

SYNTACTICAL EXPRESSIVE MEANS AND STYLISTIC DEVICES IN THE ADVERTISEMENT

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Articolul este dedicat cercetării științifice în stilistică. Stilistica este domeniul unde limbajul de reclamă își găsește caracteristici stilistice noi care vor adăuga datele necesare pentru înțelegerea mai aprofundată a reclamei. De asemenea, este cunoscut faptul că limbajul de reclamă aparține stilului funcțional deosebit, și încă nu este destul de clar ce fel de caracteristici are și ar trebui să fie descris mai aprofundat. Discursul de reclamă are propria menire în formarea de bază a percepției limbii. Autorii au studiat limbajul reclamei în limba engleză din punct de vedere stilistic și ei prezintă caracteristici stilistice bazate pe mijloacele sintactice ale stilisticii limbajului de reclamă în limba engleză.

Speech communication employs a host of expressive means ranging from linguistic to paralinguistic and extralinguistic features. It is the natural language, however, whose systematic variation on all levels of its structure (phonology, morphology, lexicology and syntax) offers the widest possibilities of suiting its use to fit communicative functions of discourses in various contexts. Text comprehension of any ad is claimed to be an acquired skill, in their turn, skilled readers have the ability to access the message of the ad from retrieval cues held in the image and text of the given advertisement. Text comprehension has, of course, only been possible as a skill base since the invention of writing, and prior to that all comprehension would have been of verbal material, the complexity of which would be restricted by performance limitations on the speaker. There must be a certain element of acquired skill in language production ability, such that people whose livelihood relies on their ability to communicate effectively (such as lecturers or barristers) will necessarily have had many hours of rehearsal and will no doubt have built up routinised elements. However, it seems likely that much of their expertise in communication would be restricted to imparting their specific field of knowledge, leaving them at no particular advantage in normal social situations.

Theoretically speaking a sentence can be of any length, as there are no linguistic limitations for its growth. Unable to specify the upper limit of sentence length we definitely know its lower mark to be one word. *One-word sentences* possess a very strong emphatic impact, for their only word obtains both the word-and the sentence-stress. The word constituting a sentence also obtains its own sentence-intonation which, too, helps to foreground the content. There is no direct or immediate correlation between the length and the structure of a sentence: short sentences may be structurally complicated, while the long ones, on the contrary, may have only one subject-predicate pair. A word leaving the dictionary to become a member of the sentence normally loses its polysemy and actualizes only one of its meanings in the context. The same is true about the syntactical valency: a member of the sentence fulfils one syntactical function.

Syntactical stylistic devices add logical, emotive, expressive information to the utterance regardless of lexical meanings of sentence components. There are certain structures though, whose emphasis depends not only on the arrangement of sentence members but also on the lexico-semantic aspect of the utterance. They are known as *lexico-syntactical stylistical devices*.

Advertising stands out stylistically on several counts. Like literature, it can employ other varieties of language in its service: any fragments of the human condition (and a fair amount of non-human condition) can be found in an ad. **Lexically**, it tends to use words which are vivid (*new, bright*), concrete (*soft, washable*), positive (*safe, extra*), and universal (*best, perfect*). **Grammatically**, it is typically conversational and elliptical – and often, as a result, vague (*A better deal [than what?]*). It uses highly figurative expressions (*taste the sunshine in K – Y peaches*), deviant graphology (*Beanz Meanz Heinz*), and strong sound effects, such as rhythm, alliteration, and rhyme, especially in slogans. It can make effective use of word-play or pun. On television it is also likely to be dramatized and vocalized. Radio uses sound effects, songs and accents to provide a varied brand-name profile.

A most prominent position among the language means in advertising is occupied by slogans. The intention behind slogans is to form a forceful, catchy, mind-grabbing utterance which will rally people to buy something, or to behave in a certain way. In their linguistic structure, slogans are very like proverbs.

Sentences tend to be short, with a strong rhythm: "Drink a pint of milk a day"; "Guinness is good for you; Safety First". They often have a balanced structure, especially if they get at all lengthy: "Have fun, not war"; "When you need aspirin, drink Disprin". There can be a striking use of figurative language: "Terylene keeps its promises"; "Switch on the sunshine (Kellogg's cereal)". Frequent use is made of alliteration (the use of words that begin with the same sound in order to make a special effect) and rhyme: "You'll wonder where the yellow went / When you brush your teeth with Pepsodent"; "Electrolux brings luxury to life". And several mimic a conversational style: "It's finger-licking good (Kentucky Fried Chicken)"; "I bet (s)he drinks Carling Black Label".

Despite the many variations in content and location, advertising is a remarkably homogeneous variety. The most obvious variations, such as use of pictures, colour, and prominence (peak time, front page) are of little stylistic consequence. However, size (and cost) does have effect in the amount of ellipsis and abbreviations used. For example, crammed into a single line of a three-line narrow-column ad for a mechanic is: 'Ford / Merc exp a must. Excel sal / bnfts'. ('Ford / Mercury experience is a must. Excellent salary and benefits').

- **supra-phrasal units**

The term supra-phrasal units (SPU) is used to denote a larger unit than a sentence. A sentence from the stylistic point of view does not necessarily express one idea, as it is defined in most manuals of grammar. It may express only part of idea, as it is defined in most manuals of grammar. It may express only part of the idea. Thus the sentence: "Guy glanced at his wife's untouched plate", if taken out of the context, will be perceived as a part of a larger span of utterance where the situation will be made clear and the purport of verbal expression more complete.

- **utterance from a stylistic point of view**

So supra-phrasal unit may be defined as a combination of sentences presenting a structural and semantic unity backed up by rhythmic and melodic unity if it suffers breaking. We consider clarifying our understanding of the term utterance. As a stylistic term the word 'utterance' must be expanded. Any utterance from a stylistic point of view serve to denote a certain span of speech (language-in-action) in which we may observe *coherence*, *interdependence* of the elements, *one definite idea*, and last but not least, the *purport of the writer*.

When viewing the stylistic functions of different syntactical designs we must, first of all, take into consideration two aspects:

1. The juxtaposition of different parts of the utterance.
2. The way the parts are connected with each other.
3. The peculiar use of colloquial constructions.
4. The stylistic use of structural meaning.

- **the use of parallelism in the advertising slogan**

Parallelism means the parallel presentation of two or more than two similar or relevant ideas in similar structural forms. The structure of the figure gives you a beautiful sense of balance, and its sound gives you a beautiful sense of rhythm. Parallelism can help you express your strong feelings easily, emphasize the words and strengthen the beauty of the metre. These rhetorical characteristics are in agreement with the advertising prominence, persuasiveness and appreciativeness. So parallelism is often used in an English slogan.

e.g. "Live in your world. Play in ours" – Playstation 2.

e.g. Long and slender, light and mellow! – Kim

In this example there is also alliteration with the sound [l] that brings some pleasure and easiness in the setting of the advertisement. Also, in this slogan there is another syntactic stylistic device, that is deliberate omission of conjunctions. We may consider it as a deliberate introduction of the norms of colloquial speech into the literary language. Such structures make the utterance sound like one syntactical unit to be pronounced in one breath group.

- **the use of repetition in the advertising slogan**

Repetition is a stylistic device of using same words or sentences naturally and repeatedly to stress an important message or indicate a strong feeling. The device has the characteristics of good layout of words and sweet winding sound. And the harmonious sound of the device makes the advertising words easy to read and remember.

The example of repetition is the following:

e.g. Timeless **beauty** to **beautify** (In this line there is a repetition of the morphemes.)

your home, **your** office. – Authentic Antiques (Here there is the repetition of the word.)

The kind of repetition at the beginning of two or more consecutive sentences is called *anaphora*, as follows:
e.g. WEST JEWELLIRIES: **Exceptional** woman. **Exceptional** diamond.

The anaphora aims at logical emphasis, an emphasis necessary to fix the attention of the reader on the key-word of the slogan, namely “*exceptional*”. The uniqueness of both the diamonds and the people for whom they are designated are emphasized. It is underlined not only syntactically but also graphically with the bold font. Another example of anaphora is the following:

e.g. **Very** Zodiac, **very** you. – ZODIAC

e.g. **The future's** bright **the future's** orange – ORANGE There are three more syntactical stylistic devices in this slogan as asyndeton, parallelism and climax (on the word “orange” that is the name of the company).

e.g. **Beyond** reality exists *magic*.

Beyond thought awaits *passion*.

Beyond the tangible lies *symbolism*.

Beyond the commonplace is *Quorum*. – QUORUM

Here, alongside the anaphora, there are some other stylistic devices, that is emphatic inversion, gradation based on the words at the end of lines “magic, passion, symbolism” with the climax on the word “Quorum” which is the name of the company.

An analogous example is the following one:

e.g. **Gauloise** is *fire*...

Gauloise is *mystery*...

Gauloise is a *lust*

for **living to the full**.

Similarly, here there is the *anaphora* “*Gauloise*” with the climax “living to the full” at the end. Also, there is the *aposiopesis* marked with the period. Finally, in the text there are three cases of metaphor “fire”, “lust”, and “mystery”.

There is the case of the *chain repetition* in our factual data, as follows:

e.g. We have **surprise** after **surprise** in store for you – BENZER

The following example is the combination of some stylistic devices.

e.g. **The very soul** of *France*. In **the very heart** of *New Delhi*. – Le MERIDIEN NEW DELHI

At first, we can single out the anaphora, that is “the very soul” and “the very heart”. The words “soul” and “heart” are full synonyms in Modern English, but they have the different origin. That is why the word “soul” of the French origin is used in the combination with “France”, while the word “heart” of the Anglo-Saxon origin with “Delhi”, the capital of the former colony of the British Empire. Then we can see the antithesis based on the geographical names of different countries. At last, the second component of the antithesis is a stylistic ellipsis. Its explicit part “In the very heart of New Delhi” is semantically combined with the previous part “The very soul of France”. As a whole, the combination of several stylistic means has a strong emotive impact on the reader.

e.g. Great Fabrics Great Prices – NATIONAL TEXTILES

e.g. **Earth is** a person to be cared for.

Earth is a home to be managed.

Earth is a ball to be played with.

Earth is a pad for spaceships.

Earth is an eye watching us. – ECOLOGOS

This slogan includes 4 parallel sentences of similar structure. The subject, link verb and indefinite article used in each sentence are the same, and the whole slogan is well organized, with the rhythm sharp and the idea conveyed smoothly. Some other examples are given below:

e.g. On holidays to Cuba, we give you

more legroom than BA

more legroom than Kuoni

more legroom than Thomson

That's why we're First Choice.co.uk – First Choice

Epistrophe, a phonetic stylistic device, the repetition of sounds or words in successive clauses or sentences at the end of relatively completed fragments of speech is a type of repetition, as follows:

e.g. You're in **business**
to grow your own **business**. – BT

- **framing**

The repetition may also be arranged in the form of a frame; the initial parts of a syntactical unit, in most cases of a paragraph, are repeated at the end of it. This kind of repetition is most characteristic for the text of advertising. The repetition of the same word or sentence not only attracts the attention of the reader to the repeated element, but also adds new shades of meaning to its contents. The stylistical meaning of the repetition is in the increase of the sense loading of the repeated parts of the text. In the given below advertisement the insurance company constantly repeats the word "promise" and the construction "to keep (our, their) promise" to emphasize the safety of the company that keeps its word. The last repetition is in the body of a brand slogan. It acquires a special emphatic sense.

e.g. Monita, **finest** to put you **finest**. – MONITA

In the advertisement of Monita (the name of a camera), the first "finest" is used to praise the product, and the second "finest" to praise the consumer. The repeated use of the word makes the advertisement possess as good effects as the sound of the words.

Another example is the repetition of the opening words "you get" at the beginning of the first sentence and at the end of the second one with the climax "more". Also, we can see another stylistic device a gap-sentence link "but with" at the beginning of the second sentence.

e.g. **YOU GET** WHAT PAY FOR.

BUT WITH UPLANDER YOU GET MORE. – UPLANDER

e.g. **Do** what most Turkish people **do**. – Tourist InfoLine

- **the use of climax (gradation) in the advertising slogan**

Climax is an arrangement of sentences (or of the homogeneous parts of one sentence) which secures a gradual increase in significance, importance, or emotional tension in the utterance, for example in the following slogan:

e.g. MORE STEAM. LESS EFFORT. **MORE LEISURE TIME**. – TEFAL

Each successive unit is perceived as stronger than the preceding one. Here, at the end of gradation, we have the example of *logical climax* "MORE LEISURE TIME" that is based on the relative importance of the component parts looked at from the point of view of the concepts embodied in them. Thus the relative importance in the author's mind of the things and phenomena described concerning the iron from the company TEFAL is MORE LEISURE TIME. The message of this slogan is "buying a TEFAL iron you have more leisure time". Another example of the use of climax is the following:

e.g. BEGINNING.

MIDDLE.

RYAN. – Tays

Here the climax is the proper name Ryan. Ryan is in the advertisement. He is a top baseball player and a successful client of the advertising bank. The message of the slogan is "Your successful career may depend on your being a client of this bank.

e.g. *Bigger. Bolder. Faster. Stronger*. The RAV4 was redesigned to do great things.

Whether it's the upgraded 4-cylinder or the available 269 horsepower V6 engine the RAV4 has the power to go where fear to tread. The all-new RAV4. **Ready for adventure**. – ONTARIO TOYOTA DEALERS

e.g. Deep absorption. **Maximum protection**. – PRODERM SUNSCREEN

In the following example the parallelism is broken by the ellipsis in the first element of the parallel element (the sentence with the nominative predicate where the link verb "is" omitted). This is an emphatic ellipsis because it is done in purpose to single out two emphasized elements in the gradation, namely "so big" and "monumental". The climax is "monumental".

e.g. AN EVENT **SO BIG**, IT'S **MONUMENTAL**. – CANADA WIDE CLEARANCE

- **the use of epistrophe in the advertising slogan**

In order to emphasize the key word in the slogan the ad writer use such a phonetic stylistic device as epistrophe, that is the repetition of sounds or words in successive clauses or sentences at the end of relatively

completed fragments of speech. The example is the slogan of AVON with the words “of” and “beauty” and the end of lines.

e.g. We'll bring you the finest choice of
beauty products from the world's leading **beauty**
 company, to you, at home. That's the **beauty of** Avon.

Also, in this slogan there is symploce, that is the word “beauty” and the beginning of the second line and at the end of the third one.

- **the use of symploce in the advertising slogan**

In the developed slogan there can be a syntactic stylistic device, symploce, that is the repetition of a word or phrase at the beginning and of another at the end of successive clauses. It is the word “promise” that is used in the initial and the final sentences. This is a device combining anaphora and epistrophe.

e.g. **Mass Mutual (Assurance company):**

*A **promise** that puppy kisses are the very best kind. For now, anyway.*

*A **promise** to teach you that the more love you give, the more love you get.*

*A **promise** that in some way I'll always be behind you.*

*Nothing binds us one to the other like a **promise** kept. For more than 140 years, we've been helping people to keep their **promise** by ensuring we have the financial strength to keep ours. That's why families and business rely on us to ensure their lives, their health and their financial future.*

The slogan of Mass Mutual is the following: *We help you keep your **promises**.*

e.g. **PLASTIC MAKES THEM LIGHT**

LIGHT MAKES THEM DARK – Varilux Transitions®

In this slogan there is the mixture of symploce with the antithesis “*light*” and “*dark*”.

- **the use of antithesis in the advertising slogan**

Contrast or *chiaroscuro* as a juxtaposition of unlike characters, ideas or images to heighten the effect is sometimes used in the slogan. Its nature is opposed to *gradation* with *climax* at the end. On the base of contrast is built a stylistic device *antithesis*. This figure of speech uses the same or similar structure to express two opposite ideas so as to achieve the effects of emphasizing the *meaning* and the *contrast*. The figure has the characteristics of harmonious combination of sound and rhyme, balanced syllables, sharp rhythm and compendiousness. The combination of pleasant senses of vision and hearing often stimulates the good feelings of readers and arouses consumers' buying desire.

e.g. Their **Loss**, Your **Gain**. – Warehouse Clearance.

e.g. **CITY GIRL. COUNTRY HAIR.** – COUNTRY BORN

e.g. One man's **disaster** is another man's **delight**. The sale is now on. – BROWNS

e.g. **Some things don't go** together and **some things do**. – CARTE d'OR

e.g. You **name** the risk. We **insure** it. – NEW INDIA INSSURANCE

e.g. **HIGHER THE WEIGHT, LOWER THE RATE** – INDIAN AIRLINES

Here, besides the antithesis, there is a case of internal rhyme of the words “*WEIGHT*” and “*RATE*”.

e.g. FOR SUCCESS **TOMORROW-LEARN ENGLISH TODAY** – International Study

e.g. The “**Black Lakes**” of **green** Artvin. – ERSIN DEMIREL

e.g. **The kitchen you've always wanted from the kitchen you've already got**. – Kitchen Wizard

e.g. **You've got questions. We've got answers**. - RadioShark

The writers of these advertisements use cleverly the stylistic device *antithesis* to catch readers' attention and arouse their curiosity. The following example is the mixture of antithesis with symploce.

e.g. With Dolphin,
 your bathroom doesn't
 have **to be**

big to be beautiful. – Dolphin FITTED BATHROOMS

Symploce is the repetition of “to be”, and the antithesis “big” and “beautiful”. There is an example of the antithesis with the climax at the end of the text, as follows,

e.g. ... **Yesterday's** pampered rich,
today's penniless orphans,

tomorrow's empire builders. – SPHERE

- **the use of asyndeton in the advertising slogan**

Asyndeton, that is, connection between parts of a sentence or between sentences without any formal sign, becomes a stylistic device if there is a deliberate omission of the connective where it is generally expected to be according to the norms of the literary language. It is a marker of stylistically colored sentence. Here is an example:

e.g. "Do the right **thing** buy a Chicken **Wing**" – Petey Pablo

e.g. PROFESSION: PILOT CAREER: ACTOR – BREITLING

This is a *slogan*/ a *tag-line* printed on the picture of John Travolta, a movie star, dressed in the uniform of a pilot with an aviation watch on the wrist, an airliner being in the background. The life story of John Travolta is printed here in small font. The reader finds out that in his youth Travolta was a pilot, nowadays he nurtures a passion for everything that embodies the authentic spirit of aviation. The main message that is sent to the reader by the photo and a slogan is "You are not a pilot, never mind. Buy this cool watch, whether or no".

e.g. image perfection – SAMSUNG (a brand slogan)

- **the use of gap-sentence link in the advertising slogan**

There is a peculiar type of connection of sentences which is called the gap-sentence link. The connection requires a certain mental effort to grasp the interrelation between the parts of the utterance, in other words, to bridge the semantic gap. The characteristic feature of this syntactic stylistic device is the use of the conjunctions "and" and "but". It is found in advertisement slogans, as follows:

e.g. Learn English

... **and go** to university! – STUDYGROUPINTL

e.g. There are places

where tradition seems to last forever

And it goes for clothes too – River Woods, North Eastern Suppliers

In the last slogan the company advertises the casual wear style embracing noble raw materials, the excellent quality, but with a classic and elegant cut. This style is characteristic only for the River Woods company that serves to a certain type of personality, that is *traditionally* well-dressed and *family-oriented*.

e.g. To the world it's discreet, elegant.

But up close it's something else. – PRINCE MATCHABELLI

It is an advertising slogan on the advertisement of the perfume Chimère. The sudden breaking off in speech at the end of the first utterance with the combination of the gap-sentence link creates the atmosphere of mystery and ambiguity.

- **the use of aposiopesis in the advertising slogan**

Aposiopesis or break-in-the-narrative is a device used for some stylistic effect. It is usually caused by the implication embodied in what was said or by uncertainty as to what should be said. Aposiopesis is a stylistic device to convey to the reader a very strong upsurge of emotions, as follows:

e.g. Bring back the romance... - TRIBHOVANDAS BHIMJI ZAVERI

Some other examples are the following:

e.g. DRIVE THE WORLD'S GREATEST COUNTRY... ALL OF IT. – ONTARIO TOYOTA DEALERS

e.g. India's best... the world's finest from ITC – a brand slogan of the ITC (The International Trade Company).

e.g. "Six years ago, my nutritionist recommended I make it a regular part of my diet, so I did. I've been drinking Bigelow green tea ever since...especially during the game." – Joe Torre (from the BIGELOW slogan represented in the citation of a famous sportsman in this advertisement).

The example given below is the illustration of the combination of the aposiopesis with other stylistic devices in order to make the message highly emotive.

e.g. Clinics tested it...(the aposiopesis)Women proved it. *Now, you discover it.* - REVLON

Besides the aposiopesis we can find here the parallel construction which is defined as *gradation* with the *climax* at the end.

- **the use of ellipsis in the advertising slogan**

Ellipsis is a stylistic device in the written literary language, that is why the omission of some parts of the sentence in the printed advertisements is done in purpose to make the language emotive with the special emphasis on some words, as follows

e.g. The first step. In quality. And style. – INDIAN FOOTWEAR

In this slogan we can see not only the stylistic ellipsis, but also some other stylistic devices as *aposiopesis*, that is the sudden breaking off in speech is resulting in three syntactical elliptical units. Another stylistic device in this slogan is the *gap-sentence link* “And” connecting the first syntactical unit “The first step” with the last one “And style”. The second syntactical independent unit is the stylistic ellipsis the purpose of which is to emphasize the semantical meaning of the first unit “The first step” and the second one “In quality” and to arouse the association of “the first step in quality”. Finally, this association brings in the text the connotation of guarantee, and substantiality.

- **the use of litotes in the advertising slogan**

Litotes is a stylistic device consisting of a peculiar use of negative constructions. The negation plus noun or adjective serves to establish a positive feature in a person or thing. This positive feature, however, is somewhat diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature, as in the following slogan:

e.g. **No nonsense** - John Smiths (the negation in the litotes only suggests an assertion.

The semantical meaning is “to be worth”)

e.g. Cellasene Forte **is not a weight loss product**. – Sant’ANGELICA®

- **the use of colloquial style in the advertising slogan**

In our factual data there are rare examples of the use of abbreviations characteristic for a colloquial style of English speech and misspellings in a brand slogan. The purpose of the colloquial features in a slogan is to make the text closer to common readers. It also reflects the main strategy of the company, that is their target users are representatives of the middle class and lower social groups of population.

e.g. The floors are full of joy

For mums, teens, kids **‘n babes** – JAINSONS OUTFITS (the shortening and the misspelling in a brand slogan). In the tagline which serves as another slogan in the same advertisement we find the same features of the colloquial style, compare:

e.g. RACY JEANS

WOOLLY JOYS – (*Am. coll.* woolen; *Am. coll.* of people uncultured, rough, originated from the wild West)

PARTY DRESSES

SOFT-SOFT TOYS !

ALL THE THINGS

TO MAKE **L’L BABES COO** (the shortening and misspelling in these three words are the features of the colloquial style)

AND TAKE YOUR KIDS

FROM CRIB TO SCHOOL ! – JAINSONS OUTFITS

Another example of the use of the colloquial style in a brand slogan is the following:

e.g. HMV **top dog** for music dvd-games (“top dog” according to Oxford Advanced

Learner Digital Dictionary is “slang” denoting a person, group or country that is better than all the others, especially in a situation that involves competition).

e.g. TAYS

you **gotta** believe

This is a brand slogan containing the dialectal and colloquial word “gotta” in order to emphasize the democratic character of the Tays bank and its suitable policy and services for common people.

e.g. “Marilyn Monroe in THE SEVEN YEAR **ITCH**” – CHINA COLLECTION SELLERS

The word “ITCH” meaning “a restless desire” brings the colloquial coloring to the slogan and forming the semantical center of the metonymy “Marilyn Monroe in

THE SEVEN YEAR ITCH”.

Another example is as follows:

e.g. JAMIROQUAL – A FUNK ODYSSEY – JAMIROQUAL (an advertising slogan)

The word “funk” is a slang word that is widely used especially in American

English. It means according to Oxford Advanced Learner’s Dictionary of Current

English (the digital sixth edition, 2000) “fashionable and unusual”.

- **the use of uttered represented speech in the advertising slogan**

Represented speech is the form of utterance which conveys the actual words of the speaker through the mouth of the writer but retains the peculiarities of the speaker’s mode of expression. Hence, represented speech entirely reproduces the actual coloring of the utterance as in the following example:

e.g. Benzer? of course! – BENZER

Here it expresses a strong logical and emotional emphasis on the choice of the store.

The following example of a brand slogan is the combination of the question in uttered represented speech and the logical answer containing in the body of the company name. Compare:

e.g. Which bank fits into your life? HVB Bank – a brand slogan of the HVB Bank

Some other examples are the following:

e.g. Because every bride deserves perfection. – PRONUPTIA®

e.g. Because armpits have feelings too. – SURE

e.g. BECAUSE TIME IS PRECIOUS. – Center Parks

This is a advertisement slogan of the company Polaroid that is in the form of the developed uttered represented speech. This developed in stages slogan is concluded by the company slogan, namely “**Polaroid** See what develops.” The developed advertising slogan is given below:

e.g. *Tom, I spoke to Laurie today. Yeah? How is she?*

She sounds good. She says it’s no harder than high school. That’s our girl.

Sounds like she’s in lore again, too. Not another football player?

I don’t think so. She’s sending a Polaroid shot of him.

Maybe we should invite him for Thanksgiving. - Polaroid See what develops.

As the text of the colloquial style, it is full of full of dialectal, colloquial words and phrases, and jargonisms, such as “*Yeah*”, “*it’s no harder*”, “*That’s our girl.*”, and “*she’s in lore*”. The emotional syntactical structures are sometimes elliptical, for example “*Sounds like she’s...*” and “*Not another football player?*”. In this excerpt there is *humour*, a stylistic device based on a sudden clash of the positive and the negative that produces a humorous effect, for instance, “*Sounds like she’s in lore again, too. Not another football player?*” The message of the developed slogan is the persuasion in the purchase of the Polaroid camera because it is quick in developing pictures.

Another example of the uttered represented speech is the following:

e.g. Me, Tarzan?

Or you, Jane? – Canon

(Here there is an additional mixture of *antithesis* with *allusion* that brings to the typical ambiguity in the advertising message. The reader should decode the message with bringing in his intuition, experience, and the knowledge of the language in advertising. A series of four pictures in the advertisement helps to receive the target message “Buy a canon camera”.).

The following example is the uttered represented speech based on the metonymy, alliteration, and stylistical ellipsis.

e.g. Take fresh shine to your lips. Treat them to a transparent lip colour that glidesand glistens. Tempted? GET IT ON. – RIMMEL (an advertising slogan on the advertisement of lipsticks).

- **the use of direct speech in the advertising slogan**

In the emotive prose of the belles-lettres style where the predominant form of utterance is narrative, direct speech is inserted to more fully depict the characters of the novel. In the advertisement the characters and the setting can be displayed in the picture. The ad writer can use direct speech as a stylistic device for accurately conveying the message of the given advertisement. It can be a slogan, as follows:

(in the picture a woman and a man with wine glasses in hands in the intimate setting)

e.g. “What are we celebrating tonight?” he asked. “Your first grey hair. And my new crystal,” she smiled.

Their laughter, the tinkle of Waterford crystal. They live.

They love. – The Silk People

- **the use of rhetorical questions in the advertising slogan**

The rhetorical question is a special syntactical stylistic device the essence of which consists in reshaping the grammatical meaning of the interrogative sentence. In other words, the question is no longer a question but

a statement expressed in the form of an interrogative sentence. Thus there is an interplay of the two structural meanings: 1) that of the question and 2) that of the statement. Both are materialized simultaneously, for example:

e.g. Why buy a quality conservatory from pictures,
when you can see the real thing at B & Q? – B & Q

From the example given above, we can see that rhetorical questions are generally structurally embodied in complex sentences with the subordinate clause containing the pronouncement. If we compare a pronouncement expressed as a statement with the same pronouncement expressed as a rhetorical question by means of transformational analysis, we will find ourselves compelled to assert that the interrogative form makes the pronouncement still more categorical. Hence, the rhetorical question is the emotive assertion of the one that is asked in the form of the rhetorical question. Sometimes thanks to its affirmative nature the rhetorical question has no the interrogative mark at the end, as follows,

e.g. WHAT THE WELL DRESSED MAN IN INDIA HAS IN COMMON WITH
THE WELL DRESSED MAN IN ITALY. – INTERMEZZO LINEA

The *framing* that is used here strengthens the emotive effect of the slogan because of its semantical emphasis. Also, in this text there exists the rhythm bringing order into the utterance phonetically and semantically. Hence, the message has a strong stylistic coloring and an emotional impact on the reader “You can be dressed by us in our store in Delhi as well as you could be dressed in Italy. Don’t hesitate and buy!”

- **the use of decomposition in the advertising slogan**

The decomposition of the word into meaningful morphemes is a stylistic device aiming at the emotional emphasis on the decomposed word, as follows:

e.g. Metlife®
have you **met life** today? – (It is the Metlife’s slogan.)

Here, we can even say that this example of decomposition creates pun/play on words.

To sum up, we can state that commercial advertising is the largest and most visible form of advertising; but, by no means, the only one. Political speeches, sermons, and several other uses of language can be said to be ‘selling something’. There is also an overlap with announcements, such as births and deaths (a type of prestige advertising), legal notices, health warnings, and other items whose functions are chiefly to inform.

Despite the many variations in content and location, advertising is a remarkably homogeneous variety. The most obvious variations, such as use of pictures, colour, and prominence (peak time, front page) are of little stylistic consequence. However, size (and cost) does have effect in the amount of ellipsis and abbreviations used. For example, crammed into a single line of a three-line narrow-column ad for a mechanic is:

ex. “Ford / Merc exp a must. Excel sal / bnfts”.
= “Ford / Mercury experience is a must. Excellent salary
and benefits”.

What distinguishes modern advertising is the wide scope of language methods used for realizing the advertisement’s idea on different levels. Among these levels, the phonological, graphical, lexical and *syntactical stylistical means and devices* are addressed.

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