

Usbekistans der Welt vorzustellen und ihre Fähigkeiten zu entwickeln, indem wir die uns gebotenen Möglichkeiten voll ausschöpfen. Denn das Erlernen von Fremdsprachen wird zur Anforderung und Notwendigkeit der heutigen Zeit.

VERWEISE

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THE ROLE OF STYLISTICS IN THE LANGUAGE OF ADVERTISEMENT

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Annotation: Stylistic method is also the main part of the figurative language of slogans in semantics. Stylistic method of textual interpretation in which primacy of language is assigned to language. Another definition about stylistics is as the linguistic study of style; it is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language.

Key words: literary stylistics, artistic function, canonical literature, advertise slogans, Descriptive slogans, Persuasive slogans

The aim in studies style is to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function. The object in stylistics is literal words or phrase. The connection between stylistics and literature brings two important caveats, such as: The first is that creativity and innovation in language use should not be seen as the exclusive

preserve of literary writing. Many forms of discourse such as; advertising, journalist, popular music- even casual conversation often display a high degree of stylistic dexterity, it would be wrong view dexterity in language use as exclusive to canonical literature. The second is that the techniques of stylistic analysis are as much about deriving insights about linguistics structure and function as they are about understanding literary texts. (Simpson, 2004)

Cognitive stylistic. Like in semantic, there is also cognitive stylistic; the focus of cognitive stylistic is about interaction between dialogue, discourse and social interaction in cognitive turn in stylistics. Both as a tool for exploring the interaction dimension of literary discourse in the broader sense and as a method for examining patterns of dialogue fictional characters in the narrow (Simpson, 2004). Approaches in stylistics. In order to achieve some purposes, there are some approaches to define the concept of style differently (Leech, 1988), such as:

a) Dualism restricts style to those choices of manner rather than matter and of expression rather than content. The dualist assumes the style as the dress of the thought; it differs between what has to say and whom it is presented to the reader. Another concept is style as a manner of expression. So, there are different ways to convey the same content b) Monism, in the contrary of dualism, argues about the inseparability of style. According to them, it is a mistake to distinct between the form and the meaning's) Pluralism emphasizes the concept of the style in terms of language function.

Common Characteristics of Advertising Slogans

To advertise slogans, it must meet a certain essential criterion. Firstly, a slogan should highlight the outstanding key feature of a brand, and help stand out the brand, i.e. make it recognizable on the market. For instance, there are many various types of vacuum cleaners with pretty much the same amount of money set on the market, but a consumer might pick an Electrolux, for the question why? Because, its humorous and resolute delivering message "*Nothing sucks like an Electrolux*". Slogans can further be categorized based on their characteristics and features as follows:

Descriptive Slogans

As the name suggests, descriptive slogans build an image of the work the business actually does. It is an excellent choice if a producer wishes to distinguish her/his business from other competitors. Popular examples include:

Diary milk – **"A glass and a half in every half-pound"**

Paul Masson – **"We will sell no wine before its time"**

Descriptive slogans are specifically more useful for brands with non-descriptive names. But as discussed above, slogans have to be short, precise and crisp. Therefore, even if a producer chose to go with a descriptive slogan do not create a generic and boring one.

Commanding Slogans

Commanding slogans very briefly put, are powerful. They carry enough weight age to persuade any consumer to act. If successfully crafted, these slogans can convince consumers to make purchases. Popular examples include:

Nike – **“There Is No Finish Line”**

Gatorade – **“Is it in you!?”**

Persuading Slogans

Persuasive slogans stress on why a consumer should opt for the particular product/service. A producer has got to make a case before his/her consumers through this kind of slogan. Convey to them why the producer’s business is trustworthy and will help with their problems. A persuasive slogan hits the head right on the nail, more like a selling statement. Examples given below may help understand the case better:

L’Oreal – **“Because you’re worth it”**

Kit-Kat – **“Have a break, have a kit-kat”**

Creative Slogans

Brands that develop a creative slogan, essentially raise the bar to a new level. Creative slogans, more often than not, male use of a literary device to enhance recall and response from consumers. Creating a creative type of slogan may be harder than it looks because along with thinking outside the box, a company has to avoid overwhelming the consumers with something that might go over their heads.

Examples:

Maybelline – **“Maybe she’s born with it, maybe its Maybelline”**

Meow Mix – **“Tastes so good, cats ask for it by its name”**

Emotive Slogans

Now this one is one with immense psychological research support. Emotive slogans are made with the intent to awaken an emotion. Therefore, it goes beyond merely providing information about the product/service. Perhaps the most popular example includes:

DeBeers – **“A Diamond is forever”**

Disneyland – **“Where dreams come true”**

These types of slogans keep playing in consumers’ mind, and they easily get trapped in high skilled marketing tricks. Likewise, if a consumer needs a car of a specific size, there is a good range of vessels that meet both his/her preferences and budget. Marketing techniques and slogans are set to drive consumers towards a decision, suggesting that the brand they prefer is special, unique, better or *Different Like you* (Saltus brokerage & charter). Moreover, the slogan should make the consumer feel “special” while obtaining this desired item/object. The message should be positive, alluring and ear-pleasing. For example, *Life is good* (LG), *Beautiful*.

Colorful. You. (Bonne Bell makeup), *The perfect moment between past and future* (Rochas watches), *Great ideas for small rooms* (Ikea), *You're in good hands* (Allstate Insurance), *My Goodness. My Guinness.* (Guinness), *Impossible is nothing* (Adidas), *Diamonds Are Forever* (De Beers) are the slogans that are positive, unique and original.¹²

The main thing is an advertising slogan should be easily memorable. It has to stick into consumer's memory, and stay there and play there, in order for a consumer to associate the slogan with the product it is representing, and make the consumer feel an immense desire and need. That is called memorability which depends on how frequently and how long the slogan has been used in advertising.¹³ It may also depend on how efficiently the slogan is tied to a jingle (e.g. Calgon) and other audio and video material. Moreover, the important key that makes a slogan memorable is its own "personality", i.e. the language features and the message it conveys.

During the analysis of the types of slogans it should be mentioned about the differences of Taglines and Slogans. "Just do it" and "There's no finish line" are both phrases used by Nike. Did Nike have two company taglines? Or two company slogans? Or do both the phrases have a more detailed use and purpose?

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