

Материалом для исследования послужили сцены приветствий из первой книги о Шерлоке Холмсе Артура Конана Дойла «Этюд в багровых тонах» и ее экранизации режиссёра Эйроса Лина, представленной зрителю в 2010 году в Британии.

Основная часть. Приветствия можно разделить на формальные и неформальные [3, с. 134—137]. Формальные приветствия обычно используются в официальных ситуациях, при встрече с коллегами либо асимметричных социальных отношениях, а также среди незнакомых людей.

Оба вида приветствий присутствуют в книге и ее экранизации. Однако анализ первой встречи двух главных героев Шерлока и Ватсона указывает на отличие в коммуникативном акте. Например, в книге данная сцена начинается с радужного приветствия Ватсона: “...*he said cordially, gripping my hand...*” [4]. При этом Шерлок пожимает ему руку и тут же принимается рассказывать о том, чем он занимается. В фильме Шерлок лишь бросил взгляд на Ватсона: они не обменялись словесным приветствием и не пожали друг другу руки. Более того, данные коммуникативные стратегии повторяются и в сцене, где главный герой прибывает на место преступления. В книге Шерлок инспектор встретил рукопожатием и выразил искреннюю заинтересованность в присутствии всемирно известного детектива: “...*rushed forward and wrung my companion’s hand with effusion. “It is indeed kind of you to come.”*” [4]. В фильме Шерлок и инспектор не приветствуют друг друга рукопожатием, а сразу приступают к делу.

Однако в фильме присутствуют сцены приветствия, сопровождающиеся рукопожатием: при встрече Шерлока и Ватсона перед осмотром их будущей квартиры; в кафе Шерлок протягивает руку официанту. В остальных случаях приветствие как коммуникативный акт опускается, и герои прямо приступают к делу.

В книге А. К. Дойла «Этюд в багровых тонах» описаны отдельные ритуалы приветствий: женщина, пришедшая за кольцом, делает реверанс; инспектор сжимает руку Холмсу “*My dear fellow,*” *he cried, wringing Holmes’s unresponsive hand...*”. Отметим, что в Викторианскую эпоху женщинам полагалось делать реверанс при приветствии мужчин либо старших и уважаемых людей.

Заключение. Этикет приветствий естественным образом претерпел изменения за прошедших два века. Так как в Викторианскую эпоху этикет носил более официальный и формальный характер, то речевые формулы приветствия, а также сопутствующее невербальное поведение имели четкие стандарты, которым обязательно следовали представители определенной социальной группы, несмотря на особые обстоятельства в их жизни. В современном мире многие правила и традиции упразднены. К приветствиям люди стали относиться проще. Тем не менее, классическое приветствие в виде рукопожатия прошло сквозь время и является основной формой приветствий между мужчинами, а реверанс остался формой женского приветствия, используемом только при королевском дворе.

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V. S. Chuduk, Y. A. Vashchilko, A. F. Shestak
Baranavichy Lyceum № 1, Baranavichy, the Republic of Belarus

LINGUISTIC MEANS OF EXPRESSIVENESS IN ADVERTISING SLOGANS (ON THE BASIS OF ENGLISH AND GERMAN)

Introduction. Advertising slogans play an important part in the culture and conscience of English- and German-language societies. Slogans serve as a means of advertising products and services. Expressiveness is a distinctive feature of an advertising slogan. It is achieved with the help of special linguistic means. The usage of such means provides memorization of advertising slogans by the users of advertisements in any language. The topicality of the research is, firstly, explained by the popularity of advertising slogans in the modern world and, secondly, by the need to identify those linguistic means that make slogans expressive in English and German.

The object of the research is the advertising slogan. The subject of the research are linguistic means of expressiveness in English- and German-language advertising slogans.

The aim of the research is the analysis and identification of most widely spread means of expressiveness which are used in advertising slogans in English and German, and which provide the memorability of slogans. According to the aim of the research, we put the following objectives:

- 1) to study the notions of “advertising”, “advertising text”, “advertising slogan”;
- 2) to identify and analyze the means of expressiveness which are used in English- and German-language advertising slogans;
- 3) to identify the most widely spread types of means of expressiveness which are used in English- and German-language advertising slogans (phonetic, lexical, grammatical, stylistic).

The methods of research are the study of literary sources, analysis, synthesis, generalization, and comparison.

The theoretical significance of the research lies in the study of linguistic means which provide the expressiveness of advertising slogans.

The practical significance of the research is connected with the identification of linguistic means of expressiveness which are used in English- and German-language advertising slogans. Research materials and research results may be used in the lessons of English while studying such topics as “Food”, “Shopping”, “Socio-cultural Portrait of a Country”, “National Character”, “Mass Media”, “Fashion”.

The novelty of the research is in making a comparative analysis of linguistic means of expressiveness on the basis of two languages — English and German.

The study material is presented by English- and German-language advertising slogans (80 items in total).

Main part. While solving the first objective we found out that advertising means disseminating information about goods and services which is aimed at quickening their sale, at establishing contacts between a purchaser and a product, at promoting goods and information about ways of buying them. It is a means that gives interest and wish to buy this or that thing to a purchaser.

An advertising text is a short composition in prose which presents a subjective point of view on the object of advertising (goods, services, durable goods, day-to-day goods, services of firms and organizations, achievements of science and technology, art, politicians, etc.) [1, p. 9]. Many advertising texts use a slogan at the end.

The slogan is a short, simple and easy to say expression which keeps a product, a brand name, a service or a place of sale. A slogan sums up the advantages of a product for making a short message which would be easy to remember [1; 2]. For example: “*L’oreal. Because you’re worth it*”; „*Nescafe. Klasse Kaffee*“.

According to our findings, slogans are characterized by expressiveness. Speech expressiveness means such peculiarities of its structure which keep the attention and interest of listeners or readers. We analyzed expressiveness at 4 levels: phonetic, lexical, grammatical and stylistic. In our research we selected 39 advertising slogans in English and 41 advertising slogans in German.

Among phonetic means we’ve found examples of assonance, alliteration, anaphora, epiphora, phonemic repetition, rhyme, and onomatopoeia.

The most preferable means are different kinds of repetition. Assonance is the repetition of vowel sounds in stressed syllables in a sequence of nearby words. For example: “*He keeps going and going and going*” (*Energizer*) — there’s a repetition of sound [oi]. „*Es gibt immer was zu tun*“ (*Hornbach*) — there’s a repetition of sounds [i and u].

Alliteration is the repetition of the same consonants at the start of several words or syllables in a sequence or in close proximity to each other. For example: “*Sense and simplicity*” (*Play Station*) — there’s a repetition of the sound [s]. „*Gutes kann so gesund sein*“ (*Danone*) — there’s a repetition of sound [g].

Assonance and alliteration appeared most frequently in the two languages. Still, assonance is more frequent in German. We suppose that it may be related to the general musicality of the German language by its nature.

While analyzing the lexical means of advertising slogans (parts of speech) we found out that verbs are often used in slogans in the two languages. They are very powerful because they urge customers to buy a product. They are mostly used in the imperative mood. There may be 2—3 verbs in the imperative mood within one English-language slogan, while in German slogans there is typically only one verb in the imperative mood. So, German slogans are made to be laconic with one verb that consists of one or two syllables. English slogans mostly include short verbs each consisting of just one syllable. For example: “*Buy it. Sell it. Love it*” (*EBay*); „*Mach was anderes*“ (*Ikea*).

Pronouns are quite frequent in advertising slogans too. These are personal pronouns (I, me, you, she, it; ich, wir, Sie, du) and possessive pronouns (your/s, unser, dein, mein, ihr). The number of personal pronouns in English is almost the same as in German. In English we found only one possessive pronoun and in German — four possessive pronouns. For example: “*Digitally Yours* (LG)”; „*Ihr Potenzial. Unser Antrieb*“ (*Microsoft*).

According to our analysis, the number of adjectives (8/8) is twice as big as the number of adverbs (4/4) in the two languages. In English adjectives are used in 3 different forms: positive, comparative and superlative. These help to compare a product with other similar products. In German there are mostly adjectives in the positive form only. This means that comparison is hardly used in German. For example: “*Probably the best beer in the world!*” (*Carlsberg*); „*Ein gutter Tag beginnt mit Gilette*“ (*Gilette*).

Meanwhile adverbs in the two languages are used in their positive form only. There’s no comparison used. For example: “*When it absolutely, positively has to be there overnight*” (*FedEx*); „*Gut. Besser. Paulaner*“ (*Paulaner*).

From the point of view of syntax, advertising texts mostly have a direct word order. We’ve found very few examples of inversion in the two languages.

Ellipsis is quite frequent, both in English-language and German-language advertising slogans. This may be explained by the fact that advertising slogans must generally be short by nature. For example: “*Connecting People*” (*Nokia*); „*Freude am Fahren*” (*BMW*).

As for exclamations, they are used in German advertising slogans as often as in the English ones. For example: “Give me a break! Give me a break! Break me off a piece of that Kit Kat bar!” (Kit Kat); „3...2...1... meins!“ (eBay).

We have noticed that most slogans consist of just one sentence. Moreover, there are hardly any complex or compound sentences.

The analysis of stylistic means has allowed finding a variety of stylistic means: parallel constructions, hyperbole, antithesis, metaphor, a play on words, simile, idioms, periphrasis, enumeration, and proverbs. Still, according to our findings, parallel constructions appear as the most popular means in the two languages. Probably, they are most effective in helping advertisers to urge consumers. For example: “Inspire me. Surprise me. AMD me” (AMD); „Er kann. Sie kann. Nissan“ (Nissan). As for other stylistic means, their number was rather limited.

Conclusion. The analysis we made has allowed identifying the most typical and effective means of expressiveness found in English- and German-language advertising slogans. They are phonetic (assonance, alliteration), lexical (verbs, pronouns, adjectives, adverbs), grammatical (direct word order, ellipsis) and stylistic (parallel constructions). These means make slogans more colorful and memorable and thus help advertisers urge consumers. Our practical findings prove the theoretical basis of advertising slogans and also help to identify more similarities than differences between the two cultures.

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E. D. Huminskaya, A. P. Huminskaya
Baranavichy Gymnasia № 1, Baranavichy, the Republic of Belarus

STRUCTURAL AND GRAMMATICAL TYPES OF ENGLISH ETHNONYMS

Introduction. Ethnonyms are irreplaceable in the process of intercultural communication. They concretize belonging of the participants and other people to this or that ethnic community. Thus, there are certain difficulties with the translation, which can lead to the international conflicts [1, p. 14].

According to the Kovalyov’s definition, the **ethnonym** is “... any non-descriptive single nominee, describing people by ethnicity or nationality”. It is derived from Greek ‘ethnos’ — people, nation and ‘onoma’ — name.

‘**Ethnophaulisms**’ as the term is entered in 1944 by A. A. Roback in the book “A Dictionary of International Slurs” [2, p. 23]. Ethnophaulisms are derogatory terms used by the members of one ethnic group to describe the members of another.

Main part. Thinking about ethnonyms W. Thackeray’s literary works and the popular animated series “The Simpsons” are analyzed. Therefore, in the research work the structural and grammatical types of English ethnonyms, special cases of their formation and translation into Russian are analyzed. It was found out that the ethnonyms, which are based on personal names, are mostly used for naming the members of different ethnic groups.

We have found the most frequently used (16 examples) nicknames formed of the male personal name *John*; its derivatives *Johnny*, *Johnnie*; different variations of the name *John* — *Jack*, *Jock* and *Jocko*; the female equivalents of the name *John* — *Joan*, *Jane*, *Jenny*; and its foreign equivalents — *Hans*, *Ivan*, *Jean*, *Jan*, and *Sean*.

One more widespread name similar to the name *John* is *Charlie*. The name *Charlie* is considered to be humiliating for a long time as it called the clowns at the circuses. The nickname *Charlie* first was given to **Chinese**, then (during the Vietnamese war) — to **Vietnamese**. Nowadays it is used mainly by the Afro-Americans to the **Europeans**: *Mister Charlie*, *Mister Charles*.

Ethnonyms can be classified according to their word formation. They can be formed by: the semantic derivation, metonymical transfer, metaphorical transfer, blending, abbreviation, clipping, suffixation, phonologic distortion and loanword.

We have found out that:

1) 57 of ethnonyms are formed by stylistically neutral Roman suffix **-an**: *Chicago* — *Chicagoan*; *Hawaii* — *Hawaiian*; *Crimea* — *Crimean*.

2) The suffix **-ism** forms the nouns with the meanings:

- “the theory, the doctrine, the ideology, the direction”; “language expression, language feature” — *Semitism*, *Scotticism*;
- other meanings: *Londonism* — a London custom.

3) The suffix **-ist** forms the nouns with the meaning “a person occupied with a certain (usually intellectual) activity; follower of any direction”, *Romanist* — the expert in the field of the Roman right; *Arabist* — the specialist in the Arabic language.