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LINGUISTIC FEATURES OF ADVERTISING TEXTS

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The relevance of this work is determined primarily by the fact that advertisement comes into all spheres of society, has a variety of broadcast channels, a flexible system for responding to public requests and changes, a wide arsenal of tools and techniques to achieve the goal.

The purpose of the study – to consider the lexical, syntactic, semantic, pragmatic and stylistic features of the advertising text.

Material and methods. While writing this paper, scientific and educational literature, articles from scientific journals, and the results of research by specialists in the field of linguistics were used. The main sources were the works of Yagodkina N.V., Aniskina N.V. and Arnold I.V.

Findings and their discussion. Advertising from a linguistic point of view is a special area of practical activity, the product of which is verbal works - advertising texts. Advertising communication can be viewed as "an indirect form of persuasion based on an informational or emotional description of the benefits of a product. Its task is to create a favorable impression for consumers about the product and "focus their minds on making a purchase". To do this it is necessary to study the specific features of the language, as they are used to form a message that holds the interest of the target consumer. These features are associated with lexis, syntax, semantics, pragmatics and stylistics [1].

Lexical features: the words chosen for advertising attract attention. Vocabulary is chosen according to the target audience, it should be simple and easy to understand with the exception of the technical vocabulary, which is used to emphasize the technical

parameters of products such as computers, medicines etc. Complex and colloquial words are used to capture attention instantly. Advertisements are full of adjectives and adverbs to emphasize the merits, features of the product and service in terms of price, quality, usefulness, convenience etc. Often a limited range of evaluative adjectives are used such as *"new, real, fresh, correct, natural, useful"*, etc. When addressing the audience second person pronouns are used. There are neologisms. Such words are immediately evident and understandable in meaning. Euphemisms are used to avoid *"unpleasant"* situations or offensive language. Advertising usually emphasizes a positive side of a product, a negative side is omitted. To do this, sometimes misleading words are used, such as: *"helps, proven, guaranteed"* etc. Some words are often repeated to give the impression that the company wants the audience to feel connected to the product created in the advertisement. In addition, signs and symbols are used to reinforce and convey the message effectively [2].

Syntactic features: simple sentences in the present tense are used in advertising, complex sentences are avoided so that there is no ambiguity in interpretation. However sometimes ambiguity is introduced intentionally to create confusion. Ambiguity can be syntactic, created by grammatical structure. This can make a phrase memorable and make you reread it. Short sentences are often used to influence the reader in terms of clarity, ease of remembering. Disjunctive conjunctions are used for better memorization. However, many ads contain complex sentences to create a repetitive rhythm. Sometimes only phrases are used as sentences. Rhetorical questions are used to provoke thought. They convey a message in a very convincing way but do not require a response, such as *"does your toothpaste contain salt"*. Such questions puzzle the audience. Sometimes an antimetabole is used to achieve the desired effect, that is the repetition in the second part of the sentence of words that are in a different order in the first part, and the meaning changes, for example: "I know what I like, and I like what I know" [3].

Semantic features: use of different meanings. The level of understanding of the meaning remains simple, ambiguity is avoided. But sometimes semantic ambiguity is created with the help of puns. In advertising there may be expressions with undefined meanings. When such expressions are used, several coexisting values become available [4].

Pragmatic features: semantics deals with the direct examination of the meaning of a sentence, while pragmatics deals with the meaning of an utterance based on who uses it and in which context. Advertising language is language used for a particular purpose or in a particular social context. In the language of advertising, it is important to know not only the content but also the structure of signs, the ways in which meanings are exchanged, the ways of designation, how advertising includes other systems and ideologies, and how they create meaning. Advertising offers us only text and our own experience and knowledge allow us to give meaning to what we see and hear. Advertising was invented by society to influence people, and now advertising itself influences society, ideas and opinions. They address a wide range of basic aspects of life such as standard of living, social and economic status, social belief system, marriage, education, and so on, as well as less important aspects of human life such as habits, preferences, beliefs. Advertising influences the culture of the society in which it operates. Advertising is not just a business it affects every person in society, in all spheres. Attitude change is the main concern of the advertiser, which he seeks to fulfill

through persuasion. To do this the advertising language can use various motives such as rational motive, in which logical and rational explanations of the brand are provided, moral motive, which emphasizes the moral importance of the brand, emotional motive in which emotional experiences are mixed. Thus the pragmatic features of the advertising language are aimed at achieving both psychological and sociological impact [5-6].

Stylistic features: the use of a huge number of stylistic devices:

1) Style: in advertising, simple, informal. Everything becomes embellished, for example old houses become *"unique"*, housing next to a busy road becomes *"convenient for transportation"*;

2) Deviation from the norm: advertising violates the rules of *"normal"* language. The deviation may be syntactic, when word order is changed or lexical, when parts of speech undergo changes. For example, a word normally used as a noun might be used as a verb in advertising language, "*сникерс - сникерсни*";

3) Bringing to the foreground: refers to the use of techniques that *"bring"* the act of expression to the foreground so that the advertising language draws attention to itself. Bringing to the foreground can be achieved with parallelism;

4) Comparison: a figure of speech that compares two elements to show similarities. It is very often used to create a lively and vibrant association. For example, in an advertisement for mineral water *"fresh as a mountain spring"* suggests crystal clear water;

5) Metaphor: a figure of speech that compares two elements but the comparison is implied, not stated. By figurative comparison of the advertised product or service with a thing with a similar characteristic, the characteristic feature of the product or service is clearly emphasized so that consumers can easily remember it. For example, the name of an advertising agency is *"Ambulance Creative Assistance"*;

6) Personification: this is a figure of speech in which an inanimate object or abstraction is endowed with human qualities or abilities. In advertising, personification gives the product a *"human attribute"* and inspires feelings in the advertised product. For example, the Colgate ad featuring toothbrushes as match commentators;

7) Parallelism: parallelism means the parallel presentation of two or more identical ideas in similar structural forms used to create a sense of balance, symmetry and rhythm;

8) Hyperbole: the use of exaggeration to emphasize or enhance an effect. Used to encourage customers to buy their products and thereby increase sales. Hyperbole is based on adjectives and adverbs. For example, *"king of cereal"*;

9) Repetition: a rhetorical device for repeatedly using certain words or sentences to emphasize the importance of a message or to demonstrate a strong feeling. Includes repetition of the brand name and slogan in order to improve memorization [7].

Conclusion. Advertising – a special language, with its own laws and rules. Its ultimate goal is to get the advertiser's message across to you and make sure you interpret it correctly. In this connection, there is a need to create such an advertising text that will have its own distinctive linguistic features.

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THE WORLD OF POPULAR CARNIVALITY IN N. GOGOL'S "EVENINGS ON A FARM NEAR DIKANKA"

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Keywords: popular carnivality, laughter, humour, character, N. Gogol, comicism.

Carnivality is a special type of popular laughter culture, which has had a strong influence on art and fiction for many centuries. Thanks to carnivality not only the author's model of the world and man has changed significantly, but also significant adjustments have taken place in the writer's discourse itself. Various forms and types of folk carnivality form the basis of Gogol's collection "Evenings on a Farm near Dikanka". Ukrainian folk festive and fair life, well known to the author, is described in most of the stories in this book. And motives of the holiday and merry atmosphere are revealed in the stories and images. The study of this aspect is significant and relevant, as it allows us to expand our scientific understanding of the artistic world of this Russian classic.

The aim of the study is to identify universal motifs of carnival in the book "Evenings on a Farm near Dikanka" as the basis of the author's comic discourse.

Material and methods. The material for the study was the writer's cycle of short stories. Research methods: concrete-historical, descriptive.

Findings and their discussion. As is well known, carnivality refers to the transposition of forms of folk-meaning culture into the language of literature.

The main goal of carnivality is to change the usual ideas about the world, to change the usual order of things, to ridicule everything habitual and familiar in order to contribute to its revival and renewal through denial, ridicule.

Gogol's carnivality is a situation where the characters, as it were, put on masks, show unusual properties, change places and everything seems confused, mixed up and unusual. A kind of Gogol's fiction arises on this basis [3, p. 131].

"May Night" widely describes the pictures of parubki festivities. These episodes are the beginning of the plot of the work: the protagonist Levko decides to teach his own disreputable father a lesson, and he encourages the rambunctious couplets to play a practical joke: "Do you agree to have a good laugh today? [2, p. 86]. For this reason, he