

LINGUISTIC CHARACTERISTICS OF COMMERCIAL AND SOCIAL ADVERTISING SLOGANS

Pavel SKORUPA¹, Tatjana DUBOVIČIENĖ²

¹Vilnius Gediminas Technical University, Saulėtekio al. 11, LT-10223 Vilnius, Lithuania

²Lithuanian University of Educational Sciences, Studentų g. 39, LT-08106 Vilnius, Lithuania

E-mails: ¹pavel.skorupa@vgtu.lt; ²tatjana.duboviciene@leu.lt

Received 10 November 2015; accepted 08 December 2015

The current paper presents the analysis of linguistic characteristics of commercial and social advertising slogans. There is no uniform definition of the advertising slogan in the scientific literature, therefore, an attempt to provide the definition of a slogan in the context of marketing communication was made. One of the main functions of both social and commercial advertising is to provide information to the target audience and make it act in a way desired by the advertisers. As language, either spoken or written, has a powerful influence over people and their behaviour, the article analysis the language of advertising from the linguistic point of view and focuses on the phonological and semantic characteristics of slogans for commercial and social advertising campaigns. The analysis of 110 English slogans (55 commercial and 55 social advertising campaigns) showed the frequent use of both sound techniques and figurative language in commercial advertising slogans, which make the slogans more memorable, attractive and highlighting the advertised brand in a positive way. In contrast, the sound techniques and figurative language are scarce in slogans for social advertising campaigns.

Keywords: advertising slogan, sound technique, figurative language, advertising language, social advertising, commercial advertising.

Introduction

In this day and age, advertising has probably become one of the most powerful communication tools used by marketers to communicate their message to the target audience. Advertising performs an important role in today's informational society, which is characterized by a heavy competition. Commercial and non-for-profit organizations use both personalized advertising messages and various

communication channels (advertising in mass media, streets, etc) to reach target audiences. Advertising shapes the society's attitude to a number of various issues, influences people's thinking and behaviour (Išoraitė 2013: 169). Nowadays, it is almost impossible to imagine our world without advertising as people are exposed to hundreds of advertising messages on the daily basis and usually tend to ignore them (Clow, Baack 2012: 132). Being a part of consu-

mer society, people are exposed to advertising everyday, i.e. they see it in newspapers, magazines, streets, television, public transport, hear it on the radio, etc. Advertising is not something separate from but is rather a part of us, a part of something that we belong to (Cook 1996: 182). Therefore, one of the most important tasks for marketers is to ensure that their advertising message reaches the right audience, is catchy and remembered for good.

Advertising slogan is an important part of any marketing campaign and has been used by various organizations for more than a century. These short and memorable phrases catch a potential customer's attention as well as help to distinguish products and services in the saturated market. Slogans are the most effective means of drawing the attention of the general public or consumer base to one or more aspects of a product, while visual or audio materials, only help to consolidate the slogans in the customers' minds.

The object of the research is English advertising slogans of commercial and social advertising campaigns.

The material of the current research is a body of 110 slogans of 55 different commercial brands, each of them covering one segment of products that satisfy everyday needs, and 55 slogans of social advertising campaigns. The slogans were sampled for the analysis on the random basis from the Internet sources, TV and radio commercials, newspapers and magazines.

The aim of the present paper is 1) to discuss the importance of advertising as a means of communication, 2) to define and explain the meaning of advertising slogan, pointing out its characteristics, and 3) to identify, analyze and compare linguistic characteristics (phonological and semantic) of slogans in English commercial and social advertising campaigns.

The following *methods* were used for the current study:

1. Theoretical literature analysis was used to provide some theoretical background to the problem.

2. The descriptive method was used to define, explain, and clarify the communicative functions of advertising and meaning of the advertising slogan.
3. The phonological and semantic analyses were used to identify the linguistic characteristics of slogans.

Theoretical background

Advertising as means of communication

The market today is characterized as being over-competitive, therefore, companies need to ensure that their advertising messages differ from others and highlight the advertised brand. The purpose of any advertising campaign is to make the target audience remember the transmitted message, which will eventually change the consumer's buying habits due to the impact the advertisement has on their thinking, feelings and behaviour.

Kenneth Clow and Donald Baack (2012) point out the following functions of advertising: to promote the awareness of the brand, to inform, persuade and promote other marketing attempts, as well as inspire to act (Clow, Baack 2012: 143–145). First, the main purpose of any organization is to make its brand and corporate image strong and known. The development of brand image starts from brand awareness, therefore, it is important inform people about the brand and company before they choose what to buy. Second, advertising provides information to both consumers and business clients, which facilitates the purchasing process. Third, function according to Clow and Baack, is to persuade people that one brand is better than another.

The main function of advertising is informational/communicative function, as advertising has always been used primarily as a means of communication between the advertiser and the target audience. According to Rita Mažeikaitė (2001: 5), the purpose of advertising has always been to inform the society. Typical

information conveyed to the consumer is the working hours and location of a company, sometimes – details about a product or service. The communicative function is also typical of social advertising, which does not inform the audience about a particular brand, but accentuates certain social issues, causes, or the necessity to donate and participate in charities (Clow, Baack 2012: 144).

Advertising is a means of communication that informs the prospective customer about products or services in a visually or verbally attractive way and helps them to make the informed decision. Advertising uses persuasive techniques to explain potential customers what is the best for them.

In Torben Vestergaard and Kim Schroder's view advertising is "verbal/non-verbal, public, one way communication" (1985: 14). The communication process requires at least two people, i.e. the addresser (transmitter) – the one who sends the information – and the addressee (receiver) – the one for whom the information is intended to. The transmitted information (a code message or meaning) is transmitted through the communication channel. In the context of advertising, the addresser is a company that wants to advertise a product or service, while the addressee is a person (a prospective customer) who wants to satisfy their needs and make the informed decision when choosing from the variety of goods and services available in the market.

However, advertising as the means of communication is usually very restricted by both space, as in print advertising, and time, as on TV and radio. In print advertisements, the non-verbal features of communication are limited to pictures, quotations marks, size/bold letters and other visual stimulations. The message of the advertisement, encoded into symbols, pictures, text and sound, is sent to the addressee, who decodes or interprets and reacts to it. The customer's either positive or negative reaction to the advertising message is the end of the communication process, the intended result

of which is the customer's decision to buy the advertised product or service.

As the advertising message is usually limited by space and time, it is very important to advertisers to use effective language to attract their target audiences and make them react to the advertisement in a positive way, as "language has a powerful influence over people and their behaviour" (Kannan, Tyagi 2013: 3). Some scholars (Myers 1997; Cook 1996, etc.) compare the language of advertising to the poetic language, which is used by authors to create a special effect. Thus, the language of advertising, and especially of slogans, can be called a special language that helps to grab attention and make a person remember the slogan and the brand it advertises.

Advertising slogan

There is no uniform definition of the advertising slogan in scientific literature as various authors simply present its synonyms or define the advertising slogan taking into consideration its specific characteristics.

In his book "English in Advertising: A Linguistic Study of Advertising in Great Britain", Geoffrey N. Leech (1972) states that the slogan is a short phrase used by the company in its advertisements to reinforce the identity of the brand. In his point of view, slogans are more powerful than companies' logos and can be easily remembered and recited by people. Moreover, the scholar maintains that slogans have to clearly state the main idea of the advertisement, i.e. they have to be easy to understand.

David P. Rein defines the advertising slogan as a "unique phrase identified with a company or brand" (Rein 1982: 49). He asserts that the slogan, which is kind of a presentation of the main idea of the advertising campaign, has to "command attention, be memorable and be brief" (Rein 1982: 54).

Some scholars (Smetonienė 2001; Dowling, Kabanoff 1996; Kohli *et al.* 2007) define the advertising slogan by its function and place in the advertising copy. Graham

R. Dowling and Boris Kabanoff, affirm 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, Kabanoff 1996: 64). According to these authors, the advertising slogan is not only memorable itself, but is also a great tool that helps a customer to identify and memorize the brand or company.

In her article, Irena Smetonienė presents a very similar notion of a slogan and claims that advertising slogans can help memorize the advertisement itself, because “they remind of and consolidate ideas presented in the introduction” or “clearly express the main idea of the advertisement” (Smetonienė 2001: 83). Similar idea is expressed by Clow and Baack (2012), who affirm that the advertising slogan is an easily remembered catchy phrase that makes a key point about the company’s image to the customer, and Kristen Hamlin, who in the article “The Importance of Ad Slogans”, defines the advertising slogans as “catchy, declarative phrases that use devices such as metaphors, alliteration or rhymes with simple, vibrant language” (Hamlin 2014). Even without mentioning the company’s name or product they help people remember the brand.

The next scholar Seth Godin (2005) refers to the advertising slogan as a “scenario”, which attracts a potential customer.

Chiranjeev Kohli *et al.* (2007) present a definition of the advertising slogan as one of the three elements of brand identity.

Although there is no uniform definition that would include all the characteristics and functions of the advertising slogan, all the above mentioned definitions share a common idea – the advertising slogan is a phrase that relates the advertised product or service with a particular brand or company. Thus, we would define the advertising slogan as *a short catchy phrase related to a specific brand, which defines, presents, and helps customers remember the key concepts of a brand or advertising campaign itself.*

Discussion and results: linguistic analysis of commercial and social advertising slogans

Phonological characteristics of slogans

Mihaela Vasiloaia (2009) claims that advertising language can be compared to poetic texts. Similarly to poems, the so called mnemonic devices (rhyme, rhythm, alliteration, assonance, etc.) are used in slogans. These devices have the mnemonic effect on potential customers of the advertisement. This helps receivers to remember and also later recall the text. The sound techniques which are the most frequently used in English advertising slogans are the following: rhyme, rhythm, alliteration, assonance, consonance and onomatopoeia.

Examples and description of the most commonly used phonological devices of English social and commercial advertising slogans will be provided in the following section.

Rhyme

One of the dominant sound techniques in English slogans is rhyme which is believed to be one of the best techniques in advertising. According to John A. Cuddon, rhyme is “the formalized consonance of syllables” (1999: 750), i.e. the correspondence of sound between words of endings of words, especially when these are used at the end of lines of poetry. In Leech’s (1972) point of view, rhyme makes the slogans and headlines appear striking and easier to remember. Similarly to Leech, the scholar Xiaosong Ding (2003) considers rhyme as a means of better memorization of the slogan, as it resonates in one’s mind. Moreover, the function of rhymes in slogans is to transmit the simple information.

As an example from the tourism industry can serve travel agency’s slogan: “Don’t just book it, Thomas Cook it”. The rhyme introduces the brand name of the company Thomas Cook. Another example is from a social shocking advertisement: “Drinking kills driving skills” (the City of Sydney Media Center with Roads

and Traffic Authority). The information is presented in a simple way by rhyming the words “kills” and “skills” thus catching the receiver’s attention. When rhyme is used in the slogan it is vital when it also reflects the brand name. The brand name should be part of the rhyme. Rhyme normally refers to sounds, not spelling.

Rhythm

The rhythmical arrangement is constantly used by advertisers in advertising slogans. Rhythm is “the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables” (Cuddon 1999: 753). According to several scholars such as Leech (1972), Vasiloaia (2009) and Cook (1996), rhythm is perceived on a subconscious level without noticing it thus making slogans a memorable, repeatable sentence. The scientists are unable to explain the phenomenon of an attraction of rhythm and repetition. Several assumptions have been made either it may recall the regular sound of the mother’s heartbeat in the womb or it can be compared to the ritual magic dances. However, all of these are highly speculative (Cook 1996: 120). Regularity of rhythm, which is called meter, also contributes to the attraction of rhythm in slogans. There are different types of metrical feet and the most frequent meters are the iamb (an unstressed syllable followed by a stressed syllable), the trochee (a stressed syllable followed by an unstressed), and the dactyl (a stressed syllable followed by two unstressed).

Consider the following example of a commercial advertising slogan: “Live your life, love your home” (IKEA). The variation of stressed and unstressed syllables attracts the attention of the potential customers. The examples of rhythm were not observed in the data of social advertising.

Alliteration

One more dominant sound technique used in advertising is alliteration. According to Cuddon (1999: 23), alliteration is “a figure of speech in

which consonants, especially at the beginning of words, or stressed syllables, are repeated”. Greg Myers (1997) claims that in slogans alliteration with its similarity in sound often plays against dissimilarity in meaning and makes the listener more aware of the contrast.

The vivid example of alliteration that was incorporated into the brand name itself is Coca-Cola. Instances of the advertising slogan with alliteration can be found in Jaguar slogans “Grace, Space, Pace” or “Don’t dream it. Drive it!” and in Toyota slogan “Today, Tomorrow, Toyota”. The repetition of the first consonant sounds of the words makes the information conveyed attractive to receiver.

Alliteration is infrequent in social advertising slogans. Two slogans of the bulk of analyzed data exemplify alliteration: “Stop one. Stop them all” (World Wildlife Fund) and “Are you pouring on the pounds?” (New York’s anti-soda campaign).

Assonance

Assonance “consists of the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony” (Cuddon 1999: 58). Sometimes assonance is referred to as “vocalic rhyme”. In Encyclopaedia Britannica assonance is defined as “repetition of stressed vowel sounds within words with different end consonants, as in the phrase ‘quite like’. It is unlike rhyme in which initial consonants differ but both vowel and end consonant sounds are identical, as in the phrase ‘quite right’” (Encyclopaedia Britannica 2015).

Assonance is rare in advertising slogans and is hard to identify. However, a few examples of assonance were found in commercial slogans: Canon’s slogan “See what we mean”. As an example from social advertising can serve the slogan of the Center for Disease Control and Prevention, Atlanta, USA: “After a stroke from smoking, get used to losing your independence”. One more instance is New York’s anti-soda campaign slogan “You just ate 16 packs of sugar”.

Consonance

Cuddon states that consonance, is “the close repetition of identical consonant sounds before and after different vowels” (1999: 176). Some of the analyzed slogans exemplify the consonance sound technique: “Washing machines live longer with Calgon” (Calgon) or “Ariston...and on...and on...” (Ariston). The examples of consonance was identified only in one social advertising slogan for goodparent.pl campaign: “You can lose more than your patience” (goodparent.pl).

The above mentioned sound techniques: alliteration, assonance and consonance perform the function of attention-grabbing. They make a piece of writing memorable and provide the slogans with the strong beating rhythm. Moreover, as Ding (2003) claims, the following devices have an emphatic effect of the meaning.

Onomatopoeia

Cuddon maintains that onomatopoeia is based on “the formation and use of words to imitate sounds. It is a figure of speech in which the sound reflects the sense. As a rule it is deliberately used to achieve a special effect” (Cuddon 1999: 614–615).

The examples of onomatopoeia were uncommon in the bulk of analyzed slogans for commercial advertising campaigns and were not identified among the sampled slogans for social advertising. One of the two identified instances of onomatopoeia in commercial advertising slogans could be taken from the automobile industry: “Zoom-Zoom” (Mazda). The repetition of the word “zoom” in the slogan and especially its pronunciation reminds the sound produced by the car engine when the accelerator is pressed. Another example is “WASSSSUP?!” (Budweiser), in which the prolonged “s” sound reminds of the sound typical of carbonated drinks when the bottle is being opened. This sound technique makes the idea of the advertisement more interesting, expressive and effects the readers’ senses.

Semantic characteristics of slogans

One of the most common appeals used in both commercial and social advertising is emotional appeal, i.e. visual contents that aims at people’s either positive or negative emotions, such as love, friendship, patriotism, fear or security Clow ir Baack (2005, 2012). Knowledge of Semantics is of a vital importance when creating slogans for the advertisements targeted at the emotions of audiences with various cultural background, as words and phrases acquire different meanings that depend on a context they are used in. Let us consider two adjectives “cheap” and “inexpensive”, which are quite often used in advertising. Both adjectives mean “low cost of something”. However, “cheap” has a negative connotation to a possible poor quality of something, whereas “inexpensive” may imply something of a good quality but affordable. Therefore, connotative meaning of words is important in advertising and has to be taken into consideration when creating advertising messages, as rhetorical devices, or figures of speech, used to convey a certain meaning and achieve a special effect. According to Leech: “Figurative language also has a striking and memorable quality which suits it for slogans and headlines” (1972: 183).

In this section the following semantic characteristics of English social and commercial advertising slogans will be discussed: personification, simile, metaphor, hyperbole, metonymy, euphemism, polysemy and homonymy, and apostrophe.

Personification

Personification is a rhetorical figure, which means “the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects” (Cuddon 1999: 661). In many languages this rhetorical figure is inherent through the use of gender. Advertisements can often use personifications when advertised objects are endowed with human qualities to make it more dramatic, interesting, more attractive, and familiar to

the potential customer. This is done so that the customer can better relate to the advertised personified objects and memorize the slogan or the advertisement. Thus, the brands are turned into something real and identified a real life figure by the customer.

Two examples of personification were identified in the sample of commercial advertising slogans: "Imagination at work" (General Electric) and "The first creme that renews your skin during the night" (Nivea). In the first example an abstract concept and in the second slogan an inanimate substance are impersonalized and attributed with human abilities to perform certain actions. Only one example of personification was identified among the sampled social advertising slogans. This is the slogan for Prostate Cancer Foundation "Prostate cancer? A blood test will tell you". In this example it is obvious that not a blood test will tell a person whether they have prostate cancer or not, but a doctor who would test the blood of a patient.

Simile

Simile is a figure of speech whereby "one thing is likened to another, in such a way as to clarify and enhance an image" (Cuddon 1999: 830). As opposed to the metaphor, where the comparison is always implicit, simile presents an explicit comparison and is instantly made recognizable by the use of words such as "like" or "as". This is an imaginative and descriptive comparison of two objects. According to Ding (2003), simile is used to emphasize some positive characteristics of the advertised product/service and/or highlight and strengthen the emotional representation of a certain aspect in an imaginative way.

One of the examples of simile in commercial advertising slogans comes from the IT industry: "Easy as Dell" (Dell), another is from the detergents manufacturer Fairy: "Now hands that do dishes can feel soft as your face" (Fairy Washing Liquid). Also, one instance of the use of simile was identified in BMW car manufacturer's social advertising campaign against drunk driving:

"Spare parts for humans are not as original as those for cars. Don't drink and drive". In this slogan protheses for people who have lost their limbs in car accidents caused by drunk drivers are compared with the original parts for cars.

Metaphor

The analysis of social and commercial advertising slogans identified metaphor. As opposed to simile, metaphor usually presents an implicit comparison and contributes to the aesthetics of the message as well as emphasizes the main idea, describing one object in terms of another. 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. Leech maintains that metaphors are valuable in the advertising language as they "suggest the right kind of emotive associations for the product" (Leech 1972: 182).

Consider the following examples: "Open Happiness" (Coca Cola), "Put a tiger in your tank" (Esso) and "It gives you wings" (Red Bull). The Coca Cola slogan associates a bottle of coke with happy and carefree leisure time of a person who consumes this beverage; Esso international trademark's slogan implies that the fuel that their customers fill their car tanks with give their vehicles extra power and reliability, also the word "tiger" in the slogan incorporates the brand name of the company into it, as the tiger has been the logo and symbol of ExxonMobil (Esso) and its related companies for a long time; while Red Bull's slogan implies that the consumption of the beverage will give the consumer physical strength.

Metaphor is infrequent in social advertising slogans and only one instance of metaphor was identified in the sampled slogans. In the slogan for controltonight.com anti-drinking campaign "She's got a date with a porcelain prince", the "porcelain prince" refers to the water-closet. In contrast to the commercial brands, the only identified metaphor in the sampled social

advertising slogans is used for humorous effect and is also used to cause negative emotions in the target audience, especially when the slogan is accompanied with a powerful visual in which a drunk young woman is depicted with her face in the water-closet.

Hyperbole

Hyperbole is “a figure of speech which contains an exaggeration for emphasis” (Cuddon 1999: 406). According to Wales (2001: 190), hyperboles are often used for humorous purposes as well as to create strong impressions and emotional responses. In the following examples hyperbole is used to emphasize the best features of the advertised objects and dramatize the selling point: “Fight wrinkles! Renew collagen in just 48 hours” (Lancôme); “Takes You Miles Away in Seconds” (Lexus). In contrast to the commercial advertising, hyperbole in social advertising slogans is used to highlight the drama and enormity of certain social and environmental issues, as in the slogan for Friends of the Earth Germany campaign: “Every 60 seconds a species dies out” (bund.net).

Metonymy

Cuddon defines metonymy as “a figure of speech in which the name of an attribute or a thing is substituted for the thing itself” (Cuddon 1999: 510), i.e. a word or a phrase is substituted for another that is closely related to the original one. According to Wales (2001: 252), metonymy is “an indexical sign: there is a directly or logically contiguous relationship between the substituted word and its referent”. Although Myers states that metonymy is commonly found in advertisements “where the product is associated with some person or surroundings” (Myers 1997: 127–128), this figure of speech is not very common in advertising slogans as compared to the before mentioned figures and is present only in 3 out of 55 commercial advertising slogans: “Do you have the bunny inside?” (Energizer), “You never actually own a Patek Philippe. You merely

look after it for the next generation” (Patek Philippe watch), “I like Volvo” (Volvo). Here, “bunny” stands for Energizer batteries, Patek Philippe brand name stands for Patek Philippe watch, and Volvo brand name stands for any of the cars produced by Volvo. The analysis of social advertising slogans showed no use of metonymy in them, but rather in the visuals used for advertising campaigns. Thus, for instance the depiction of a one-off syringe stands for the issue of drug addiction, the images of a bottle or blood stand for alcoholism and killing, respectively.

Euphemism

Euphemisms are used by advertisers to avoid harsh or unpleasant words or expressions in the advertising copy or slogan and replace them with the mild or more pleasant expressions/words. This figure of speech is so “common in officialise; also in broadcasting and newspapers” that “it frequently becomes a form of Newspeak” (Cuddon 1999: 292).

There are many examples of euphemism in advertisements of the products that fall under legal regulations, for instance products that have some sexual context or any “taboo” products. One of the most telling examples is a slogan for Wingman Condoms “Don’t be silly, wrap your willy”. In this slogan a less direct slang word “willy” is used to refer to the male genital organ. This slogan is the only example that contains euphemism in the sampled corpus of the commercial advertising slogans. In contrast, the slogans for social advertising campaigns avoid using euphemisms in order to have the most direct effect on the target audience’s emotions and feelings. The following slogans in social campaigns could have used euphemisms to avoid the straightforwardness: “God hates fags” (France ADOT), “Real men get raped” (SurvivorsUK), “After you have a lung removed, take short breaths” (Center for Disease Control and Prevention, Atlanta, USA). This is done to immediately draw the audiences attention and take actions against certain social issues.

Polysemy and homonymy

Polysemic puns are often used in advertising as they rely on lexical items with more than one meaning thus capturing the attention of the target audience. Pun or play on words is based on ambiguity, although, according to Leech, in advertising language ambiguity “hinges on the orthography rather than on pronunciation” (Leech 1972: 184). The majority of the analyzed commercial advertising slogans are based on pun that involves a play on words, which occurs in case of homonymy, i.e. when the different words: 1) have the same spelling, but a different pronunciation and meaning – homographs; 2) have the same pronunciation and spelling, but a different origin and meaning – homonyms; and 3) have the same pronunciation, but a different spelling and meaning – homophones.

To make puns, a number of the analyzed slogans used homographs to draw the audience's attention: “Get TIME, ahead of time” (TIME Magazine); “Better gas mileage. A Civic responsibility” (Honda Civic). In the TIME magazine's slogan the word “time”, which means “something that is measured in minutes, hours, days, etc”, is a homonym of the brand name of a magazine. In the slogan for Honda Civic the pun occurs in the meaning of the phrase “civic responsibility”, which means “responsibility of a citizen” and also means the responsibility of Honda Civic manufacturers before their customers. Also a number of the analyzed slogans used homophones. Consider the following examples: “Nothing runs like a Deere” (John Deere); “Because the Citi never sleeps” (Citibank). However, no homographs were identified in the sampled commercial advertising slogans and no polysemy or homonymy examples were found in the sampled social advertising slogans.

According to Cuddon (1999: 711), puns are often used for humorous effect. As it is maintained in Ding (2003), puns “can work miracles”, especially when advertising slogans help build brand identity by using the brand name as a part of word play, which interests and impresses the audience with its novelty and smartness.

Apostrophe

A number of the analyzed advertising slogans for both commercial and social campaigns use the figurative language device called apostrophe in which “a thing, a place, an abstract quality, an idea, a dead or absent person, is addressed as if present and capable of understanding” (Cuddon 1999: 51). Consider the following examples:

“I’m lovin’ it” (MacDonald’s);

“Because you’re worth it” (L’oreal);

“After a stroke from smoking, get used to losing your independence” (Center for Disease Control and Prevention, Atlanta, USA);

“If you don’t pick it up they will” (Endangered Wildlife Trust).

To sum up, advertising slogans, especially for commercial marketing campaigns, often use a variety of figures of speech and sound techniques, which make both slogans and advertising messages memorable and emotionally coloured. They draw the audience's attention to the advertisement and make it stand out from other forms of writing. The use of figurative language and sound techniques in slogans for social advertising campaigns is scarce and was identified only in several sampled slogans.

Conclusions

1. Advertising slogan is an important part of any marketing campaign. Although the definition of advertising slogan differs from author to author, all of them include an idea that the advertising slogan is a short catchy phrase related to a specific brand and defines, presents and helps potential customers remember and distinguish the key concepts of a brand or advertising campaign in the saturated market.
2. The basic function of advertising is informational/communicative function, as advertising has always been used primarily as a means of communication between the advertiser and the target audience. The main functions of commercial slogans are as follows: to promote the awareness of the brand; to provide information to both consumers

and business clients; to facilitate the purchasing process and persuade consumers that one brand is better than another. However, the purpose of social advertising is not to present a particular brand or service but to inform the society and accentuate certain social issues, causes, or the necessity to donate and participate in charities.

3. The linguistic analysis of slogans demonstrated that the most often used sound techniques in commercial advertising slogans are rhyme and alliteration which help to transmit the simple information and make a piece of writing memorable, while rhythm, assonance, consonance and onomatopoeia can be considered the rarest sound techniques used in slogans. The analysis of social advertising slogans exhibited that phonological devices, e.g. alliteration is infrequent, while cases of both rhythm and onomatopoeia are absent in slogans for social advertising campaigns.
4. The figurative language is one of the means of making advertising messages memorable and emotionally coloured. Commercial advertising slogans demonstrated rather frequent use of puns, simile, metaphor, personification, hyperbole, and euphemism, which is used in slogans for products and services under the legal regulation, while the usage of metonymy and apostrophe is very rare. The analysis revealed that the use of figurative language in social advertising campaigns slogans is very scarce – only a few examples of personification, simile, metaphor, hyperbole, and apostrophe were identified.

References

- Clow, K. E.; Baack, D. 2005. *Concise encyclopedia of advertising*. New York: Best Business Books.
- Clow, K. E.; Baack, D. 2012. *Integrated advertising, promotion, and marketing communications*. Harlow: Pearson Education Limited.
- Cook, G. 1996 [1992]. *The discourse of advertising*. London: Routledge.
- Cuddon, J. A. 1999. *The Penguin dictionary of literary terms and literary theory*. London: Penguin Books Ltd.
- Ding, X. 2003. *Stylistic features of the advertising slogan* [online], [cited 10 January 2014]. Available from Internet: <http://www.translationdirectory.com/article49.htm>
- Dowling, G. R.; Kabanoff, B. 1996. Computer-aided content analysis: what do 240 advertising slogans have in common?, *Marketing Letters* 7(1): 63–75. Netherlands: Kulwer Academic Publishers. <http://dx.doi.org/10.1007/BF00557312>
- Encyclopaedia Britannica* [online], [cited 25 April 2015]. Available from Internet: <http://www.britannica.com/art/assonance>
- Godin, S. 2005. *Purpurinė karvė. Pertvarkykite savo verslą būdami išskirtiniai*. Vilnius: Rgrupė.
- Išoraitė, M. 2013. Reklamos poveikio tyrimas kolegijų atveju, *Socialinių mokslų studijos/Societal Studies* 5(1): 165–176.
- Kannan, R.; Tyagi, S. 2013. Use of language in advertisements, *English for Specific Purposes World* 37(13): 1–10.
- Kohli, C.; Leuthesser, L.; Suri, R. 2007. Got slogan? Guidelines for creating effective slogans, *Business Horizons* 50(5): 415–422. Indiana: Elsevier. <http://dx.doi.org/10.1016/j.bushor.2007.05.002>
- Hamlin, K. 2014. *The importance of Ad slogans* [online]. Demand Media [cited 15 February 2014]. Available from Internet: <http://smallbusiness.chron.com/importance-ad-slogans-31343.html>
- Leech, G. 1972. *English in advertising: a linguistic study of advertising in Great Britain*. English Language Series. London: Longman.
- Mažeikaitė, R. 2001. *Reklamos pradžienys*. Vilnius.
- Myers, G. 1997. *Words in Ads*. London: Hodder Arnold.
- Rein, D. P. 1982. *The language of advertising and merchandising in English*. New York: Regent.
- Smetonienė, I. 2001. Reklamos tekstų sintaksė, *Lituanistica* 1(45): 80–92. Vilnius: Lietuvos mokslų akademija.
- Vasiloaia, M. 2009. *Linguistic features of the language of advertising* [online]. Economy Transdisciplinarity Cognition. No. 1. Bacau: George Bacovia University. [cited 15 February 2014]. Available from Internet: <http://www.ugb.ro/etc/etc2009no1/s0804%20%282%29.pdf>
- Vestergaard, T.; Schroder, K. 1985. *The language of advertising*. Oxford: B. Blackwell.
- Wales, K. 2001. *A dictionary of stylistics*. Harlow: Longman.

KOMERCINĖS IR SOCIALINĖS REKLAMOS ŠŪKIŲ KALBINĖS CHARAKTERISTIKOS

Pavel SKORUPA¹, Tatjana DUBOVIČIENĖ²

¹Vilniaus Gedimino technikos universitetas, Saulėtekio al. 11, LT-10223 Vilnius, Lietuva

²Lietuvos edukologijos universitetas, Studentų g. 39, LT-08106 Vilnius, Lietuva

El. paštas: ¹pavel.skorupa@vgtu.lt; ²tatjana.duboviciene@leu.lt

Straipsnyje analizuojamos kalbos priemonės komercinės ir socialinės reklamos šūkiuose. Mokslinėje literatūroje nėra universalios reklamos šūkio apibrėžties, todėl šitame darbe bandoma apibrėžti reklamos šūkio sąvoką rinkodaros komunikacijos kontekste. Viena pagrindinių komercinės ir socialinės reklamos funkcijų – tikslinės auditorijos informavimas siekiant paveikti auditorijos elgesį. Kalba daro didelį poveikį žmonėms ir jų elgesiui, todėl straipsnyje žiūrima į reklamos kalbą lingvistiniu aspektu, analizuojant fonologinius bei semantinius komercinių ir socialinių reklamos kampanijų šūkių ypatumus. Išnagrinėjus 110 anglišių (55 komercinės ir 55 socialinės reklamos) šūkių paaiškėjo, kad komercinės reklamos šūkiuose labai dažnai vartojamos garsinės ir vaizdinės kalbos priemonės, kurios padaro reklamos šūkius patrauklesnius ir lengviau įsimenamus bei teigiamai pabrėžiančius prekės ženklą. Socialinės reklamos kampanijų šūkiuose minėtos priemonės beveik nenaudojamos.

Reikšminiai žodžiai: reklamos šūkis, garsinės priemonės, vaizdinė (perkeltinė) kalba, reklamos kalba, socialinė reklama, komercinė reklama.