

*Салморбекова А.К.*

**ЖАРНАМА ЧАКЫРЫКТАРЫНДА КЕЗДЕШКЕН СТИЛИСТИКАЛЫК ЫКМАЛАР**

*Салморбекова А.К.*

**СТИЛИСТИЧЕСКИЕ ПРИЕМЫ В РЕКЛАМНЫХ СЛОГАНАХ**

*Salmorbekova A.K.*

**STYLISTIC FEATURES FOUND IN ADVERTISING SLOGANS**

УДК 811.111:81.38

*Ураан логотиптин оозеки түрү болуп саналат. Басма жарнамада, эреже катары, бул бренддин же логотиптин астында же жанында гана пайда болот. Бул өз алдынчалыкты бекемдөө үчүн айрыкча пайдалуу. Ураан логотиптен алда канча күчтүү болушу мүмкүн. Эл логотипти эске алышы арсар, ал эми мындай лозунг эсте калып, кайталанышы мүмкүн. Андан да маанилүүсү, сенин ураанын эмне айткысы келет. Ураандын эки негизги максаты бар: жарнамалардын катар үзгүлтүксүздүгүн камсыз, ошондой эле жарнамалык каты азайтуу, кайталоого жана эстен калууга жеңил кылуу.*

*Слоган является формой словесного логотипа. В печатной рекламе, как правило, появляется только под или рядом с названием бренда или логотипа. Лозунг подводит итог, что оно означает, по своей специальности, благо, и чья та позиция в маркетинге, и приверженность своему идеалу. Это особенно полезно для укрепления своей индивидуальности. Слоган может оказаться более мощным, чем логотип. Люди могут помнить и повторять свой лозунг, в то время как они вряд ли вспомнят ваш логотип. Более важно, что ваш лозунг хочет заявить, а не быть просто умным, но если вы можете достигнуть обе цели, тем лучше для вас. Лозунги имеют две основные цели: обеспечить непрерывность серий объявлений в кампании и сократить стратегию сообщения рекламы до кратких, повторяемых и легко запоминающихся.*

*A slogan is a form of verbal logo. In a print ad, it usually appears just beneath or beside the brand name or logo. A slogan sums up what one stand for, one's specialty, the benefit, and one's marketing position, and one's commitment. It is especially useful to reinforce one's identity. A slogan can prove to be more powerful than a logo. People can remember and recite your slogan while they are unlikely to doodle your logo. It is more important for your slogan to clearly state what you are about than to be clever, but if you can accomplish both, all the better. Slogans have two basic purposes: to provide continuity to a series of ads in a campaign and to reduce an advertising message strategy to a brief, repeatable, and memorable positioning.*

**Негизги сөздөр:** салыштыруу, метонимия, метафора, каламбур, уйкаштык, шайкеш, символ, ритм, ономапония, хиазм, гипербола, карама-каршы, кайталоо, анафора, эпифора, параллелизм.

**Ключевые слова:** сравнение, метонимия, метафора, каламбур, уподобление, символ, рифмы, аллитерация, созвучие, ритм, звукоподражание, хиазм, гипербола, антитеза, повтор, анафора, эпифора, сравнение, параллелизм.

**Key words:** *simile, metonymy, metaphor, pun, personification, symbol, rhyme, alliteration, assonance, consonance, rhythm, andonomatopoeia, chiasmus, hyperbole, antithesis, repetition, anaphora, epiphora, comparison, parallelism.*

---

The slogan should be used everywhere. Think of it as being attached to one's name like a shadow; put it on business cards, printed ads, personal brochures, signs, letters, in the yellow pages -everywhere one can put it.

The advertising slogan is always short and epigrammatic in nature. It helps to make the ad more impressive and memorable.<sup>1</sup>

So let's take a look at the stylistic features of these fabulous slogans to see how it can achieve its aim.

To achieve an emphatic effect, the ad slogan is just like a headline which uses initial capitalization to attract more attention or to stress every word it says to impress the reader.

*Heinz: BeanzMeanz Heinz.*

Sometimes for the same reason as above, the ad slogan needs to emphasize every letter it uses or to make the ad slogan look trim and tidy.

*NewsWeek: THE WORLD'S NEWSMAGAZINE.*

The analysis of sampled slogans has shown that the most often used examples of figurative language in English advertising slogans are: simile, metonymy, metaphor, pun (word play), personification, symbol.

*Easy as Dell (Dell)*

*Metonymy: Do you have the bunny inside? (Energizer)*

When using a metaphor, two seemingly unrelated things are compared by stating that one is the same as the other; this helps to see the similarities or connections which would remain unrevealed if not by the metaphor:

*Fresh Squeezed Glaciers (Adelma Mineral Water)*

Leech maintains that metaphors are valuable in the advertising language as they "suggest the right kind of emotive associations for the product".<sup>2</sup>

Many of the analyzed slogans are based on pun that involves a play on words.

According to Cuddon (1999, 711), puns are often used for humorous effect. Consider the following examples:

*Absolut magic (Absolut Vodka)*

Pun or word play is often used by advertisers because they rely on lexical items with more than one meaning; sometimes a word play occurs when the different words are homophones or homonyms. The pun/word play is based on ambiguity, although, according to Leech, in advertising language ambiguity "hinges on the orthography rather than on pronunciation".

Advertisements can often use personifications when inanimate objects or abstractions are endowed with human qualities to make it more dramatic, interesting and more attractive, because we can better relate to the objects which are personified.

---

<sup>1</sup> XUE Hangrong. Introduction to English Styles. Xi'an: Xi'an Jiaotong University Press, 2003. 145

<sup>2</sup> Leech, G. 1972. English in advertising: a linguistic study of advertising in Great Britain. English Language Series. London: Longman. 223

*Imagination at work (General Electric)*

In the examples below a diamond is a symbol of love and commitment, and a ring is a symbol of continuing affection and appreciation, while the trilogy ring is the representation of the past, present and future of a relationship:

*A Diamond is Forever (DeBeers diamonds)*

*Eternity Ring (DeBeers diamonds)*

*The Trilogy Ring (DeBeers diamonds)*

Among the sound techniques most often used in English advertising slogans the following can be observed: rhyme, alliteration, assonance, consonance, rhythm, and onomatopoeia.

One of the dominant sound techniques in English advertising slogans is rhyme, which, according to Cuddon, is “*the formalized consonance of syllables*” (1999, 750).

*Do you ... Yahoo!?! (Yahoo!)*

The function of rhymes in the form of slogans is the transmission of simple information.

*Keep the flag flying (British Airways)*

Rhythm is “*the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables*”<sup>3</sup>

*Live your life, love your home (IKEA)*

Another sound technique found in only two analyzed slogans is onomatopoeia.

*WASSSSSUP?! (Budweiser)*

Among other rhetorical devices often used in slogans the following can be observed: repetition (anaphora, epiphora), comparison (unqualified comparison), parallelism, antithesis, and hyperbole.

In this group of rhetorical devices repetition is the most frequently used.

*Get to the very top with the very best (Barclays)*

Comparison is a rhetorical or literary device in which a writer compares or contrasts two people, places, things, or ideas. In advertising, the second term of comparison is hardly ever stated; it is left to the audience to decide, thus comparison is unqualified. By using comparison, writers increase their chance of catching the attention and interest of the audience.

*The happiest place on earth (Disneyland)*

Parallelism “*consists of phrases or sentences of similar construction and meaning placed side by side, balancing each other*”. It creates a balanced flow of ideas and can be employed as a tool for persuasion because it uses repetition.

*More defined. More conditioned. More beautiful lashes. More than Mascara with more black impact (Estee Lauder)*

Antithesis is, according to Cuddon “*fundamentally, contrasting ideas sharpened by the use of opposite or noticeably different meanings*” (1999, 46). Antithesis is often used in prose to telling effects. Consider the following:

*Small seeds generate big ideas (CNN)*

Hyperbole is “*a figure of speech which contains an exaggeration for emphasis*”.

In the examples below, hyperbole is used to emphasize the best features of the advertised objects:

*Fight wrinkles! Renew collagen in just 48 hours (Lancome)*<sup>3</sup>

<sup>3</sup> Cuddon, J. A. 1999. The Penguin dictionary of literary terms and literary theory. London: Penguin Books Ltd. 753

<sup>3</sup> Cuddon, J. A. 1999. The Penguin dictionary of literary terms and literary theory. London: Penguin Books Ltd. 46

Erotosis –*At this point would you still think your worrying is global enough? (WWF)*. Ecphonema –*My favorite garden you ask? Easy! It's hoegaarden (Hoegaarden beer)*. Grammatical parallelism *Pure spirit. Pure experience (Crystal Head vodka)*. *Quitting is hard. Not quitting is harder (quit.org)*.

Enallage –*Grandma told me about this animal once, they not exist anymore (WWF)*.

Isocolon (subtype - tricolon) –*Activia drinkable. Anytime. Anywhere (Activia)*.

Chiasmus –*"You don't need to get a phone, you need a phone that gets you (HTC)*. *We make the tools, you make them do (Lenovo)*.

A unique and memorable slogan that summarizes and highlights your special capabilities can strengthen the impact of message, increase the name recognition and enhance image. An effective slogan can also act as a powerful closer or summary statement for advertisement.

The use of second person addressee “you” tends to shorten the distance between the product or the producer and consumers, as if the producer or the ad is speaking to you face to face, making sincere promises, honest recommendations. In so doing, the ad slogans stand a better chance to move the receiver or customers to action, because the receiver feels that he is being thought of and taken care of and he is the center point of the producers.

*HYUNDAI: Always there for you.*

The use of first person addresser “we” and “us” is the most direct way to tell the receiver what the sponsor of an ad slogan stands for, his idea, his view, and his credit. It's a little bit like a self-introduction to the potential customers to let them know you, recognize you, believe you and trust you.

*Avis Rent A Car: We try harder.*

Admen have to abide by the code of commercial practice and stick to the rules of advertising. They should not advertise their product at the expense of others. So they resort to unqualified comparison to avoid defaming other products.<sup>1</sup>

They can not say: “Brand X is better than brand Y.” Otherwise, unpleasant lawsuits will inevitably occur. They can say:

*Coleman footgear: Better choice, better joys.*

These words are often used in ads to indicate the universal application of the product or to include as many potential customers as possible or to achieve the emphasis of the product's utility or the company's unswerving commitment.

*Mitsubishi: Technically, everything is possible.*

Negatives tend to be used very sparingly because the purpose of all ad slogans is to strengthen the positive side. But when negatives do occur, they are usually placed in an emphatic position to highlight the special the positive side.

*M&Ms melt in your mouth, not in your hand.*

Coined words are both new and memorable. Coined words are kind of smart words have a special meaning in the specified context. They can raise the interests of the ad slogan receivers, make them ponder upon the meaning and marvel at the smart idea of the admen. By so doing, they recognized the brand.

*Louis Vuitton: Epileather.*

---

<sup>1</sup> XUE Hangrong. Introduction to English Styles[M]. Xi'an: Xi'an Jiaotong University Press, 2003. 145

The slogan must be short and simple; it can not afford to be complicated and clumsy. Short simple sentences are easy to remember, while one main aim of an ad slogan is to be memorable and recited. So short and simple sentences serve advertising slogans right.

*Samsung Digital - Everyone is invited.*

Every day sentences tend to be overly used in day life, but it can be very forceful when used in an ad slogan. These sentences travel very fast, because anyone can remember it without any effort. It can just hang upon people's lips. It's something popularized without much publicity.

*Nike: Just do it*

In ad headlines questions are often used to attract attention by mentioning the matter that concerns the customers most. They help to arouse the curiosity of the customers and entice them to read on to find the solution to the problem. Many slogans (also called themeline or tagline) begin as successful headlines.<sup>1</sup>

So it is not surprising that the slogan can use questions too for the same purpose.

*Ford: Have you driven a Ford lately?*

In an ad, the slogan is the last few words said. Although it's just a few words, the admen don't let it go at that. They use every opportunity to exhort the potential customers to act, to buy and to consume. The slogan is their last battle field to get people moved. It is not surprising that they would use imperative sentences to make a slogan while this kind of sentence is the most direct way to achieve the ideal effect.

*Express card: Don't leave home without it.*

Almost all the ad slogans use simple present tense to satisfy the customer's desire to know the present state of the product he wants to buy. But there is another aspect of the simple present: its implication of universality and timelessness.

*DeBeers: A diamond is forever.*

*Rossini: Time always follows me*

*Creative use of idioms or proverbs*

### **Bibliography**

1. XUE Hangrong. Introduction to English Styles[M]. Xi'an: Xi'an Jiaotong University Press, 2003. 145, 189
2. William F. Arens, Courtland L. Bovée McGraw-Hill Education, 1994. Dictionary of Literary Terms and Literary Theory (eBook). 289
3. Cuddon, J. A. 1999. The Penguin dictionary of literary terms and literary theory. London: Penguin Books Ltd. 46, 637, 711, 750, 753.
4. Leech, G. 1972. English in advertising: a linguistic study of advertising in Great Britain. English Language Series. London: Longman. 223

**Рецензент: к.ф.н., доцент Салахитдинова Э. Д.**

---

---

<sup>1</sup> William F. Arens, Courtland L. Bovée McGraw-Hill Education, 1994. Dictionary of Literary Terms and Literary Theory (eBook). 289