

6. Randour F., Perrez J., Reuchamps M. Twenty years of research on political discourse: A systematic review and directions for future research. *Discourse & Society*. 2020. Vol. 31 (4). P. 428–443.

DOI <https://doi.org/10.30525/978-9934-26-227-2-90>

**SOME PHONETIC AND GRAPHIC FEATURES
OF ENGLISH-LANGUAGE ADVERTISING SLOGANS
OF AMERICAN CLOTHES AND FOOTWEAR BRANDS**

**ДЕЯКІ ГРАФІЧНІ ТА ФОНОЛОГІЧНІ ОСОБЛИВОСТІ
РЕКЛАМНИХ СЛОГАНІВ АМЕРИКАНСЬКИХ БРЕНДІВ
ОДЯГУ ТА ВЗУТТЯ**

Haidar V. P.

*Senior Teacher at the Department of
Foreign Languages
Alfred Nobel University
Dnipro, Ukraine*

Гайдар В. П.

*старший викладач кафедри
іноземних мов
Університет імені Альфреда Нобеля
м. Дніпро, Україна*

The modern world has captivated the advertising of various products. In the advertising race, manufacturers try to stand apart from other competitors and interest a consumer with their products. In addition, in order to draw buyers' attention to their products, they use a variety of techniques and tricks.

The language of advertisements cannot be simple and uninspiring. Copywriters have to use all their creativity and imagination to create unusual and fresh slogans. They use various figures of speech and tropes to add colors into their advertisements. First, a good slogan consists of the correctly selected parts of speech: nouns, adjectives, verbs, etc. Each of them performs a particular function.

A slogan is a short, brief and meaningful phrase that is easy to remember. It is a type of a compressed text, which should be as informative, communicative and catchy as possible. This is a motto or catchword by which the manufacturer displays all the qualitative characteristics of a product and an advertising campaign.

The authors of slogans use a great number of figures of speech and tropes. It helps slogans to be beautifully designed. Different lexical

structures make slogans of brands highly informative, memorable and bright. Therefore, the main feature of a good advertising slogan is its metaphorical language.

Phonetic stylistic shapes are designed to transfer emotional effects and create vivid images with sound combinations. These include alliteration and rhyme. An alliteration process is a good option for consolidation in memory. Due to the repetition of the same or similar consonants or vowels, the slogan acquires a special sound expressiveness. Therefore, brand owners often use the above in their advertisements.

To start with, we can see the use of alliteration in slogans that contain the names of their own manufacturers. The first example is the slogan of the American women's underwear brand **JCPenney – Liz Claibornie**:

“As delicate as a caress.”

It contains a repetition of the consonant phoneme /s/ and a repetition of the vowel sound /a/, which creates the necessary sensory impression.

If we look at the slogan by **Lawman brand**, we can point out the repetition of the consonant phoneme /l/.

“Lawman. Leaves everyone speechless”.

It should be noted that such sound repetitions give the text rhythmicity, expressiveness, expressiveness. The next example of a sound game is the attractive slogan of the world-famous **Calvin Klein brand**:

“Between love and madness lies obsession.”

The repetition of the consonant phoneme /s/ is evident in this case.

Moreover, for a more effective impact, the product brand is sometimes rhymed, as it should remain in the recipient's memory. An example is the slogan of the American **Legend brand – Blackglama**:

“What becomes a legend most?”

Here, we can trace the repetition of a part of the brand name and the lexeme “legend”, which incorporates the conceptual mission of the firm – encouraging the buyer to become a legend.

To create an artistic effect of harmony of sounds, advertisers often use euphony:

“A Body for Every Body” Victoria's Secret brand

This means of speech provides an additional expressive effect through the selection and organization of words in poetic speech.

The next level that is under consideration is a graphic one. Graphic stylistic tools are a special group used mainly for print advertising, because it is transmitted by changing the spelling of words for a specific purpose. The sound of words thus may not change, therefore, if the advertising

slogan with such stylistic means is not accompanied by an image, then it may not be possible to achieve the goal.

Analyzing the slogans of famous companies such as **Nike**:

“There Is No Finish Line”

we immediately notice that all words are written with a capital letter. The use of capitalization draws the reader’s attention and interest. Reading the history of the creation of this slogan, it is necessary to remember that this slogan appeared in 2017 in a new project of the company, in which it placed several professional distance runners in parallel in an attempt to break a two-hour marathon, thereby hinting that in order to achieve success, athletes are helped by comfortable products manufactured by Nike. However, more often in slogans, as well as in titles, full capitalization is used, where all letters are written with a capital letter. An example can be the slogan of the same sportswear and footwear manufacturer **Nike**:

“JUST DO IT”

One more graphic stylistic technique that is rare, but still can be found, is duplication of a letter, which is not common in creating slogans:

“Speed School. Speed Tool.” – Nike brand

To sum up, advertising motto is the most important part of addressing the consumer. It contains all the information and the main idea of an advertising company. Moreover, the whole success of the company depends on the successfully created slogan.

Manufacturers are ready to resort to various tricks in order to highlight their products among all other existing analogues. We often pay attention to any product without realizing a great subconscious influence on our brains.

References:

1. Коваленко Н. Л. Лінгвістична позначеність слогана в структурі рекламного тексту : автореф. дис. ... канд. філол. наук: 10.02.02. Дніпропетровськ, 2006. 17 с.
2. Мокшанцев Р. І. Психологія реклами : навч. посібник. Ново-сibirськ : Інфра-М, 2007. 230 с.