers, politeness strategies, etc., which makes it a useful approach to drama and other types of text characterized by dialogue. In spite of the more focused stylistic attention thus paid to play texts, the relative neglect of this literary genre in stylistics is still apparent when compared to the stylistic analyses of other narrative genres. [Norgaard, Montoro, Busse, 2010:4].

Pragmatic theory can also provide a critical vocabulary through which to examine the ways in which style influences the social processes of acceptance, rejection, exaltation or dismissal that shape literary institutions and cultural practices of publishing and reception. In short, a pragmatic stylistics grounded in the wealth of theoretical insights available from both of these fields might push those of us who study literature to consider how we do things not only with words, but perhaps more exactly with poetic effects. [Burke, 2014:373]

The emergence and evolution of communicative (pragmatic) stylistics. Because it developed out of a sense that textual meaning ought to be disassociated

from formal features of language, pragmatics research found itself turning to literary language early on in its disciplinary history. Linguist Jacob L. Mey edited the first issue of the *Journal of Pragmatics*, the first scholarly periodical devoted to the field, in 1977, the same year as Mary Louise Pratt, a comparatist by training, published her book *Towards a Speech Act Theory of Literary Discourse*. Many of the earliest scholars in this burgeoning field shared the opinion of Roger Sell, who wrote in 1985 that the first aim of a literary pragmaticist is to ‘demythologise the concept of literature’ as an agentless conveyor of truths and ideas and to reveal the processes of discourse between writer and recipient. The two earliest introductory volumes on pragmatics, Stephen Levinson’s *Pragmatics* and Geoffrey Leech’s *Principles of Pragmatics* (both published in 1983) each mention literary language and poetics at least in passing, which evidences the attention paid to poetic phenomena such as metaphor in the then nascent field. In fact, Leech’s interest in literary linguistics and stylistics predates his work in pragmatics – one of his earliest monographs was *A Linguistic Guide to English Poetry* (1969), he was one of the founding members of the Poetics and Linguistics Association in 1980 and co-author of a seminal work in the field of stylistics, *Style in Fiction: A Linguistic Introduction to English Fictional Prose* with Mick Short in 1981. [Burke, 2014:362].

Leech’s work points to the close relationship that literary pragmatics and stylistics have shared since at least the early 1970s, as stylistics began to expand into an ever more interdisciplinary field. Many have noted correlates between core pragmatic principles and foundational theories within stylistics such as Mikhail Bakhtin’s sociological poetics and Roger Fowler’s account of literature as social discourse. Pragmatics scholar Leo Hickey has argued that the two fields have been moving closer together and suggests that pragmatics is in some sense inherent in stylistic research, in that ‘a student of style will be interested primarily in those features or aspects of a text, written or spoken, which are not imposed by the grammar of the language or by the semantic content, that is, by the information to

be conveyed, but are selected by the speaker (and we use the term speaker to include writer) for other reasons’.

One of the guiding questions of stylistics thus ought to be what ‘other reasons’ drive stylistic choices, in terms of desired effects, communicative qualities, and the context or situation of the speaker and reader.

According to Michael Burke, pragmatic research conducted within or closely adjacent to the field of stylistics. Some researchers have attempted to delineate this area of research by providing it with subdisciplinary labels such as ‘pragmatic stylistics’ (Black 2006) or ‘pragmastylistics’. Such headers give credence to what is without a doubt a vibrant body of work taking place at the intersection between these two fields; however, the boundaries around such a field are fluid and permeable, and indeed this might be one of the great advantages of such interdisciplinary work. One possible way of understanding the relationship between pragmatic stylistics and other areas of literary pragmatics scholarship is along a continuum from relatively more ‘text-focused’ to more ‘world-focused’ emphases. Whereas the former aims to provide fairly detailed accounts of linguistic features, the latter also includes work that is more oriented towards the context or reader-reception. However, this is by no means a rigid distinction and indeed principles from pragmatics have been foundational for a great deal of stylistics research focusing on cognitive or formal aspects of style, which does not explicitly characterize itself as pragmatic. (Burke 2014:362)

Communicative (pragmatic) stylistic approaches combine approaches from pragmatics and stylistic to answer questions about how language is used in context and how it contributes to the characterization of the protagonists in a literary piece of art or how power structures are created and so on. Pragma-stylistic investigations have influenced general pragmatic approaches, methods and theories on both a synchronic and a diachronic dimension, too. Especially in historical pragmatic investigations, which include a pragma-philological and a diachronic pragmatic analysis, literary texts have been a source frequently drawn on, because

there is no spoken data available for historical periods, and play texts constitute an important source to explore ‘the spoken’, although admittedly, this is the ‘constructed’ spoken language. Other points of intersection between pragmatics and stylistics include the focus on context and on the effects of the interactional strategies used in context. Furthermore, pragmatic stylistics has stressed a comprehensive holistic approach to conversational interaction and includes the complex interplay between norms and deviations as well as forms and meanings. On the assumption that norms and conventions from natural language usage are built upon in literary conversation, those pragma-stylistic findings have something to say about linguistic realizations of politeness strategies in general. The same holds true for the realization of speech acts or discourse markers in literary texts. Pragmatic stylistic approaches and multimodal stylistics have also drawn attention to the need for including other semiotic modes in order to account for the interplay between language and the visual, etc. in films, for example [Busse, 2006 b; McIntyre, 2008].

More recent approaches combine pragma-stylistic investigations with corpus stylistic approaches and relate the identification of linguistic patterns to interactive features. In addition, within a broad and comprehensive framework that resulted also from the pragmatic analysis of historical texts, the pragma-stylistic focus on language as exchange and the contextual features of language also embraces the analysis of fictional narrative passages.

Major foci of the pragma-stylistic tool kit are on contextual features of language use and on seeing conversation as exchange. The notion of context may of course include various aspects: for example, what Schiffrin (1987) has described as the physical, personal and cognitive context, or what we would generally understand as social, cultural, linguistic, authorial or editorial contexts of production and reception. [Norgaard, Montoro, Busse, 2010: 39-40]

2.4. Cognitive linguistic basics of the study of stylistic devices in advertising and Conceptual Blending Theory

The first research devoted to the study of metaphor in advertising from a cognitive perspective is Forceville's monograph (1996). Forceville's theory of metaphor is largely based on Black's interaction theory [1962, 1979]. His aim is to develop a theory of pictorial metaphor, which presupposes that metaphor is a cognitive phenomenon rather than a linguistic one. As he rightly points out, Black's notion of metaphor is compatible with that of Lakoff & Johnson (1980), both in that Black acknowledges that metaphor is related to thought and in that he sees the two terms of a metaphor as systems, comparable to domains in conceptual metaphor theory.

Forceville is concerned with novel creative examples rather than the cases of entrenched conceptual metaphors that Lakoff and Johnson focus on. With conventional metaphorical expressions, he argues, it is not always possible to pick out the primary and second subject, or more precisely the figurative and the literal part. Novel metaphors are different, because although some of them exemplify unused parts of conventional mappings, as argued by Lakoff and Turner (1989), it is Forceville's contention that "metaphors in poetry are by no means always expansions of conventional metaphors" [Forceville, 1996:23]. The metaphors he identifies are thus classified according to the pictorial realisation of the two subjects.

In addition to this categorisation of pictorial metaphors, Forceville also gives a fairly detailed discussion of the communicative situation. This is based on Jakobson's (1960) model of communication [1996:70], and special attention is paid to the relation between communicator and addressee.

Forceville's ideas can be more clearly illustrated by considering one of the examples he discusses. The advertising in question is for Venco liquorice and contains a verbo-pictorial metaphor. The headline *Het zwarte goud* ('black gold') is seen against the background of a picture showing pieces of liquorice. The

connection between ‘liquorice’ and ‘black gold’ is taken to be a metaphorical one, and ‘liquorice’ is taken to be the primary subject, since that is the product promoted by the ad. The metaphor is then formulated as LIQUORICE IS GOLD, or to be more exact LIQUORICE IS BLACK GOLD. It then follows that certain features from the secondary subject are to be projected upon the primary subject, and the most obvious feature, the argument goes, is that of ‘being valuable’. However, it is also pointed out that the difference between GOLD and LIQUORICE is not merely a question of colour, but in the latter version there is also a possible metaphorical meaning involved, namely that of ‘coal’. Although this does not change the relevant feature, ‘being valuable’, which is projected onto LIQUORICE, it does pose a problem in that coal has certain properties which are not desirable in relation to liquorice, most importantly the fact that it is inedible. According to Forceville, this is where relevance theory comes into play. Judging from the context, in this case the fact that the ad appeared in a trade journal, it is assumed that the addressees are retailers rather than consumers. To them, the property of ‘value’ is more relevant than that of ‘inedibility’ [1996: 148-9]. Although not explicitly stated, it thus follows that it would be quite possible for someone, who does not have access to the context and who is not a retailer, to interpret it in terms of the liquorice being inedible.

The words in the advertising are the Dutch equivalents of *black gold* and not *coal*, highlights the value aspect rather than the aspect of inedibility. In the metaphor COAL IS (BLACK) GOLD, it is the property of ‘being valuable’ that is relevant. This means that even regardless of situational context, the metaphor in the ad is geared towards one interpretation rather than another. Forceville mentions how an attempt is sometimes made to avoid negative associations, but fails to see that a similar effort indeed has been made in his own example. The example he refers to is an advertising slogan for milk, in which the milk was described as ‘the white motor’ rather than ‘the white petrol’, presumably in order to avoid negative associations, for example concerning the taste of the milk [1996:149].

Overall, Forceville's study is very impressive and provides a number of useful insights into the creative uses of metaphor and the various realisations of conceptual metaphors.

A much more limited treatment of conceptual metaphor in advertising is given by Dabrowski (2000), whose concern could be seen as the opposite of that of Forceville, namely how the advertising text is structured by conceptual metaphor. This study examines ads from four different magazines, and results in the identification of four groups of what is labelled model metaphors, i.e. higher-level metaphors that entail all the different metaphors found in the ads. These four groups are:

Model I: ABSTRACT IS CONCRETE

Model II: inanimate is animate

Model III: metaphors based on the experience of senses

Model IV: familiar to describe less familiar [Dabrowski, 2000:299].

Most of the metaphors he discusses are conventional ones, such as IDEAS ARE OBJECTS, which is grouped under Model I and, for example, found reflected in an ad for Integra, a skin care product.

In contrast to the previous two studies, Ungerer (2000) is concerned with metaphors in advertising at a form of meta-level, rather than with specific conceptual metaphors in individual ads. He sets out to describe the general conceptual structure of advertisements by explaining some of the underlying psychological phenomena. The basic motivation for an ad is what Ungerer calls the GRABBING metonymy, which he formulates as GRABBING THE DESIRED OBJECT STANDS FOR DESIRE. This metonymy is said to be grounded in our experiences as babies, when we have a desire to reach for and get hold of all the interesting things we come across. Although this instinct is less pronounced when we are adults, Ungerer argues that it is still active [2000:322], and intuitively this seems to be correct. We only have to consider the way most people behave when browsing around shops, picking up and looking at the objects that interest them.

Similarly, when we are shown a new item that someone has bought or a gift that someone has been given, our reaction is to express our admiration and get hold of it. This instinct even causes problems in museums and galleries, where people have to be asked or physically kept from touching the interesting object before them. In advertising, the GRABBING metonymy is claimed to motivate the so-called VALUE metaphor, which is expressed as THE DESIRED OBJECT IS A VALUABLE OBJECT. Ungerer points out that advertising has largely abandoned hard-selling strategies in favour of soft-selling ones, and these often involve establishing some form of connection between the domain of the advertised object and some other domain representing positive qualities, which in turn can be projected onto the product. These connections are by necessity metaphorical, and can all be summarised in terms of the VALUE metaphor. The GRABBING metonymy and the VALUE metaphor are mutually dependent upon each other, because while the former motivates the latter, the latter in turn activates the former [2000:324-5]. This means that the urge we have to grab desirable objects is what causes advertisers to portray the products they want to promote as valuable objects. Once they have done so, the urge to grab is activated. This tallies with an overall guideline in advertising circles, AIDA, which stands for Attention-Interest-Desire-Action [2000:324].

The conventional VALUE metaphors have been weakened and can no longer manage to attract the attention of potential buyers and to arouse their interest. For this reason, he posits a more general metaphor, THE DESIRED OBJECT IS AN INTERESTING OBJECT, which not only subsumes the traditional value metaphors, but also more innovative metaphors, such as THE DESIRED OBJECT IS A STRANGE OBJECT/MYSTIFYING OBJECT/SHOCKING OBJECT OR EVEN A REVOLTING OBJECT. There is thus a whole scale of metaphors available, ranging from VALUE metaphors to INTEREST metaphors to SHOCK metaphors [2000:326]. The problem with these innovative metaphors, Ungerer continues, is that they connect the domain of the

product with a source domain that no longer has entirely positive associations. Although it might have a stronger potential of attracting attention and interest, it might not lead to desire and action. Therefore, the metaphor has to be constrained so that only positive features are transferred to the domain of the product. Ungerer discusses this constraint in terms of muting, which is “an *attempt* to impose artificial mapping constraints on innovative metaphors” [2000:329, my emphasis]. This muting can be carried out in several different ways, for example by letting the content of the copy modify the way in which the pictorially represented source domain should be interpreted. Whichever way it is done, it is important to stress that this can never be more than an attempt. Advertisers have to take the calculated risk that some potential customers will be put off by the ad.

Conceptual blending theory. The theory of conceptual blending or integration was originally devised by Fauconnier & Turner (1994) and then developed through numerous articles.

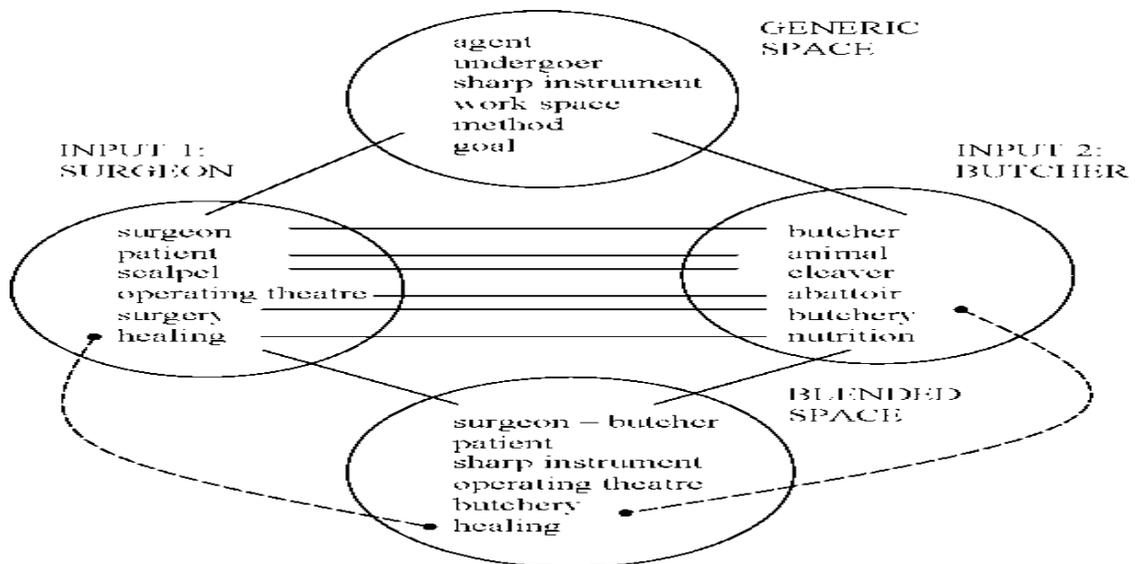
Conceptual blending is described as a general and basic cognitive process that operates in a wide variety of conceptual activities, including categorisation, counterfactual reasoning, analogy, metonymy and metaphor. This means that blending processes are more basic than, and in fact form a prerequisite for, other types of conceptual projection, including metaphor [Fauconnier, Turner, 1994:3-4]. Compared to the relatively stable and systematic relationship between domains in metaphorical mappings, blending usually involves novel, on-line conceptualisations. Instead of domains, it builds on the notion of mental spaces [Fauconnier, 1985/1994], which are temporary mental constructs that are more limited and specific than domains. Like domains, mental spaces are internally structured by frames [Fauconnier, 1997:12, cf. Fillmore, 1985], which represent the activity and event structure in the space, such as the entities that participate in the scenario and the relations that hold between them [Fauconnier, Turner 1998:163]. There are typically four mental spaces involved in a blend, namely two input spaces, a generic space and a blended space. Instead of involving

unidirectional mappings from one domain to another, selected information is projected from both input spaces to the blended space where it is integrated and where novel structure can emerge. This means that meaning created in the blended space may not necessarily have been projected from the source space alone (see the butcher-as-surgeon example below). It is possible for the two input spaces to be related as source and target, and it is in this respect that the four-space model can be said to subsume the two-domain model in conceptual metaphor theory. The generic space contains structure shared by the two inputs, and thus represents what the two inputs have in common, which is a requirement for them to be involved in the blend in the first place. Not surprisingly, the generic space is often rather abstract, with a structure that is limited to an image- schematic level, including unspecified elements and relations between them. The blended space does not simply involve the combination or mixing of the two inputs, comparable to the contents of two jars being poured into a third, but forms a middle space set up for cognitive purposes. The input spaces are still there after the blend has been constructed, so that all four spaces are active at the same time.

Let us illustrate how this works by considering a recurrent example in the literature, namely the metaphorical expression *This surgeon is a butcher* (see figure below), which is discussed by for example Grady et al. [1999:103-106]. The vital aspect of the meaning of this statement is that the surgeon is incompetent, and this is the very reason why we cannot explain it as the result of a direct mapping from a source domain of BUTCHERY to a target domain of SURGERY. That would have to imply that butchers by definition are incompetent, which is hardly the case. On the contrary, most of them probably do their job to a high standard and some may even be experts, so the notion of incompetence must ultimately rest on a contrast between the two professional categories, which only emerges when elements from the two inputs are projected onto the blended space. The first input space, which corresponds to the source, is the BUTCHERY space, which contains two roles, that of butcher and that of commodity, which is played

by an animal. The instrument involved is a meat cleaver and the activity takes place in an abattoir. The goal is to cut up and disjoint meat, i.e. ultimately to provide food, and the means of doing this is butchery. In the second input space, the two roles correspond to those of surgeon and patient, the instrument is a scalpel, the location is an operating theatre and the goal is healing by means of surgery. The generic space contains the structure shared by the two inputs, that is, the roles of agent and undergoer, a sharp instrument, a location, and a procedure.

There is a partial projection of features from the two inputs to the blended space. From the source space, we get the role of butcher and the means of butchery, whereas the identity and role of patient, the operating theatre as a location, and the goal of healing are projected. We thus end up with a situation in the blend where a surgeon is trying to heal a patient using the means of butchery, and this clash is what leads us to infer that the surgeon is incompetent. Note again that all four spaces are still active after the blend has been constructed, and that features projected from the inputs to the blend still exist in the inputs.



The surgeon-butcher blend [Fauconnier, Turner 2002:48; Coulson, Oakley, 2000:180; Grady et al. 1999].

The notion of incompetence that arises in the surgeon-as-butcher blend is referred to as the emergent structure or content, i.e. meaning or inferences that do not exist in either of the input spaces. Such emergent structure is created through

three processes, namely composition, completion and elaboration. The first involves the projection of features to the blend, where they may be organised in a way which yields new relations that do not exist in the inputs. Projected elements that form counterparts in the inputs may for example be fused in the blend, as when the identity of the surgeon and the role of the butcher were associated with the same person in the blend.

Furthermore, conceptual blending is guided by a number of principles, which, following Coulson and Oakley [Coulson, Oakley, 2000:186], include:

- the *integration* principle that representations in the blended space can be manipulated as a single unit;
- the *topology* principle that relations in the blend should match the relations of their counterparts in other spaces;
- the *web* principle that the representations in the blended space should maintain mappings to the input spaces;
- the *unpacking* principle that, given a blended model, the interpreter should be able to infer the structure in other spaces in the network;
- the *good reason* principle that creates pressure to attribute significance to elements in the blend;
- *metonymic tightening* that, when metonymically related elements are projected into the blended space, there is pressure to compress the “distance” between them.

However, it is important to note that these optimality principles do not in any sense form basic and necessary requirements for a blend to be possible, but simply formulate the conditions under which a blend works most efficiently. There is often significant interplay and rivalry between these principles, where one may be violated in order for another to be fulfilled, and where the fulfilment of one principle may compensate for the violation of another [Fauconnier & Turner 2002:311].

Summary

Contemporary linguistic stylistics aims at studying the language units and the principles their selection on all language levels for achieving a certain pragmatic aim in different communicative situations. Contemporary stylistics goes far beyond a great number of complex approaches - rhetoric, poetics, formalism, structuralism, gender, multimodal, neuroscientific, etc. In general, interdisciplinarity is the basic principle of modern stylistics. Interdisciplinarity is the main strategy which stylistics is designed to do.

Stylistic device as a central issue of linguistic stylistics can be treated as deliberate and creative deviation of traditional linguistic norms. This fact implies that stylistic devices are the means which violate from the linguistic norms of everyday language for the purpose of making the speech expressive and effective from the communicative point of view.

Cognitive Stylistics deals with the stylistic properties of the text in relation to cognitive structures and processes. Cognitive stylistics/poetics includes the profound analysis of linguistic choices and patterns in texts on the basis of consideration of the mental processes and representations that are involved in the process of interpretation.

Communicative/Pragmatic Stylistics focuses on communicative, pragmatic characteristic of stylistic resources in the text. It deals with the problem how language is used in context and contributes to producing an impact on a reader or an addressee.

The theory of conceptual blending or integration is a general and basic cognitive process that operates in a wide variety of conceptual activities, including categorisation, counterfactual reasoning, analogy, metonymy and metaphor. The founders of this theory are Fauconnier and Turner.

Conceptual blending consists of the following mental spaces: generic space, two input spaces, and blended space. Selected information is projected from both

input spaces to the blended space where it is integrated and where the structure can emerge. The generic space contains structure shared by the two inputs, and thus represents what the two inputs have in common. The generic space is often rather abstract. The blended space does not simply involve the combination or mixing of the two inputs, comparable to the contents of two jars being poured into a third, but forms a middle space set up for cognitive purposes.

CHAPTER III. STYLISTIC NATURE OF ADVERTISING SLOGANS: COGNITIVE AND COMMUNICATIVE PERSPECTIVES

3.1. Communicative potential of stylistic devices in advertising slogans

The peculiarity of the modern information era is an intensive development of the advertising industry and the increasing role of advertising in manipulative communication. In the context of a fierce competition advertisers are in constant search for new ways of making influence on consumers. The advertising text, which is the main means of manipulation, should fulfill certain pragmatic functions. For successful implementation it should meet a number of requirements: shortness, conclusiveness, originality and increased expressiveness.

American researcher T.L. Beauchamp specifies two types of advertising texts: informing (based on rational impact) and manipulative (based on irrational impact). If the rational impact implies a belief - speech influence, giving the recipient to make a choice: agree or disagree with the author's conception; the manipulation – speech influence on the recipient without realizing this impact, that is, the imposition of the author's viewpoint with the help of certain linguistic techniques. Manipulation is based not only on logic, but on an emotional impact [Колтышева, 2008:114].

Generally, in modern research works, there is a gradual increase in the manipulative function of advertising. Initially, advertising texts aim at making a decision to purchase goods. In advertising there are used various manipulative tactics and techniques, which specifically effect consciousness and subconscious mind of a consumer.

E.S. Popov points out the following features of manipulation (both public and individual consciousness):

1) the object of manipulation is unconscious about impact produced on him/her. This fact is determined by concealing the real goals of the manipulator;

2) the manipulator produces an impact not only on the sphere of consciousness (mind), but also on the sphere of the unconsciousness (instincts, emotions, needs);

3) the manipulator establishes control over the attitudes of an object of manipulation to the objects and phenomena of the surrounding world;

4) the manipulator establishes control over thoughts, feelings, behaviors, relationships and attitudes of object manipulation;

5) the manipulator operates the transmission of information which undergoes significant changes (misinformation, selection, omission, etc.) and serves as an evidence of deliberate distortion of facts of reality [Попова, 2005: 8].

Thus, the manipulation as a hidden impact is aimed at achieving the goals of the object of manipulation; in this case the object of manipulation acquires the wrong imagination of reality, based on a distorted or illusory presentation of information, but always retained the illusion of independent decision-making. Compared to the informing type of advertising text, manipulative advertising text is more expressive, figurative and emotional. [Игумнова, 2011:72].

Stylistic device which is an important element of artistic thinking, is highly suggestive. The advertising text, which is rich in expressive means, receives a deeper emotional response, it is more memorable, strongly impacts on a reader [Медведева, 2004:2]. The presence of stylistic means for creating imagery (tropes, figures of speech, etc.) in the advertising text holds the reader's attention and produces an aesthetic impact on him/her by indicating the presence of implicit meanings at the same time. The extensive use of stylistic devices in advertising texts (special linguistic tools based on the figurative use of words (phrases, sentences) is associated with a particular semantic reinterpretation [Рыбочкина 2012: 192].

The most common stylistic device is metaphor. Generally, metaphor is defined as "trope which consists in the use of words and expressions in a figurative meaning on the basis of similarity, analogy, etc." [Ахманова. 2007: 231]. The data

under consideration (English-language slogans at www.textart.ru database) includes the following examples of metaphors:

El Naturalista. Walking through life. (Spanish natural shoes El Naturalista);

We do not just wash your car, we pamper it! (Sweetwater Car Wash);

Give your car wings. (Car tuning services Vath);

A Legend in Work. (Dickies workwear);

Bubbles. The champagne of car washes. (Bubbles, car wash & auto detailing).

In contemporary linguistics many researchers highlight the role of metaphor in the manipulation of consciousness: S.G. Kara-Murza, L.M. Goncharova, N.V. Tsvetkova, and others. N.V. Tsvetkov points out that metaphor is not only one of the stylistic devices. From a cognitive perspective metaphor is considered as one of the most important elements in the interaction of language, thinking and perception. The researcher notes that the use of metaphor leads to the fact that the consumer perceives the product as if through a prism of "imposed" metaphorical associations. Metaphor is a kind of filter through which the consumer perceives reality [Цветкова 2009: 2]. As noted by Yu. Rybochkina, metaphor reflects the collective subject-logical links, not an individual view of the world, and it has a systemic character, fulfills nominative and communicative functions. Metaphors can easily bypass the barriers of the outer layers of consciousness, immediately seek out the appropriate place in the deep structure of human perception of reality [Рыбочкина, 2012:192].

S.G. Kara-Murza states that poetic metaphor creating a colorful image in the imagination, produces miraculous effect on the mind of the consumer, as a result of common sense recedes into the background. Also, the researcher notes that more paradoxical metaphor (farther it separated from reality), the better it works [Кара-Мурза, 2005: 422].

Simile is a figure of speech which consists in the comparison of one object with another, which assumes a common feature. It is similar to the metaphor. We

may differ it by the use of comparative constructions *as, like*:

Feel like a star. (Jackson Limousine Service);

Earth. Different. Like you. (Earth shoes brand.);

Liz. As delicate as a caress. (Liz underwear brand for women.).

Simile focuses the consumer's attention on some beneficial qualities of the product to its most effective presentation [Рыбочкина, 2012:192].

Hyperbole is defined as a figure of speech which consists in the notorious exaggeration, amplifying expressiveness, producing an emphatic character [Ахманова, 2007: 99]. It has an effective communicative and stylistic means, hyperbole often occurs in advertising texts:

Much more space. (Delta Air Lines.);

One of the best places on earth. (Air France.);

Bata. The world at your feet. (Bata footwear);

Seven Miles from Sydney, a Thousand Miles from Care ... (Manly Sydney);

Everything for baby's world. (BabyEarth);

Unforgettable rail journeys. (Ffestiniog Travel).

In contemporary linguistic literature, hyperbole is often referred to as one of the most manipulative techniques in advertising. For example, E.V. Polikarpov argues that using hyperbole can easily influence the mind of the consumer, the tendency of many people to exaggerate [Поликарпова, 1990:15].

E.S. Popov allocates specific manipulative advertising tactics "Total exaggeration" ("Shiny universality") separately. The essence of these tactics are explicitly exaggerating the features / characteristics of the advertised object due to the desire for inclusiveness and universality [Попова 2005; p:139].

Metonymy is a trope which consists in the substitution of one name for another:

The wings of Kilimanjaro. (Air Tanzania.).

Antithesis is a figure of speech which consists in the semantic opposition of the words to be combined.

Stop Searching. Start Traveling. (Southwest Airlines);

It's how the smooth take the rough. (Range Rover);

Different rituals, same spirit. (Seat Ibiza).

In these examples the play on words with opposite meaning draws the consumer's attention to the advertising text and the advertised product.

Epithet is a specific attribute which differs with its expressiveness, figurative character. It specifies the advertising image of the object in the view of the consumer, emphasizes the uniqueness of the goods and services in terms of their qualities:

KLM. The Reliable Airline (KLM Airlines);

Elegant. Stylish. Luxurious. (Alpha Limo Service);

BRIO. Intelligent car wash. (BRIO car wash service).

Allusion is a stylistic device, a gentle hint based on similar sounding of a word or mentioning of a well-known fact, historical event, literary work. Allusion is directly related to precedent text (PT).

PT are the texts which are significant for a particular personality in cognitive and emotional respects. They are well-known and popular amidst people surrounding the personality, including its predecessors and contemporaries [Караулов, 1987:216]. In modern advertising slogans there is used in a wide range of precedent texts:

Where the river meets the sea. (Ballina Lakeside Holiday Park) (a reference to the famous song J. Denver and the Muppets);

Where there's life, there's Bud. (Bud- weiser Beer) (a reference to the proverb When there's a will there's a way);

Because Missoula cannot live on bread alone! (Indulge Bakery in Missoula) (a reference to the words of the Bible: Man cannot live by bread alone);

Nothing gets lost in the translation. (NetworkOmni) (a reference to the «Lost in Translation" movie);

How do we love you? Let us count the ways. (Southwest Airlines) (a

reference to the poem by Elizabeth Barrett Browning «How Do I Love Thee?»).

E.S. Popov points out the manipulative tactics of "allusion", its essence is to establish unwanted associations by using precedent signs.

Pun is a figure of speech which consists in the humorous use of different meaning of the same word or two similar sounding words:

Dover and over and over and over and over and over. (Port of Dover) (a play on the consonance of dover and combinations and over).

Speaking about the manipulative potential of language game in advertising slogans, N.V. Evsyukova states that, since the language game is based on the violation of generally accepted norms of language and speech, it is clear that the techniques are designed to attract consumer's attention. In understanding the play addressee of the texts has to make some efforts to discover which of the language and speech rules are broken and why. It is able to give an addressee specific intellectual pleasure. The more original the play on words, the more pleasure it may give. Such techniques give the text an aesthetic value. The aesthetic pleasure obtained by the addressee of the text from reading, and an approving evaluation of inventiveness extend to the advertised object itself [Евсюкова, 2003: 3].

Advertising slogans follow the certain rules. In advertising slogans the dignity of goods are exaggerated or even constructed from nothing, the shortcomings are ignored. But human beings do not protest such bias of advertising, they believe that this is its nature. The advertising slogan is compared with the game, which includes two players - an advertiser and a potential buyer. With regard to advertising, we can talk about the weakening of the criteria of truth. However, in general, without trusting advertising, people often fall under its influence [Евсюкова, 2003:3]. Advertising slogans encourage consumers to purchase products by manipulating mass consciousness and creating a positive image of the advertised object. It is obvious that the use of tropes that increase the expressiveness of the advertising text and attracting recipients' attention plays a significant role in this process.

3.2. Stylistic device as a multilevel tool for producing an emotional impact

In modern life communication is largely associated with the mass media, and in particular, with advertising. It must be admitted that nowadays advertising goes beyond the economic sphere, it reflects the lifestyle of people, it creates and affects it through a wide range of methods and techniques. The specificity of the impact of advertising and its perception of the consumer is closely related to linguostylistic features of the advertising text. Advertising demonstrates a modern, living language and reflects the state of culture in society. Advertising is a kind of mirror of the changes in the language. Original and effective combinations of linguistic means used in advertising, are a kind of "peak" mass use and popularity. Sometimes advertising is ahead of the existing norms of language, creating new images and models of verbal communication in the search for maximum efficiency that only later becomes an integral element of the language of culture.

In recent years, we have witnessed a growing interest in the study of stylistic resources of language in the various areas of speech communication.

It should be noted that in this case we are talking about the verbal component of the advertising message in which, regardless of the chosen form, it is possible to distinguish three main structural components: the verbal text, visual order, and sounding. Structural components of the advertising message are represented as the interweaving of verbal, visual and audio components, thereby ensuring uniformity in the aims and means of advertising. "Plurality of semiotic languages" used in the advertising message (in verbal, visual, and audio components) creates a plurality of images arising in advertising. In addition, each language is intended to transmit not only the direct meanings of its signs, but also metaphorical meanings manifested in the interrelations of language units. [Медведева, 2003: 36].

All structural components of the advertising message (slogan) have their

own semantic content and, being interrelated, extend communicative effect on each other. Structural and functional layering of the advertising message gives it a "marble cake» (marble cake - term D. Ogilvie), each "layer" of which has its own "taste", has its own value. However, the linguistic component has the primary semantic load, and one of the most important elements of the advertising text and any advertising campaign has its slogan with the brand name and the name of the advertised product and ensures the unity of form and content of the advertising campaign and called advertising constant.

Nowadays, in advertising agencies, in developing the advertising slogan its value and significance are determined by the two groups of parameters: marketing (the significance and value of the goods in terms of its market promotion) and the artistic (stylistic devices used in the slogan).

The marketing value of a slogan consists in the factual information about the object of advertising. The artistic value of advertising phrase consists in the artistic techniques that the author has applied in the process of its creation. Successful artistic solution makes the slogan more memorable and easy to play. It will better for the slogan to take opportunity to inform consumers the important information which is laid in it.

The mechanism of advertising communication, perception - memorization - involvement, can be correlated with the stages that the user passes by interacting with the advertising information.

At first stage of perception an addressee is being acquainted with a slogan, his mind sorts signals which comes from the outside by pointing out only important ones, others are swept aside on a subconscious level. Perception occurs quickly and consciousness does not have time to process and analyze the content of the phrase: it simply reacts to an unusual stimulus, an unusual bright tone. Therefore, the main element of the impact on the stage of perception is a form of slogan that performs an attractive function.

The stage of memorization is possible if the perception was successful. The

slogan passes to the second level, where the content of an advertising phrase is being processed. But successful perception does not mean that slogan has been adopted by the consumer. It can quite appear untenable in terms of its content. In this case, it will not enter the long-term memory, where all the necessary individual information is stored. In order to be memorable, a slogan should have a certain value for the consumer. The value can be a utilitarian (slogan contains important factual information), and artistic (slogan is successful phrase from an artistic point of view).

The stage of involvement is the most important one. At this stage slogan proves its suitability and ability to fulfill its advertising tasks. The essence of involvement lies in the fact how much information about the product which is contained in the slogan, is capable to induce the consumer to perform specific actions - buying the advertised product. Not every slogan, that passes the stage of perception and memorization, is able to provide the involvement. The involvement is manifested at the time of deliberation and purchasing. If slogan at this moment is extracted from the memory as one of the sources of information about the product, its involving capability may be considered highly effective.

Thus, the effectiveness of the impact of an advertising message on the consumer is determined not only by the correct and accurate content. The important role in this case also belongs to a form. Unconscious and emotional reactions as a response to the processed information including the aesthetic pleasure received from a stylistically relevant message are also important.

Generally, stylistic meaning is considered a special, expressive coloring of a language unit (or expression) which differs with bright, expressive, unusual characteristics for a particular speech sphere. It results from the realization of the stylistic tasks in speech continuum, i.e. speaker's intention to achieve the stylistic effect in perception of an addressee. By combining with each other these three aspects form the "stylistic complex", the stylistic structure of the communicative act [СЭСРЯ 2003: 493].

The stylistic content of expressions is created by "leveling of functions" of different expressive elements "in the communication line". Speech communication is served by "stylistic complex", the main elements of which are stylistic reference, meaning, device, and effect. In accordance with the expressive task the language units bearing stylistic meaning are used in speech with the help of stylistic devices, which presupposes the achieving of a certain expressive effect [СЭСРЯ 2003: 623].

Stylistic task is a special intention of the speaker to create the expressive utterance that can produce stylistic effect in the addressee's perception. It manifests itself as its stylistic coloring, fixed with the help of various stylistically relevant devices [СЭСРЯ 2003: 491].

Thus, the stylistic task is an extralinguistic pragmatic orientation of the speaker to create stylistically expressive speech oriented towards achieving a particular effect in the perception.

In advertising slogan the successful implementation of the advertiser's communicative intention is largely determined by the use of traditional stylistic devices.

The notion of stylistic devices is considered as the most common (generic) in a series of concepts such as a literary technique, artistic technique, poetic device, tropes, a stylistic figure, figure of speech [Сковородников, Копнина 2002: 75]. Stylistic devices are based on pragmatically motivated deviation from the language, verbal, logical, and ontological norms with a purpose of influencing the addressee" [Сковородников, Копнина 2002: 79].

Traditionally, in advertising slogans, tropes are used to create the most visible advertising image. Figurative means are mostly lexical. They include such types of figurative use of words and phrases, as metaphor, metonymy, hyperbole, litotes, irony, periphrasis, etc. Figurative means can be described as paradigmatic, since they are based on the association of selected words and expressions which are close to them in meaning.

Stylistic figures increase the emotiveness and expressiveness of utterances on the basis of an unusual syntactical construction. They include different types of repetition, inversion, parallelism, gradation, ellipsis, etc. These expressive means are syntagmatic, since they are based on a linear arrangement of parts, and their stylistic effect is dependent from their positioning.

A special group of stylistically relevant means frequently used in advertising slogans is formed by phonetic stylistic devices: alliteration, assonance, onomatopoeia, and other ways of sound organization of speech. Stylistic devices can be limited to a single level, but depending on the nature of the devices to be used the levels are different: tropes are typical of lexical level, figures - of syntax, euphony - of phonetic level.

The analysis of stylistic devices which are used in the advertising slogans has showed their active use on all the language levels. The phonetic level is characterized by the use of various stylistic devices aimed at producing an emotional impact:

- Rhyme: *The Best Of Waking Up Is Folger's In Your Cup!* (Folger's coffee), including interior: *Beanz Meanz Heinz* (canned foods);

- Onomatopoeia: *Plop, plop, fizz, fizz, oh what a relief it is!* (Analgesic ALKA-SELTZER);

- Alliteration: *The passionate pursuit of perfection* (LEXUS car);

- Assonance: *I tease you, you squeeze me, I please you!* (Cheese Hendrix's Cheese).

An intentional use of a deliberate misspelling adds to the expressiveness of a slogan and thus produces a specific communicative effect on the addressee:

- *Wanna win? Then you gotta log in!* (Computer software) - a standardized *grafon*;

- *Nothin 'says lovin' like somethin 'from the oven* (Pillsbury Foods products)

- *Grafon interiority*;

- *Drinka Pinta Milka Day* (dairy products) - conflict words.

Grammatical transposition is extensively used on the morphological level. The expressiveness in this case is actualized as a result of the violation of the usual grammatical valent links:

- *Nobody does not like ... Sara Lee (products of Sara Lee Food Products);*

The transition of words from one category into the other category creates some expressive connotations. The example of such transposition may be illustrated by the use of personification:

It beats as it sweeps as it cleans (Hoover Vacuum Cleaners vacuum cleaners).

The analysis has identified the following tropes having a great communicative potential:

- *No bottles to break - just hearts (spirits ARPEGE PERFUME) - a metaphor;*

- *The City never sleeps (Citibank Bank) - metonymy;*

- *I Scream You Scream We All Scream About The Ice Cream! (Ice cream) - a pun based on paronymic attraction;*

- *Have a Coke and a Smile (COCA-COLA) - zeugma;*

- *Where was Moses when the Lights Went Out? - Groping for a pack of Meccas (cigarettes Mecca Cigarettes) - an allusion based on the play of the name of the product;*

- *MGM means great movies (MGM studio) - violation of abbreviation.*

- *Be a Pepper! (Drink DR PEPPER.) - Antonomasia;*

- *Just What The Doctor Ordered (L & M) - the use of citations.*

The expressiveness and communicative potential on the syntactic level is achieved by the use of a variety of stylistic devices such as:

- Anaphora: *Double your pleasure, double your fun (chewing gum Wrigley's Doublemint);*

- Epiphora: *Look sharp, feel sharp (Gillette blade);*

- The antithesis: *Women, Stand Up For Your Right To Sit Down At Dinner Time (preparing dinner Salton Hottray);*

- Parcelling: *Anything goes. Except irresponsible drinking (low-alcohol*

beverage KAHLUA RUM-COLA).

In most of cases, we can observe realization of the principle of convergence:

- *They are GR-R-R-EAT (FROSTED FLACKES flakes)* - onomatopoeia and a play on words;

- *Taking the 'if out of gift '(a network of shops LORD TAYLOR DEPARTMENT STORES)* - rhyme and pun;

- *My Goodness. My Guinness (brewery GUINNESS BREWERY)* - anaphora and paronymic attraction;

- *If it was not in VOGUE, it was not in vogue (VOGUE MAGAZINE)* - epiphora and pun.

The analysis of the data has displayed qualitative and quantitative accumulation of stylistic devices used in advertising slogans for producing communicative effect. Expressive syntax is characterized by various types of repetition. The objective information is enriched by the information having a subjective orientation. It is formed mainly by stylistically colored vocabulary and syntax that create concrete sensory image of advertised objects, emotionally evaluate the facts in question; through a system of figurative-expressive means of language advertising slogans not only inform the reader, but also form its bright, clear image that promotes both attracting attention, and memorizing.

Thus, the expressiveness and emotionality, and consequently the effectiveness of advertising slogans that are "battle cry" and a kind of brand name of companies, are increased by the use of a variety of stylistic devices that form the paradigm of various levels: phonetic, morphemic, lexical, syntactic and semasiological. Finally, they are considered as a tool for formation of emotional effectiveness of advertising slogan.

3.3. Cognitive linguistic analysis of metaphorical constructions in advertising slogans

This section contains analyses of advertising slogans that are centred around metaphorical expressions, in the sense that they signal the underlying metaphor and its creative elaboration.

The ads in this section include expressions that are ambiguous, in that they may have either a metaphorical or a literal interpretation. Both involve the conventional metaphor IDEAS ARE FOOD and ACCEPTING IS SWALLOWING, but they are elaborated in different ways.

The first example to be discussed is an advertising slogan “*Something for you and your cat to chew on*” for Friskies cat food, in particular a line of dry cat food called Beta Life Plan. The upper half of the ad contains a picture of a cat’s tooth sunk into a piece of cat food together with *Something for you and your cat to chew on*. The lower half of the ad is occupied by the body copy, which contains information about the cat food and especially how it can improve a cat’s dental health. Every piece of specific information is introduced by a question, beginning with “Did you know...?” For example, it explains that the cat will be able to bite all the way through a piece of food before it splits, and that the cat will have to chew the Friskies food more carefully than other brands of dry cat food.

The phrase *to chew on* is ambiguous in that it has both the metaphorical meaning ‘to consider something’, and the non-metaphorical meaning ‘to bite into something’, which typically is food. In the context of this ad, their shared schema is highlighted and both senses are salient, which leads us to the underlying metaphor IDEAS ARE FOOD, which entails CONSIDERING IS CHEWING. This in turn leads us to more specific instances of these domains, which in the case of the domains that make up the source, FOOD and CHEWING, involves an elaborated space containing a cat who eats cat food, typically from a bowl placed on the floor. However, it may also involve a space in which people eat regular

food from plates while sitting down at a table. The elaboration of the domains IDEAS and CONSIDERING in the target input instead involves a specific scenario in which a person is considering a certain piece of information. Here, we would not typically assume that the agent role might be played by a cat, although for some it would be a clear possibility, and would in turn involve a personification of the cat. In the blended space (see figure below *Friskies blend*), we find both the cat and the person as separate entities playing the same role, both performing the activity of chewing, but in different senses. The entity that is subjected to the activity is Friskies, but in relation to the cat it is more specifically the food itself, while in relation to the person it is the information about the food.

Initially though, there might be some confusion as to what spaces and specific elements are involved in the blend. If only the literal sense of *chew* is made salient to begin with, there will be a definite clash, because both agents, a cat and a person, are involved, and the entity that is the patient or object is one and the same. This may thus be understood as a situation in which a person is eating cat food, which is absurd and therefore somewhat humorous. However, the elaborated target space is then highlighted through the body copy, and the specific ideas that are considered may be understood as the information provided there. Although the incongruity is partially resolved, the input spaces are still activated and some of the initial incongruity may still remain. This situation could then be elaborated, and even involve elements from the space containing information about people who are eating, if we imagine a scenario in which a cat and a person are sitting on separate chairs on either side of a table. The cat is eating cat food from a plate, but without using cutlery, and the person is reading the back of the Friskies packet as if it were a menu. This scenario could then also be accompanied by the same headline, i.e. *Something for you and your cat to chew on.*

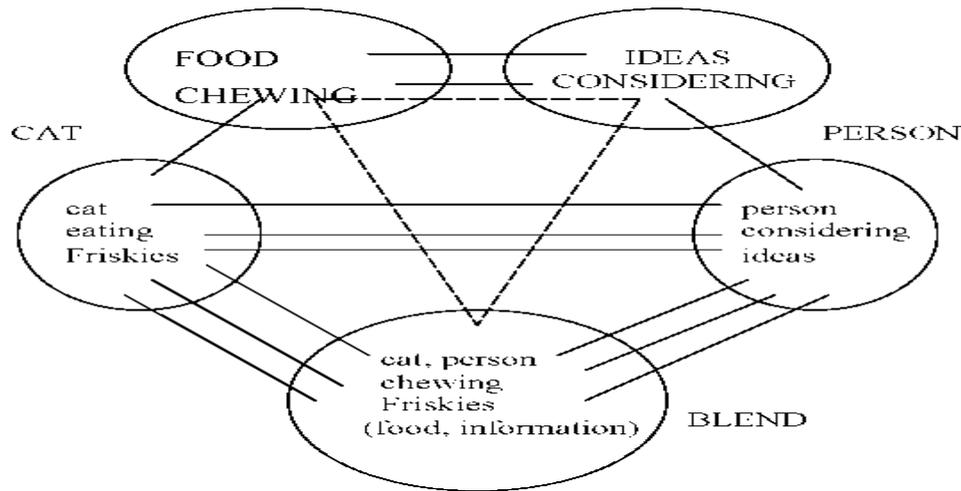


Figure. *Friskies blend*

Despite the fact that one elaborated space may be activated before the other, we are not dealing with frame-shifting, because there is potential for the ambiguous scenario to continue to be active. Also, in typical cases of frame-shifting, the humour occurs in the shift from one scene to another, which may be triggered by a single word, and whereby the elements have to be rearranged according to another frame. This is illustrated by the following example, provided by Coulson [Coulson, 2001:57]. (1) *When I asked the bartender for something cold and full of rum, he recommended his wife.*

In this ad, however, the subtle humorous effect arises from the incongruities that are present initially. When the elaborated target space is highlighted, if indeed this happens at a later stage, much of the humour in fact decreases rather than being created, since this constitutes the informative aspect of the ad. The introduction of one space slightly ahead of the other is compatible to what is said to happen in a typical pun, where one sense may be introduced ahead of the other, but where they still continue to exist alongside each other.

Elaborated metaphorical expressions. These ads contain metaphorical expression which are elaborated in order to create an argument in favour of the product. In both cases, the product forms part of the scenario in the elaborated source, and the target space in both cases involves wider aspects of people's lives.

The result in the blend is that the function and the effect of the product in the elaborated source is extended to a whole area of a person's life, so that it is seen as the solution to even bigger problems. The underlying conventional metaphor is relatively transparent, and there is no surprise effect or strong incongruity as a result of its remotivation.

The example of the elaborated metaphorical expression to be analysed is an ad for a Lexus IS200 car, and it bears the slogan *SATISFACTION COMES FROM CHOOSING YOUR OWN ROAD IN LIFE. AND STICKING TO IT.* This is followed by a piece of bodycopy, while the lower half of the ad contains an image of the car travelling along a road, seemingly at high speed. The main part of the body copy reads as follows:

The new Lexus IS200 sports saloon probably isn't the car for the middle-of-the-road conformist. It looks different. It drives differently. It has a 2 litre, straight 6 cylinder, 24 valve VVTi engine, 6 speed manual transmission and double wishbone suspension all round. Inside there's a unique atmosphere courtesy of automatic climate control and 6 CD hi-fi system. So for those of you who know exactly where you're going, your transport has arrived.

The new Lexus IS200 sports saloon probably isn't the car for the middle-of-the-road conformist. It looks different. It drives differently. It has a 2 litre, straight 6 cylinder, 24 valve VVTi engine, 6 speed manual transmission and double wishbone suspension all round.

Inside there's a unique atmosphere courtesy of automatic climate control and 6 CD hi-fi system. So for those of you who know exactly where you're going, your transport has arrived.

Visit www.is200.co.uk or call 0845 278 8888.

The new IS200 from £20,500* Make Waves. **LEXUS**
The new IS200

The phrase *choosing your own road in life* is a conventional metaphorical expression that reflects the conventional metaphors LIFE IS A JOURNEY and GOALS ARE DESTINATIONS. However, in this ad, the metaphor has been elaborated and extended, by involving more specific instances of the two domains in the form of elaborated input spaces (see figure Lexus Blend). Here, the elaboration of the target space LIFE consists of a situation in life where a person does not conform to norms and expectations, and instead makes individual choices that sets him or her apart from other people, or at least from what is conventional behaviour. In combination with determination and perseverance, this leads to success. Meanwhile, in the elaborated source space, based on JOURNEY, we find a scenario in which there is a main road that most people travel on, but where one person decides to take a smaller side road that no one else uses. This person stays on that road and reaches the intended destination. One crucial element in this space, which does not have a specified counterpart in the elaborated target space, is the Lexus, which provides the actual means of transportation. There is presumably a means by which success is achieved in the elaborated target, in the form of a metaphorical vehicle, but we do not know whether this is education, inheritance, or some other opportunity. In the blended space, these counterpart elements merge metaphorically, so that conforming to expectations is staying on the main road, while making individual choices is taking to your own road. Moreover, determination is integrated with the notion of staying on the road, and achieving success is arriving at the desired destination. However, since the means are left unspecified in the elaborated target, the Lexus is projected from the elaborated source space to fill the corresponding slot in the blend. This means that the emergent structure in the blend is that driving a Lexus equals individuality and leads to a successful life. This is information that is not present in either of the elaborated inputs, but is the result of integration of the elements in the blended space. What is more, the Lexus also offers a comfortable means of achieving satisfaction and success, thanks to the qualities of the car that are listed in the

copy.

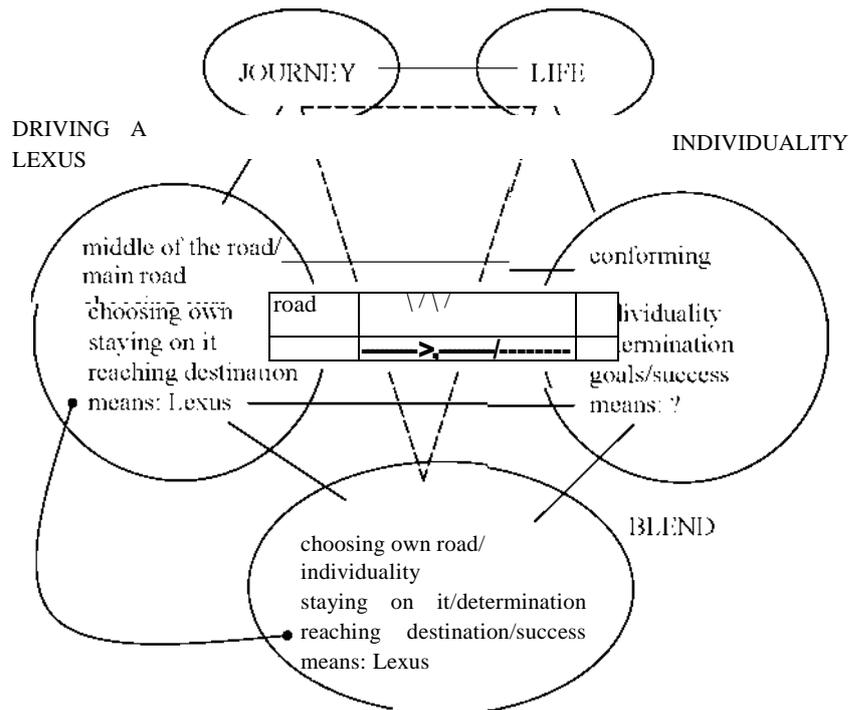


Figure. Lexus blend

It is important to note that the overall mapping that takes place between these two mental scenarios is not conventional, even though they are motivated by a conventional metaphor, since we do not in general consider individual life choices, determination and ensuing satisfaction and success in terms of driving a Lexus on an empty side road to a predetermined destination. At the same time, this is not to imply that conventional mappings always involve entire domains. On the contrary, a particular conventional expression may be structured by a mapping between specific aspects of two domains, and when these mappings are systematic we may talk about the existence of a conventional conceptual metaphor. However, some specific aspects of this blend are of course conventional, such as the mapping between achieving success and reaching a destination.

Little or no humour at all emerges from the blend in this ad, despite the fact that there is some ambiguity between literal and metaphorical interpretations. This would imply that any incongruities have been resolved and instead been transformed into metaphorical understanding. Although conventional, the metaphorical connection between LIFE and A JOURNEY is easily invoked, and

the image hardly plays a role in this process. This is of course similar to the situation in the ads in 4.5, which are centred around less entrenched polysemous words, where the underlying metaphor is also used as a basis for building an argument about the product, rather than creating a humorous effect.

Combined metaphorical expressions. In the following ads, a tension is created between literal and metaphorical interpretations as a result of the combination of two metaphorical expressions.

This ad, which appeared in *Elle*, is for a skin lotion from Vaseline Intensive care. The middle section of the ad is occupied by a picture of a man who is leaning against some kind of surface, resting his head in his hand. He has his shirt off, and a woman is standing behind him with both her hands on his left shoulder, as if massaging him. She is very close to him, and has a smile on her face. Above this picture, there is a headline that reads *IT'S ALWAYS NICE TO RUB IT IN WHEN SOMEONE'S FEELING A BIT TROUGH*. The body copy at the bottom of the ad elaborates this statement in the following way:

Particularly as Vaseline Intensive Care just melts into skin in seconds instead of leaving you sliding around like a greased eel for ten minutes. And what could be more soothing when you've had a bit of a rough day than feeling those special skincare ingredients in Vaseline Intensive Care getting right under your skin? Putting the moisture back in. Especially if someone else is rubbing it in. End result? Skin that feels healthy, deep down. So if you want your skin (or someone else's for that matter) to feel a lot perkier, take Vaseline Intensive Care of it.

There is an incongruity present in the salient metaphorical interpretation of the headline, according to which someone is feeling tired, exhausted or perhaps even ill, and someone else wants to make it worse. This is clearly not what we would be expected to do, let alone enjoying it at the same time. The word *rough* also has a metaphorical interpretation. As Kovecses points out, these properties that are mapped onto human beings often come in pairs, such as hard- soft, warm-cold, and sharp-dull [Kovecses, 2002:126]. Since both the concrete surface

qualities of an object and more abstract qualities of a human being can be described as smooth, they can then also be described as rough. This also means that a mapping between PHYSICAL QUALITIES and ABSTRACT QUALITIES is involved. The phrase *rub it in* might possibly be a result of the isolated phrase *to rub salt on somebody's wounds*, but it may also be connected to the metaphor FEELINGS ARE OBJECTS. If so, it is also a result of the metaphor THE BODY IS A CONTAINER FOR THE EMOTIONS, and feelings are thus objects or entities that can get inside of us, and in this case they are held there and also emphasised by somebody else.

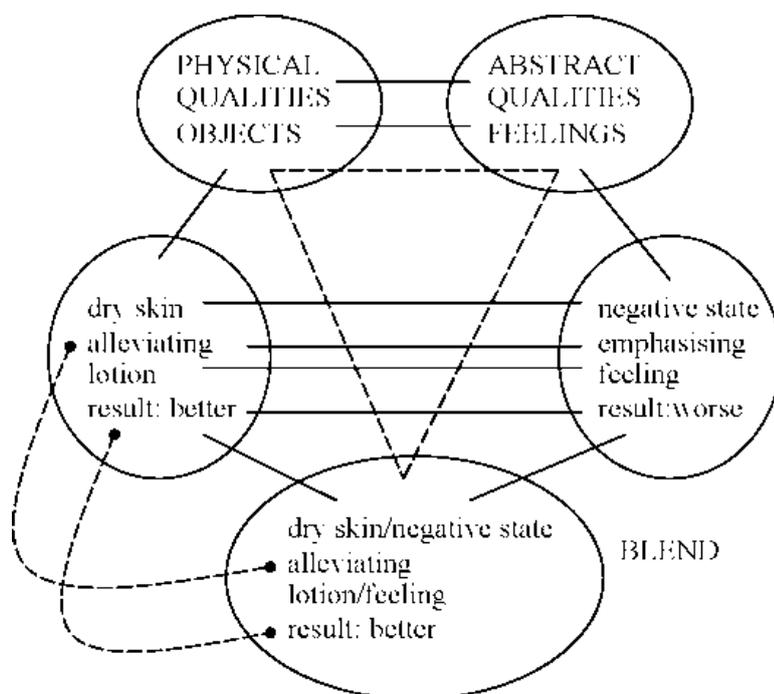


Figure. Vaseline blend

In any case, the incongruities in the headline lead us to the underlying conventional metaphors, where the source space has to do with PHYSICAL qualities/properties of inanimate things/objects, and is elaborated as a specific situation in which the surface of someone's skin is dry and rough, and where lotion is rubbed onto it to alleviate the dryness and make it smooth. The target space involves human properties/abstract qualities/feelings, and is elaborated as a

scenario in which a person is in a negative state, and someone else is emphasising that feeling in order to make it worse. In the blended space (see figure 6.5), both these scenarios are active at the same time, but the positive intention is projected from the elaborated source, rather than the negative intention from the elaborated target, because the feeling in the blended space is understood as positive, since it has merged with the lotion. In unpacking the blend, the initial incongruity is thus partially resolved and the advertised product is understood as positive in two ways, i.e. in that it makes our skin smooth and also makes us feel better in general. This is reflected in the phrase *getting right under your skin* in the copy, which metaphorically refers to feelings getting inside your body and affecting you. However, this phrase is usually associated with negative feelings such as irritation, but according to the copy, the skin feels “a lot perkier”, so again the initial positive-negative clash is highlighted.

Although the initial incongruity is partially resolved by the projection of the positive intention from the LOTION space, the negative-positive clash still remains and creates a slightly humorous effect. Instead of being the result of incongruities between specific elements in the two scenarios, it has to do with the more general clash between positive and negative intentions.

Next example to be analysed is a double-page ad for a range of low fat Weight Watchers frozen desserts from Heinz (see plate below), where the first half of the ad consists of a picture of the Raspberry Swirl variety served in a cup and decorated with fresh raspberries. The second half carries the slogan *Bags of taste without the handles*, and further down three cartons containing the different varieties of the dessert are pictured in connection with the body copy. This mainly describes the Raspberry Swirl variety, but also mentions the low calory content of all the desserts, and the fact that there are other types of desserts as well, for example cheesecakes. However, it begins and ends with the following:

*Love handles, spare tyres. Whatever you choose to call them, you
certainly*

don't want them

... From now on a lover of desserts needn't look like one.

The completely metaphorical interpretation of the expression *Bags of taste without the handles*, which initially may be presumed to be salient, refers to the fact that the desserts are rich in taste, but will not make you gain weight. This makes them different from typical desserts, which are rich in taste as a result of containing a fair amount of sugar and fat, which makes people overweight. The headline is metaphorical in two respects, the first relating to the phrase *bags of taste*. In order for something abstract like a taste to be carried in a bag, it has to be understood in terms of a concrete object according to the generic-level metaphor ABSTRACT ENTITIES ARE PHYSICAL ENTITIES. Having several bags of physical objects means that there are many of them, and this aspect is then projected onto the target, resulting in the meaning that the dessert has a lot of taste.

The word *handles* is also metaphorical, especially in the phrase *love handles* in the copy, but triggers a literal interpretation in connection with *bags*, since bags and handles are contiguously related in the concrete space. Instead of reflecting a conventional metaphorical mapping between two domains, *handles* is a perfect example of conventional metaphorical language based on a conceptual one-shot image metaphor. Here, the conventional image of two handles is mapped onto the image of the relatively small areas of fatty tissue on both sides of a person's back right above the hipbone, where a partner's hands might be placed during love making. This is also the case with *spare tyres* in the copy, where the image of a spare tyre is mapped onto the image of a fatty bulge around a person's stomach.

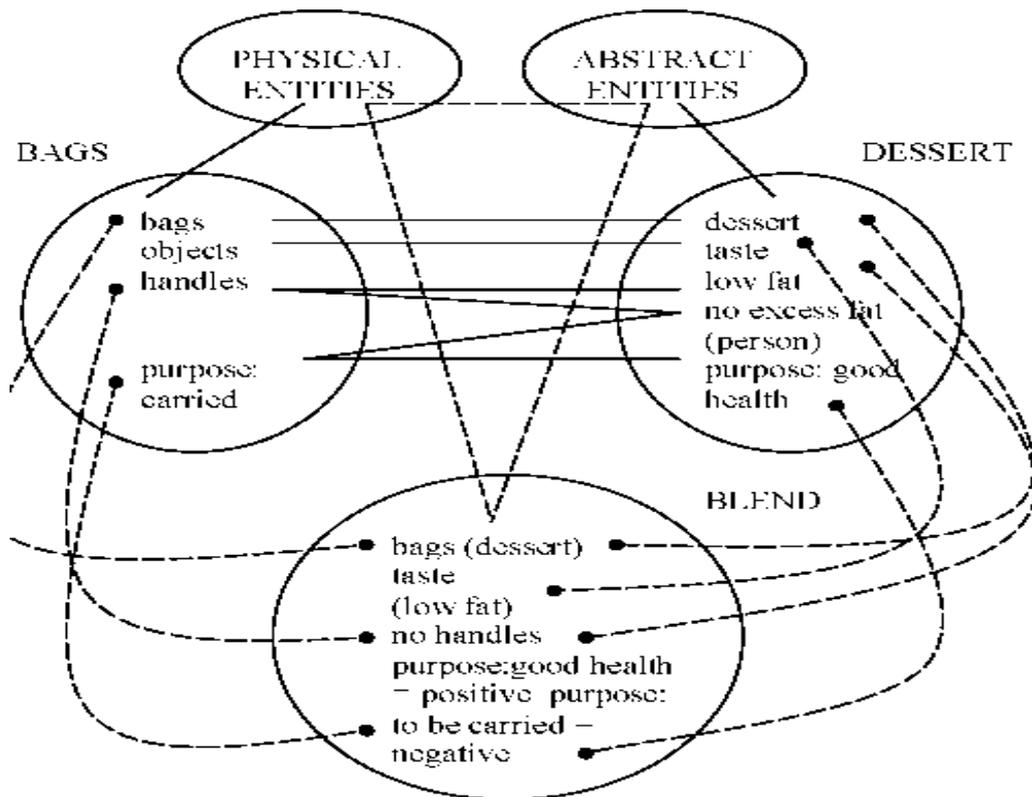


Figure. Heinz Weight Watchers blend.

However, as we have already seen, it is rather the dessert that is full of taste, but the dessert eventually ends up inside the person, so there is a clear link between the two. As is made clear by this, there is no straightforward analogy between the elements in the two inputs, and parts of different schemas seem to be involved at the same time. For example, the handles may also be understood to correspond to the lack of fat in the dessert, because just like the handles form an important part of the bag, so does the low fat content form an important aspect of the dessert. Also, the presence of the handles does not prevent objects to be placed in the bag, just like the low fat content does not prevent the dessert from having plenty of taste. This correspondence between the handles and the low fat content would then suggest that they have corresponding effects, which would be fulfilling the purpose of being carried and no excess fat in a person's body, respectively. Again, we have a situation in which one element in the elaborated source may be understood to correspond to two different elements in the elaborated target, depending on which frame or schema is invoked.

In the blend, we find both the bags from the elaborated source and the dessert from the elaborated target, but while the handles are projected from the BAG space, the actual absence (in terms of the fat) is projected from the DESSERT space, rather than the presence (in terms of the handles) from the elaborated source space. This means that there are no handles and no fat present here. The two different purposes are also projected to the blend, where the purpose of being carried clashes with the absence of handles, but where the purpose of staying in good health is compatible with the low fat content.

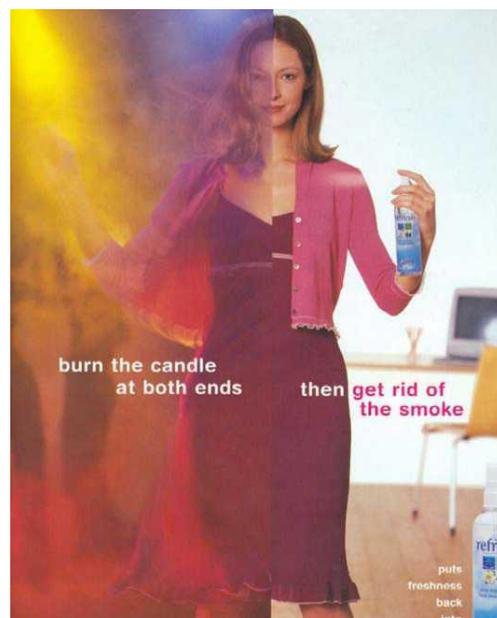
As in the Vaseline Intensive Care ad in the previous section, the effect of humour in this ad results from the clash between the negative and the positive situation in the blend, but here the negative interpretation occurs in relation to the source rather than the target. This is not surprising, since the advertised product is connected to the DESSERT space. Again, the literal meaning is triggered by the combination of the two expressions *bags of taste* and *handles*, instead of being highlighted by the image. These incongruities not only give rise to humour, they are also what signals the blend and prompts us to unpack it.

3.4. Cognitive mechanisms of metaphorical idiomatic expressions represented in advertising slogans

This section of Chapter 3 will be concerned with advertising slogans in which metaphor and other conceptual mechanisms are involved in and centred on idiomatic expressions. The idioms can occur in two main patterns as extended idioms and altered (stylistically modified) idioms. The extended idioms are found in their original form, accompanied by an additional piece of text that is either a continuation of or a comment on the idiom, hence the label. This comment or complement provides an elaboration on the idiom itself, sometimes by drawing attention to its literal meaning, as in the following example: *Burn the candle at both ends. Then get rid of the smoke.* In the stylistically modified idioms, on the

other hand, one lexical item has been replaced in a context where in normal cases it would not be replaced, as in *Don't get your pantyliners in a twist*, or syntactically altered in a way that does not occur in normal use. In short, the main difference is the location of the creative or unexpected surface element - as a complement to the idiom or inside the idiom.

The first advertisement to be discussed is for a product by Comfort called Refresh, which is sprayed onto clothes to remove smells, or as the slogan promises, it “puts freshness back into clothes”. The entire background of the ad consists of a picture of a woman wearing a dress and a cardigan, but it seems to have been cut in two pieces, with the left half showing her at night in a dark and smoky room, her hair slightly dishevelled and her cardigan flailing open, revealing the straps of her dress. In the right-hand half of the picture it is daytime, she standing in a brightly lit room with a desk and a computer visible in the background. Her hair has been combed and her cardigan is neatly adjusted. The woman is holding a spray bottle of Comfort Refresh in her left hand, spraying its contents towards the smoky left-hand half of the picture. The idiom, *burn the candle at both ends*, is written across the smoky half of the picture, while the comment, *then get rid of the smoke*, is superimposed on the other side (see plate below).



The idiom is partly motivated by conceptual metaphor(s), but it is also possible that conventional knowledge plays a part in forming mental images, at least for some speakers. According to Kovecses and Szabo [1996:332], the underlying metaphor behind this idiom is ENERGY IS FUEL FOR THE FIRE, but it is unclear exactly what they mean and they fail to give a more detailed analysis. Presumably, if we understand energy in terms of fuel for a fire, it means that we need energy to keep the fire burning, in this context perhaps the fire of life. An explanation would be that if we burn the candle at both ends, i.e. use up too much energy late at night and early in the morning, there will not be enough left. Night-time is when we recuperate and gather more energy, and if that time is cut short there will be no fuel for the fire.

However, is it not possible that some other metaphor is involved as well, one that involves TIME rather than FUEL FOR A FIRE? One very common metaphor we use in order to understand TIME is by seeing it as a PHYSICAL OBJECT [Kovecses 2002:33], sometimes more specifically as a CONTAINER, which we can move in and out of, as in expressions such as *We're well into the century* and *He's like something out of the last century*, or as a MOVING OBJECT. Burning the candle at both ends could be partly motivated by this metaphor as well, if we think of a period of time as a bounded entity or slot, that can be shortened at both ends. The candle burning at both ends would then correspond to our night rest being shortened at both ends. Interestingly enough, the reference in this ad is not specifically to the lack of energy that is caused by late nights out and early mornings, but rather it addresses the problems associated with smoky venues and how to feel clean and fresh the next day. The focus is thus not on the short period of rest, but on the short period of time in which you must get your clothes feeling fresh again. What our conventional knowledge tells us, and which could influence our mental images associated with this idiom, is that it is often dark late at night and early in the morning. Being up at these times would therefore require some form of light source, such as a candle, that then would have to be burned at both

ends of the day.

Regardless of the exact motivation behind the idiom, it is clear that the element *smoke* in the comment clause is grounded both in the literal meaning of the idiom, according to which a candle is burning, and in the wider situation associated with the metaphorical meaning of the idiom, i.e. the knowledge that late nights are associated with going out to smoky bars or clubs, which is information that is partly provided by the picture. Out of context, the idiom would perhaps be difficult to understand, since our attention is drawn to its literal meaning by the comment clause *then get rid of the smoke*.

When reading the idiom *burn the candle at both ends*, we are more likely to access the metaphorical meaning, which is why we might react when we get to the word *smoke*, which triggers the literal meaning. This incongruity draws our attention to the underlying metaphorical mappings, and allows us to access the inputs spaces. The source domain object/fuel is elaborated as a candle space, which contains the candle, the process of burning, and the smoke, or perhaps rather soot, that results from it. The target domain time/energy is instead elaborated as a NIGHTLIFE space, in which a person stays out late, frequents venues where people smoke cigarettes, and as a result end up with clothes that smell of smoke. In the headline, which may be understood as a conceptual blend, both these spaces are activated at the same time, and a humorous effect is created by the double literal interpretation of the element ‘smoke’ against both the inputs (see figure below).

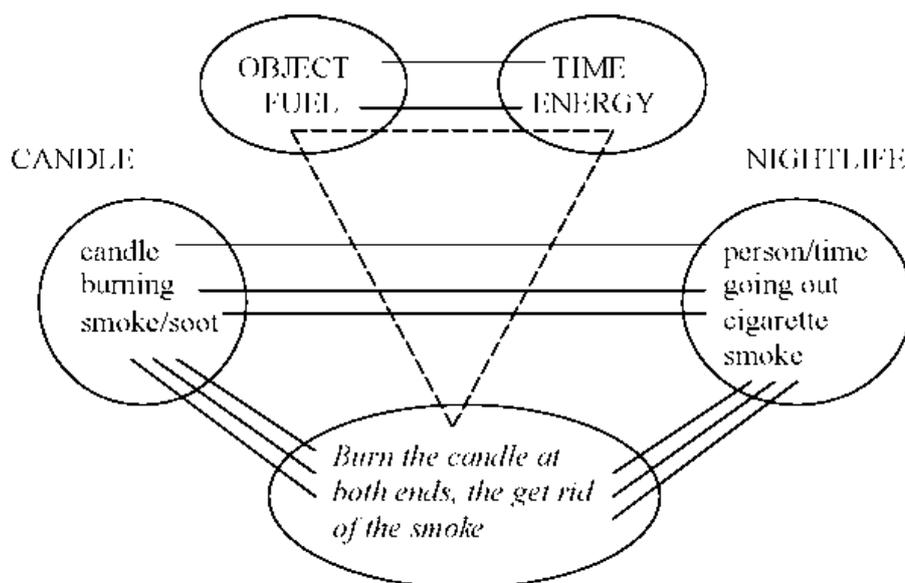


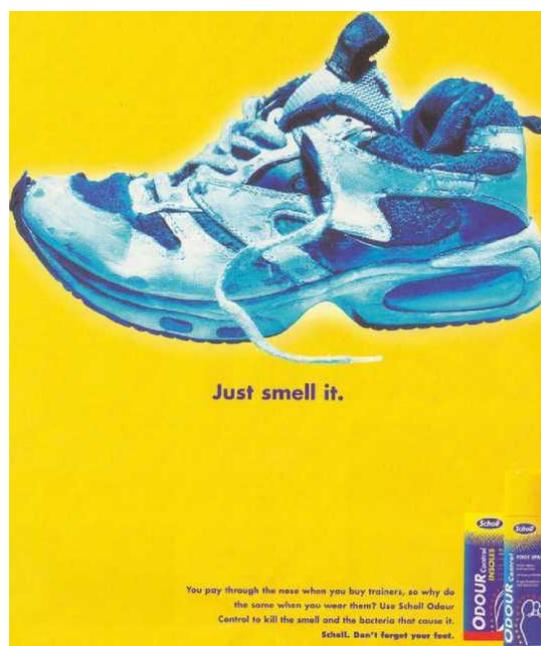
Figure 5:1. Comfort Refresh blend.

This makes this example similar to the double grounding constellation proposed by Feyaerts & Brone (2002) and Brone & Feyaerts (in press), and it might also be argued that there is metonymic tightening in the blend, since the smoke stands for the previous night out on town. In that input space, the smoke was one element among others, while in the blend it represents all the others, and in fact forms the evidence that has to be removed.

Let us now turn to an ad for Scholl foot odour control, and interestingly enough, it illustrates an example of intertextuality in advertising by including elements from another, well-known type of ad for a certain shoe manufacturer, Nike (see plate below). Contrary to what we would expect to find in a Nike ad, a worn and frayed trainer is displayed here together with the slogan *Just smell it*, compared to Nike's *Just do it*. The idiom, which is found in the body copy, also refers to the prices that Nike and presumably other manufacturers of brand label trainers charge for their products. It is immediately followed by the comment clause and reads "You pay through the nose when you buy trainers, so why do the same when you wear them".

Again, it is difficult to determine the exact conceptual motivation behind

this idiom, but it is possible that it is connected to the unnaturalness or awkwardness of the literal equivalent of the expression. Since the meaning of the idiom is not only ‘to pay too much for something’, but also carries the implication that you are somehow tricked, consciously or unconsciously, into agreeing on the price, it might be the element of deception that is associated with the nose rather than the expensive price. This happens in the Swedish idiom *att dra nagon vid nasan*, literally “to pull somebody by the nose”, which means ‘to deceive somebody’. Other idioms in English that include the word *nose* provide no clues, since the ones that are fairly opaque have to do with anger rather than deception, for example *to put somebody’s nose out of joint* and *to get up somebody’s nose*. Also, the domains of the underlying conceptual metaphor, if there is one, does not necessarily have to involve the nose or other body parts. Remember that the anger idioms above, for example, are based on ANGER IS PHYSICAL ANNOYANCE and/or ANGER IS AN OPPONENT.



Even though it is difficult to establish exactly what conceptual metaphors are involved here, we may assume that, at a more general level, we are again dealing with the domains of ABSTRACT and CONCRETE (see figure 5:3). It is apparent that there is an ambiguity between literal and metaphorical readings, as in

the previous ads, and that these involve either the situation of wearing trainers that are worn and smelly, which is unpleasant, or the situation of buying brand label trainers, which are expensive. These scenarios then form the elaborated inputs, and may be labelled SMELL and MONETARY TRANSACTION.

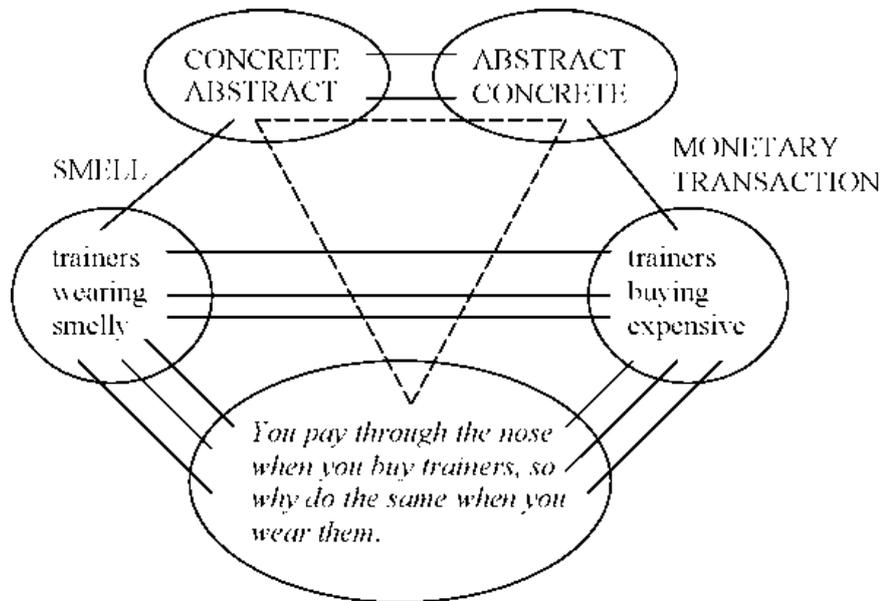


Figure. Scholl blend

However, it is more difficult to say which space is associated with the CONCRETE source domain, and which space is a more specific instance of the ABSTRACT target domain, because both *pay* and *through the nose* are in themselves ambiguous between literal and metaphorical readings. While *through the nose* is understood literally against the SMELL space, and metaphorically against the MONETARY TRANSACTION space, the opposite holds in the case of *pay*, which is understood literally in relation to the MONETARY TRANSACTION space, and metaphorically against the SMELL space. The domains of abstract and concrete are therefore connected to both the elaborated spaces at the same time, and these are simultaneously active in the blend once the initially non-salient SMELL space has been activated. This is achieved not only

through the comment clause, but also with the help of the image. Apart from filling this function, the sorry state of the trainer is yet another aspect of the play on the original Nike campaign, since it may be seen as a further comment on the quality of the trainer in relation to its price. In addition, the metaphorical interpretation of the expression *having to pay for something* is connected to the notion of suffering or punishment for mistakes, which here may refer to the mistake of buying expensive brand label trainers.

Stylistically modified (altered) idioms. Idiomatic expressions that have been altered by having one word replaced by another are much rarer in my material compared to the unchanged extended idioms discussed in the previous section, but this does not make the creative use of the original idiomatic expression and the underlying metaphor any less intriguing. It should be noted that the emphasis is on the adjective rather than the noun, since the resulting phrase might have a literal as well as a metaphorical reading, and depending on which reading is preferred it may no longer be particularly idiomatic. This of course makes them no different from the metaphorical expressions, but it is perhaps more apparent here where we are dealing with fixed phrases. The stylistically modified idioms differ from the extended idioms, in that they simultaneously activate both the literal and the metaphorical meaning. A total of two examples will be analysed in this section, and we will see that despite advertising fairly different products, the idiomatic expressions in the ads are exploited in similar ways.

We will begin by discussing an ad for Libresse Bodyform Ultra pantyliners, which appeared in *Cosmopolitan*. The headline slogan, which covers most of the page of the ad, is written in white against a cerise background and reads *DON'T GET YOUR PANTYLINERS IN A TWIST*. The letters that make up the last word are not entirely white, but seem to have been cut out of a photo of a pair of knickers, showing the waistband, the laced edges and the skin of the woman wearing them. The rest of the copy is found in the bottom left hand corner, intersected in the middle by the Libresse Bodyform Ultra logo, and reads as

follows:

Relax. Bodyform's Ultra Pantyliner is a revolutionary one-piece design.

So when you move, it moves with you, and keeps its shape beautifully.

It's your flexible friend.

The metaphorical meaning of an idiom is usually more salient than its literal meaning, but because the expected word *knickers* has been replaced by *pantyliners*, both interpretations are simultaneously activated. The literal reading involves the conventional knowledge we (at least women) share about pantyliners, including the qualities that good pantyliners should have and what can go wrong with them, for example that they might lose their shape and fail to stay in place. This is also addressed in the body copy, which tells us that the Libresse Bodyform pantyliners will follow our moves, i.e. stay in place and keep their shape. The metaphorical interpretation is of course connected to the original idiom: *to get one's knickers in a twist*. This is at least partly motivated by the metaphor THE CAUSE OF ANGER IS PHYSICAL ANNOYANCE [Lakoff 1987:395], which involves a scenario in which person or entity (A) physically disturbs or annoys person (B). Person (A) acts incorrectly and is the one at blame, while person (B) is an innocent victim and also the one to get angry. Admittedly, the idiom *to get one's knickers in a twist* differs slightly from this scenario, in that many people would probably understand the anger to be caused by the angry person herself, similar to expressions like *don't get yourself in a state* and *stop winding yourself up*, which are based on other metaphors. However, we can explain this if we consider the fact that the knickers are the offender, the incorrect action they undertake is to get in a twist, which in turn causes physical annoyance to the allegedly innocent wearer. But is the wearer really innocent? I would like to argue that it is the wearer of the knickers who ultimately causes them to move about and end up in a twist, which is consistent with the idea that the angry person causes the anger herself, although the knickers are the ones immediately causing the

annoyance.

The link between the stylistically modified idiom *don't get your pantyliners in a twist* and the original idiom *don't get your knickers in a twist* is provided in three different ways. First, there is an obvious connection between pantyliners and knickers, in that the former are worn inside the latter, which constitutes a general conceptual association that would exist even outside of the context of the ad. In addition, there is also a visual link to the original idiom which is specific to this ad, namely the image of a pair of knickers that spells out the word *twist*. The illustration is a visual version of the linguistic expression *don't get your knickers in a twist* and could be described as a pictorial metaphor [Forceville, 1996]. It partly builds on an additional conceptual metaphor, STATES ARE LOCATIONS, which is seen reflected in expressions such as *They are in love* [Kovecses 2002:135]. Needless to say, the state of being in love is more abstract than the state of being (physically) twisted, but the use of the preposition *in* still indicates that it is conceptualised as a location. This relatively concrete source domain LOCATION is thus cleverly highlighted in the illustration in the ad, where the picture of the knickers is actually located inside the word *twist*. Finally, there is a third and perhaps less conspicuous element present, which links the pantyliner to the same conceptual domain that knickers belong to, namely CLOTHES or

FASHION. This is achieved by presenting the pantyliner partly in terms of a piece of clothing in the body copy, in particular by describing it as a “one-piece (ultra- thin) design” and through the phrase “keeps it's shape beautifully”, which could also apply to a garment.

Since there is a connection here between the stylistically modified idiom and the original idiom, it is conceivable that the underlying metaphor is carried over to the altered version. In the same way as the knickers are understood as offenders, the pantyliners could be construed as a cause of anger if they do not behave like they should. As would be expected, this is not explicitly indicated anywhere in the

ad, since admakers probably are reluctant to mention any negative characteristics that might be associated with the product they are trying to sell. However, drawing attention to possible shortcomings in a more implicit manner might be helpful in building the argument in favour of the advertised product by arguing against these.

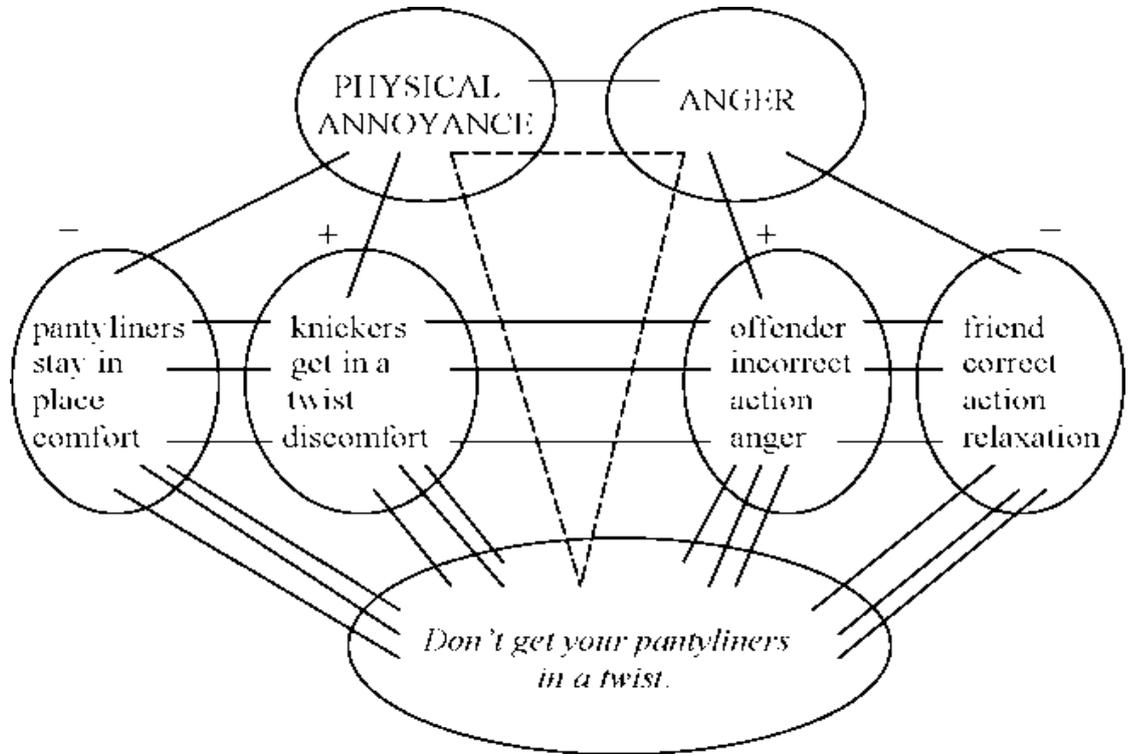


Figure. Libresse Bodyform blend

However, let us return to the original idiom and the conventional metaphor that motivates it, i.e. THE CAUSE OF ANGER IS PHYSICAL ANNOYANCE (see figure 5:4). In this particular case, the source domain may be understood to be elaborated as a more specific scenario in which someone's knickers get into a twist and cause physical annoyance for the wearer, while the target domain is elaborated as a space in which an offender performs an incorrect action that makes another person angry. In relation to the stylistically modified idiom, there are corresponding spaces, but here there is no annoyance and no anger. The second elaborated source space thus contains the pantyliners, which stay in place and lead to comfort, while the second elaborated target space represents a scenario in which a friend performs a correct action that makes another person happy and relaxed.

In contrast to the image associated with *get your knickers in a twist*, the emergent situation we find in the space of this ad is first of all that the pantyliner is our friend. This is explicitly stated in the body copy. As a opposed to an enemy or an offender, it will do what it is supposed to do (“So when you move, it moves with you, and keeps its shape beautifully.”), which in turn means that the user, i.e. you, the reader of the ad, will have no reason to get angry or irritated. On the contrary, the pantyliner will make you relax, which is indicated in the copy.

The next ad to be analysed in this section is one for Focus contact lenses (see plate below). The main part of the ad is taken up by a picture of a woman dressed in a white knitted polo jumper, cuddling a fluffy toy animal that might be a teddy bear. The headline above the picture is written in white against a green background and reads *Comfort is in the eye of the beholder*, a variant form of the idiomatic expression or proverb *Beauty is in the eye of the beholder* (see plate below).

As with the previous ad, the slogan is ambiguous and may be interpreted both literally and metaphorically. Again, the fact that the idiom has been altered triggers the otherwise non-salient literal meaning, but perhaps not as strongly as in the previous ad, since *Comfort is in the eye of the beholder* may actually be understood in an entirely metaphorical sense, as opposed to *Don't get your pantyliners in a twist*, where a literal interpretation is inevitably highlighted. Let us start with the original idiom, which is partly motivated by the conceptual metaphor FEELINGS ARE OBJECTS or in this case rather PERSONAL characteristics or abstract notions are objects. Being seen in terms of an object is what enables beauty to be located in different places, in this case in the eye of the beholder as opposed to in the face of a woman. Fittingly enough, contact lenses are also objects that are located in the eyes of some beholders, namely those with poor eyesight.

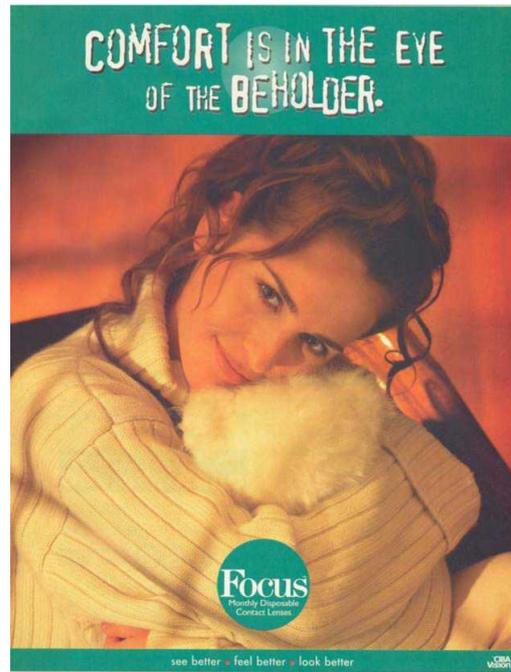


Plate. Focus. *Marie Claire*

The source domain OBJECTS is elaborated as a more specific space, which will be referred to as LENSES, and it includes the simple scenario in which lenses are worn or placed in a person's eyes (see figure below). In addition, we can identify two elaborations of the target domain FEELINGS/CHARACTERISTICS, where one may be labelled COMFORT and the other BEAUTY. In the COMFORT space, there is the feeling of comfort, which exists in the opinion of the experiencer, while in the BEAUTY space, there is the characteristic of beauty, which exists in the opinion of the observer. In the stylistically modified idiom in the slogan, all these spaces are activated simultaneously, and contribute to the understanding of what it means to use the Focus lenses. Not only will they improve a person's eyesight, they are also comfortable for the wearer and make her/him look good in the eyes of other people.

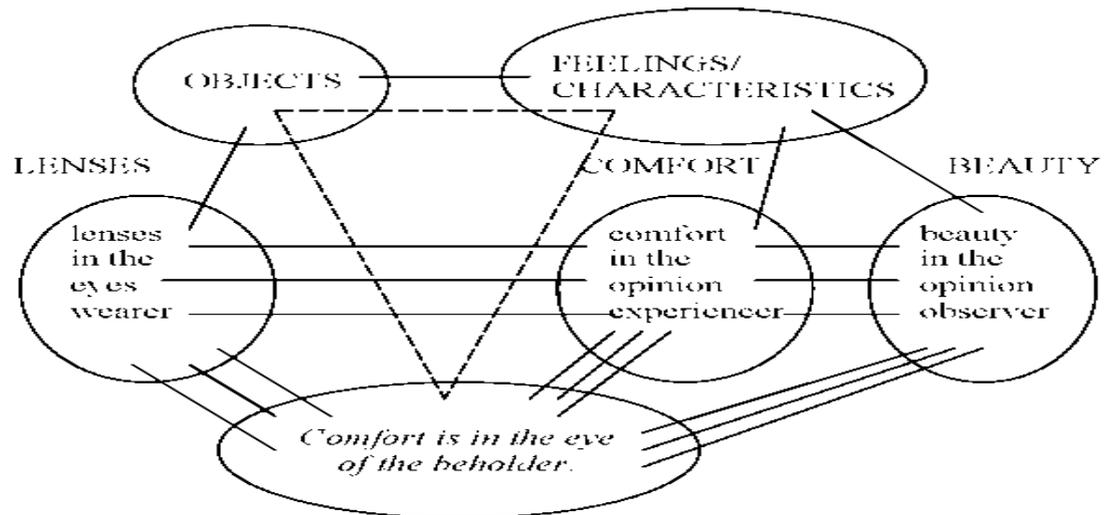


Figure. Focus blend.

Moreover, all three input spaces may be understood to be reflected in the image, in particular the COMFORT space, to which the warm jumper and cuddly toy belong, but perhaps also the BEAUTY space, which in that case is reflected in the face of the woman, and possibly also the LENSES space, if we assume that the woman in the ad is wearing them. However, they are also signalled in the text or slogan at the very bottom of the ad, which says “see better”, “feel better” and “look better”, and these are of course linked to the three different input spaces LENSES, COMFORT, and BEAUTY.

The stylistically modified idiom in the slogan may also be seen as a comment on the image, which actually illustrates some examples of what comfort may involve, but at the same time asks what it really means for something to be comfortable. Is it wearing a warm jumper and cuddling a fluffy toy as the woman in the picture is doing, or is it something else? That is all up to the beholder, which of course carries a possible negative implication as far as the aim of the ad is concerned. Are the contact lenses really comfortable or is that also, metaphorically, in the eye of the beholder?

Summary

Chapter III focuses on the analysis of communicative characteristics of stylistic devices, cognitive linguistic analysis of metaphorical constructions and metaphorical idiomatic expressions represented in advertising slogans.

The advertising texts should fulfill certain pragmatic functions and they should be short, conclusive, original and increased expressive. The use of stylistic devices in the advertising slogans controls the readers' attention and produces an aesthetic impact on them by indicating the presence of implicit meanings at the same time.

In advertising slogans the value of goods are usually exaggerated or even constructed from nothing, the shortcomings tend to be ignored. People do not protest this kind of manipulation in advertising. Advertising slogans encourage consumers to purchase products by manipulating mass consciousness and creating a positive image of the advertised object. It is obvious that the use of stylistic devices that increase the expressiveness of the advertising texts and attracting recipients' attention plays a significant role in this process.

Developing the advertising slogan is determined by the use of two parameters: marketing (value of the goods in terms of its market promotion) and the artistic (stylistic devices used in the slogan). The marketing value of a slogan is based on the factual information about the object of advertising. The artistic value of advertising phrase presupposes the artistic techniques that the author has applied to the process of its creation.

Stylistic devices that are used in advertising slogans aim to create the most visible advertising image. Stylistic devices increase the emotiveness and expressiveness of utterances on the basis of an unusual figurativeness, syntactical construction and sounding.

By using a variety of stylistic devices, advertising slogans not only inform and impress the reader, but also form its bright, clear image that promotes both

attracting attention, and memorizing. The expressiveness and emotionality in advertising slogans are increased by the use of stylistic devices that form the paradigm of various levels: phonetic, morphemic, lexical, syntactic. Finally, they are considered as a necessary instrument for the formation of emotional effectiveness of advertising slogan.

CONCLUSION

Complex (cognitive and communicative) study of advertising language has developed many interesting theoretical and applied issues and set its own objectives for exploring different knowledge structures and communicative factors determining the language of advertising.

Advertising language differs from other types of “loaded language” (Leech) in achieving a very precise material aim – buying this or that product. To persuade people to buy the product is the main purpose of the advertising. Following from this purpose, the producer wants to demonstrate the uniqueness of his product and to differentiate it from the rest. In this case he is doing all his best to find new techniques of advertisement. These special techniques are mostly determined by the creative use of linguistic resources which include various stylistic phenomena (stylistic devices, stylistic neologisms, intertextuality, etc.).

The advertisement texts must be more attractive and more unexpected. They must catch the attention of the audience and then identify the product. Advertisers create uncommon, surprising, interesting texts with catchy slogans or phrases. The reader or listener must give it some thought and the result is manipulation with him in order to buy the product.

The language of advertising has two main distinguishing communicative elements - information and persuasion. In general, both functions are necessary for an advertisement to be effective. However, most of the studies have shown that persuasion is the ultimate purpose of advertising, and that the informative function is thus secondary to the persuasive one.

Advertising language has a number of specific characteristics distinguishing it from other institutional types of media language. Advertising slogans as a specific part of advertising language reveal their own cognitive, communicative, lexical, syntactic, visual-graphic, stylistic and other distinctive features. Generally, advertising slogan is treated as a short, laconic phrase that a company uses it over

and over in its advertisement.

Advertising slogans are characterized by their ability to reinforce the product identity. A slogan, which is present in every advertisement, can be considered the heart of advertisements wherever they appear. Slogans are the most crucial and condensed messages that advertisers would like to send to their customers. Sharp and creative slogans can help advertisers leave unforgettable impressions on their potential customers' minds. They provide continuity for a campaign and reduce a key theme or idea the company wants to be associated with its product or itself to a brief statement.

Creative advertising slogans contribute to the attainment of enhancing brand awareness and supporting the brand perceptions. This fact makes slogans one fundamental element in the (re)construction of brand identity, recognizing that slogans may have positive effects on brands. Slogans also provide continuity throughout advertising campaigns and facilitate the establishment and maintenance of a strong brand identity, enabling positive effects.

From a linguistic point of view, the specificity of an advertising slogan as a special form of writing lies in the fact that it is designed to be remembered and repeated word for word, to impress a brand and its message on the audience.

The extensive use of stylistic devices in advertising slogans is explained by a special effort to make the advertisement sufficient, accurate and vivid and to provide rich imagination and plentiful associations for people so as to stimulate their desire. Stylistic devices in advertising slogans arouse and persuade consumers to buy what is advertised. The proper use of stylistic devices can make an advertising slogan sweet to the ear, and pleasing to both the eye and the mind. In general, stylistic devices are the best choice of language for the advertisers to make up ideal advertising slogans.

The integrated application of cognitive and communicative approaches to exploring stylistic nature of advertising slogans tends to develop a deeper understanding of interlinguistic and extralinguistic specifics of the language of

advertising. The integrating study of advertising texts, undoubtedly, demands an appeal to extralinguistic factors, and also takes into account cognitive, pragmatic, cultural and social interpretations.

The theory of conceptual blending or integration is treated as the main theoretical foundation for studying the cognitive characteristics of stylistic devices represented in advertising slogans. The theory of conceptual blending is a general and basic cognitive process that operates in a wide variety of conceptual activities, including categorisation, counterfactual reasoning, analogy, metonymy and metaphor.

Advertisings slogans containing stylistic devices often rely on a play on words and ambiguity for producing a creative effect. The creativity in advertising slogans where the stylistic devices is reflected in the combination of text and image, or throughout the text as opposed to an individual word or phrase, typically involves a reconceptualisation of the product.

Metaphorical (figurative) expressions serve as one of the most powerful stylistic instruments in advertising slogans for producing a long-term influence on the addressees. Metaphorization in advertising slogans as a cognitively and communicatively relevant operation tends to be carried out on the basis of the creative use of common lexical fund and background knowledge structures and establishes the connection between semantic areas in such a way that the familiar properties of the auxiliary subject are projected by the analogy on less studied properties of the main subject.

Creating the advertising slogan is determined by the marketing and artistic values. The marketing value of a slogan is based on the factual information about the object of advertising. The artistic value of advertising phrase presupposes the use of stylistic techniques that the author has applied to the process of its creation.

Stylistic devices create the most visible advertising image and increase the emotiveness and expressiveness of utterances on the basis of an unusual figurativeness, syntactical construction and sounding.

The use of a variety of stylistic devices in advertising slogans not only informs and impresses the reader, but also forms its bright, clear image that promotes both attracting attention, and memorizing. The expressiveness and emotionality in advertising slogans are increased by the use of stylistic devices that form the paradigm of various levels: phonetic, morphemic, lexical, syntactic. Finally, they are considered as a necessary instrument for the formation of emotional effectiveness of advertising slogan.

The metaphorical expressions in advertising slogans may have three main patterns: ambiguous expressions, elaborated expressions and combined expressions. In metaphorical expressions that are represented in advertising slogans both the literal and the metaphorical meaning are activated at the same time, and again the underlying metaphor forms the basis of two more specific input spaces. The humour that may be created in advertising slogans is therefore either the result of a clash between specific elements from the two elaborated inputs, (clash between positive and negative associations).

The literal meaning of the metaphorical idiomatic expressions is determined by altering the idiom (stylistic modification). The activation of the literal meaning signals the underlying metaphor, which is elaborated into two or more specific input scenarios. In the blended space, these scenarios are integrated, which either results in a claim about the product. However, it must be pointed out that the distinction between the two variants is not sharp, and they may co-occur. In the extended advertisements, the punning effect is deemed to be slightly stronger due to the surprise effect created by the secondary literal interpretation. The image plays some part in signalling one of the elaborated input spaces, usually the source.

A frequent use of stylistic devices in the English advertising slogans varies depending on a type of a concrete product, degree of formality/informality of communication. The analysis of advertisements data testifies that metaphorical expressions are actively used in advertising slogans. This fact is explained by their

considerable potential for an effective explanation of various phenomena and processes taking place in the society.

The inclusion of stylistic devices into the semantic system of advertising slogans provides an advertising language with a wider range of new meanings and determines its semantic-stylistic evolution.

Thus, the application of cognitive and communicative approaches provides a more productive research strategy for integrating study of English advertising slogans. The decoding of semantic-stylistic information represented in the advertising slogans is accompanied by the activation of various cognitive processes and knowledge structures. The study of the advertising text as a complex cognitive-pragmatic phenomenon should be based on the identification of different linguistic mechanisms and methods which provide the foregrounding of conceptually relevant information aimed at producing a communicative impact on the addressee.

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