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THE USE OF TROPES IN ADVERTISING TEXTS AS A MEANS OF REFLECTING THE ESSENCE OF ADVERTISING CONSTANT

Использование тропов в слоганах рекламных текстов как средство отражения сущности рекламной константы

Nowadays advertising has significantly expanded its sphere of influence and presence. It can be considered as a form of communication that tries to translate the quality of goods and services, as well as ideas into the language of consumer needs and requests. Advertising texts in modern society perform an important communicative function. The structural elements that are almost always used in the advertising text are the title, the main text and the *advertising slogan*. The key element of the advertising text is the *slogan* which should be easy to read and remember, as well as fully reflect the essence of the advertising text: *"There is an idea — there is IKEA"*. The *objective* of this research is to identify the frequency of the use of tropes in the slogans of advertising texts, to analyze the effectiveness of their artistic design. *Hypothetically* the slogan in the advertising text has its own linguistic features that determine the degree of its impact on the consumer audience. The results of this research can be used in the advertising business when creating commercials and advertising slogans, when establishing public relations to promote goods and services.

In the course of the study it has been found out that the expressiveness of the advertising text can be enhanced with the tropes. The correct use of tropes in the slogans can make the advertising more custom-oriented. For example, with the help of *comparison*, greater clarity and originality can be achieved: *"Hair is elastic silk". Antithesis* is the juxtaposition of two concepts, a game of contrast: "*We work you rest"*. The use of *allusions* in the slogans recreate the text on a new creative basis: "*Stopping a moment is so easy"*, "*Breakfast of Champions"*.

In this research 200 slogans have been analyzed. It has been found out that metaphors and hyperboles predominate. They constitute 120 tropes. "*Vichy - the source of skin health"*, "*Skittles...taste the rainbow"*, "*Live on the coke side of life"* (metaphors). *"A Mars a day helps you work, rest and play"*, "*Save money. Live better"* (hyperboles). Then go *epithets*: 25 tropes. *"A taste of paradise"*, "*Heavenly delight"* (*epithets*). The smaller part consists of *personifications*: "*Always. They speak your body language"*; litotes: "*So easy a caveman can do it"*; *metonymies*: "*Put a tiger in your tank"*.

And so, a good slogan can be called a work of art without exaggeration and, definitely, a mainstay of any advertising campaign. Means of expressiveness used in slogans contribute

to their artistic design and communicative function. Tropes also make an advertising text a special one, as some researchers put at the forefront linguistic peculiarities of these texts.

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SEMANTIC AND STRUCTURAL FEATURES OF ANTROPONYMIC ADJECTIVES IN MODERN ENGLISH

Семантические и структурные особенности антропонимических прилагательных в современном английском языке

The study of antroponymic adjectives fits into a number of anthropocentric studies, which are related to the man and his activities. The results of human cognitive activity are recorded in the naming of certain properties, signs, qualities inherent in things in real life. The *objective* of this research is to identify semantic and structural features for antroponymic adjectives in modern English. *Hypothetically* antroponymic adjectives have the same characteristics as other units of the class of adjectival vocabulary. Adjectives motivated by words with the meaning of a person are able to express a number of meanings: belonging to an ideological trend, a current associated with this person*: satanic*, *shakespearean*. Anthroponymic adjectives characterize a person, denoting signs of a particular person, whose proper naming served as the generating basis for this part of speech: *Titian — titanesque, Raphael — raphaelesque, Freud — freudian, etc.* The popularity of a politician or public figure, writer or painter directly stimulates the use of not only the surname itself, but also its derivatives: *churchillian*, *napoleonic*, *dickensian*, *rodinesque*, etc.