

ҚАЗАҚСТАН РЕСПУБЛИКАСЫ БІЛІМ ЖӘНЕ ҒЫЛЫМ МИНИСТРЛІГІ
Л.Н. ГУМИЛЕВ АТЫНДАҒЫ ЕУРАЗИЯ ҰЛТТЫҚ УНИВЕРСИТЕТІ



Студенттер мен жас ғалымдардың
«ҒЫЛЫМ ЖӘНЕ БІЛІМ - 2016» атты
XI Халықаралық ғылыми конференциясының
БАЯНДАМАЛАР ЖИНАҒЫ

СБОРНИК МАТЕРИАЛОВ
XI Международной научной конференции
студентов и молодых ученых
«НАУКА И ОБРАЗОВАНИЕ - 2016»

PROCEEDINGS
of the XI International Scientific Conference
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«SCIENCE AND EDUCATION - 2016»

2016 жыл 14 сәуір
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The proceedings are the papers of students, undergraduates, doctoral students and young researchers on topical issues of natural and technical sciences and humanities.

В сборник вошли доклады студентов, магистрантов, докторантов и молодых ученых по актуальным вопросам естественно-технических и гуманитарных наук.

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Lingualeo site also gives opportunity for teachers to provide students with grammar exercises after material learnt, tenses for example. Additionally, it is time saving as teachers don't have to prepare tasks for learners and check if answers are correct which are already tested by Lingualeo after finishing a task.

Communicative approach is taken place in the site as well. Learners have opportunity to communicate with people. The highlight is that we choose our interlocutor ourselves. Also, the information about learner and his level are observed. We can communicate in written or oral form. On the right side learners may specify age, level, language of interlocutor he or she wants to have.

There are many ways to present web-based activities for students. Sometimes teachers simply want to provide information resources for students. In other cases, pedagogues want to create a rich learning environment that encompasses activities, resources, and assessment. With the help of Internet resources, especially language sites, teachers can solve a series of didactic tasks at the English lessons: develop the abilities of reading skills using the material of the global network, aptitude of writing skills of students, enrich vocabulary and generate motivation to learning of the English language.

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STYLISTIC PECULARITIES OF ADVERTISING SLOGANS

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This article focuses on advertising slogans in Glamour magazine with analysis of common stylistic means which have been employed by certain brands and products. The results of the research reveal the frequency of usage of particular stylistic devices that serve advertising goals.

It's been long time since an advertisement gained a strong foothold in our lives. It is everywhere we go: on the streets, in any establishments, even at home, in our computers and laptops. For us, it could be both useful and irritating, but from the point of view of entrepreneurs, an advertisement is a magic wand to promote the products or services in the market. That is why its relevance is growing each day.

Advertising is with us all the time: whenever we open a newspaper or a magazine, or turn on the TV, or look at the board in subway stations or on buildings, we are confronted with advertisements. Most of these will be of the type that Leech describes as —commercial consumer advertising. This is indeed the most frequent type, which affects us most deeply.

Abundant and profound studies have been conducted on the lexical features of English advertising: language addressing to different sexes and social classes by Vestergaard, T. & K. Schröder, verbs in English, stylistic features of English advertising and lexical features in English advertising and linguistic features of advertisement slogan by Zhao.

Advertising slogans are an important part of any advertising campaign. Being short and memorable, advertising slogans have been used by large corporations and small business companies for more than a century. The purpose of these catchy phrases is to draw the attention of a potential customer and help to distinguish a product or service from the majority of others in the market.

According to L.S. Krysin, “a slogan is an advertising formula in the shape of aphoristic, easy memorable phrase”. In other words, it is a concentrated idea of a whole advertising campaign, usually expressed in one phrase. That is why by importance it is a crucial part of an advertisement. Oxford dictionary defines a slogan as “a short and striking or memorable phrase used in advertisement” [1]. And Cambridge dictionary defines a slogan as “a short phrase that is easy to remember and is used to make people notice something” [2].

These determinations underline a great necessity of slogans to be memorable and make unforgettable impression. As each slogan has a particular aim, i.e. to sell some product or service and to attract a plethora of customers, it requires special characteristics to be accurate, short, simply and creative. Such characteristics make slogans more memorable, that could be also helpful for the producers to increase its ratings and direct the product towards the target audience.

Leo Burnett says “Advertising is the ability to sense, interpret... to put the very heart throbs of a business into type, paper and ink”. He emphasizes an importance of the means of converting an advertising slogans from a whole idea of a product into one apt phrase. This sentence as it was said has to be clear for a wide audience, memorable and not just to push an idea, but also to create entire image of a product. It can be easier achieved with a help of suitable linguistic devices, that is why a slogan is more valuable from a point of view of stylistics. Choosing diverse stylistic means an experienced advertiser can achieve a particular effect on a target audience, because each device can confer a suggestive power to the advertising slogans and each one has particular way of persuading.

Many scholars, such as Leech, Myers, Foster, Ding, Kohli et al, Christopher, etc. point out a number of language and rhetorical devices typical for advertising slogans: capitalization, rhyme, alliteration, repetition, word play (pun), metaphor, etc. and analyze slogans at the graphical, phonological, lexical, syntactic and semantic levels.

According to the scholars, at the graphic level slogans demonstrate the usage of full or partial capitalization as well as unconventional spelling, while at the phonological level the extensive use of rhyme, alliteration, assonance and (less often) onomatopoeia can be observed. At the lexical level scholars point out the use of pronouns, unqualified comparison, coined words, numerals, adjectives and verbs. Everyday sentences/phrases, imperative sentences, questions, tense, idioms or proverbs, ellipsis, parallelism, repetition (anaphora, epiphora) are used at the syntactic level. Puns, metonymy, metaphor, synecdoche, personification, simile, hyperbole, antithesis can often be identified at the semantic level.

In our analysis of advertising slogans we will focus on language and rhetorical devices, i.e. figurative language and sound techniques that are used for effective slogans at the phonological, lexical, syntactic and semantic levels.

The analysis of sampled slogans has shown that the most often used examples of figurative language in English advertising slogans are: simile, metonymy, metaphor, pun (word play), personification, apostrophe, symbol, and paradox.

Cuddon defines metonymy as “a figure of speech in which the name of an attribute or a thing is substituted for the thing itself” [3; 510]

Beauty vs. the World. We fight for beauty (Shiseido)

Jergens is more than a moisturizer. You're more than just a pretty face (Jergens)

[11;65]

Myers states that metonymy is commonly found in advertisements “where the product is associated with some person or surroundings” [4; 127-8]

During the analysis, in a number of advertising slogans metaphor was identified. Metaphor contributes to the aesthetics of the message and emphasizes the main idea, describing one object in terms of another, usually by means of implicit comparison. 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:

This world could use a woman's touch (Keds)

Strong is Beautiful(Pantene hairspray) [11; 11]

Leech maintains that metaphors are valuable in the advertising language as they“suggest the right kind of emotive associations for the product” [5; 182]

Many of the analyzed slogans are based on pun that involves a play on words. According to Cuddon, puns are often used for humorous effect. Consider the following examples:

Defining moment? I'm ready for it (Maybelline New York)

Run around naked (Clinique Foundation Stick) [11; 3]

Pun or word play is often used by advertisers because they rely on lexical items with more than one meaning; sometimes a word play occurs when the different words are homophones or homonyms. The pun/word play is based on ambiguity, although, according to Leech, in advertising language ambiguity “hinges on the orthography rather than on pronunciation” [6; 184]. Ding suggests that puns “can work miracles”, especially when advertising slogans help build brand identity by using the brand name as a part of word play, which can “can interest and impress the people with its smartness and its novelty”.

Personification is “the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects. Personification is inherent in many languages through the use of gender” [7; 661]. Advertisements can often use personifications when inanimate objects or abstractions are endowed with human qualities to make it more dramatic, interesting and more attractive, because we can better relate to the objects which are personified.

Finally a lipstick that loves you back (Burt's bees lipstick)

Muddle no more. Starts working at hour 1 on the first day you take it(Zyrtec) [11; 90]

A number of the analyzed advertising slogans 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” [8; 51]

Because you're worth it (L'Oreal Paris) [11; 78]

Among the sound techniques most often used in English advertising slogans the following can be observed: rhyme, alliteration, assonance, consonance, rhythm, and onomatopoeia.

One of the dominant sound techniques in English advertising slogans is rhyme, which, according to Cuddon, is “the formalized consonance of syllables” [9; 750]. It should be noted that rhyme refers to the way the word is pronounced, not spelled. In Leech's view, rhyme makes the slogans and headlines appear striking and easier to remember. Consider the following examples:

Ultra shine don't be shy (Dior Addict the new plumping ultra-gloss)

One obsession for color expression (L'Oreal Eyeshadow) [11; 21]

According to Ding, rhyme is most probably the best sound technique used for the introduction of the brand name. If the brand name is not used in the slogan, the slogan, as Ding puts it, “is likely to lose its identity, because similar products can use the same ad slogan with a simple change of the product name”. As suggested by the scholar, the function of rhymes in the form of slogans is the transmission of simple information. Rhyme also allows better memorization of the slogan, as it resonates in one's mind.

Another dominant sound technique identified in the body of the sampled slogans is alliteration. In his book, Cuddon defines alliteration as “a figure of speech in which consonants, especially at the beginning of words, or stressed syllables, are repeated” [10; 23]. In his work, Myers states that in slogans alliteration with its similarity in sound often plays against dissimilarity in meaning and makes the listener more aware of the contrast.

Play with pop: 1 pop star, 4 mood (Clinique's new pop collection)

Stronger Enamel so you can smile with strength (Colgate) [11; 48]

Rhythm is “the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables and by the duration of the syllables”. Rhythm is usually perceived on a subconscious level and makes the slogan a memorable, repeatable sentence. Neat rhythmical

passages are referred to as meter, and the metrical scheme, as Leech puts it, “may easily pass unnoticed” [5; 182]

My colour. My care. (Yves Saint Laurent)

When all your living starts lining up – start silking (Restylane Silk) [11; 15]

Among other rhetorical devices often used in slogans the following can be observed: repetition (anaphora, epiphora), comparison (unqualified comparison), parallelism, antithesis, and hyperbole.

In this group of rhetorical devices repetition is the most frequently used. Repetition according to Cuddon is “an essential unifying element in nearly all poetry and much prose. It may consist of sounds, particular syllables and words, phrases, stanzas, metrical patterns, ideas, allusions and shapes” The type of repetition when words or groups of words in successive clauses are repeated, this is a rhetorical device called anaphora [10; 63]. It is used to appeal to the emotions of the audience in order to persuade, inspire, motivate and encourage them. In case each sentence or clause ends with the same word, this type of repetition is called epiphora/epistrophe. All these types of repetition lay emphasis on a particular idea. Consider the following examples:

It takes style. It takes versatility. It takes color (White house black market (WHBM.com))

Ultra-plumping, ultra-shiny, ultra-hydrating (Dior Addict) [11; 21]

Comparison is a rhetorical or literary device in which a writer compares or contrasts two people, places, things, or ideas. In advertising, the second term of comparison is hardly ever stated; it is left to the audience to decide, thus comparison is unqualified. By using comparison, writers increase their chance of catching the attention and interest of the audience.

Meet the newest power couple (Olay Regenerist) [11; 53]

Parallelism “consists of phrases or sentences of similar construction and meaning placed side by side, balancing each other”. It creates a balanced flow of ideas and can be employed as a tool for persuasion because it uses repetition.

Bigger, Blacker, Badder lashes (Urban Decay perversion mascara)

Strong is setting your style free. Free from alcohol. Free from stickiness. Free from stiffness. Free from harsh smell (Pantene hairspray) [11; 103]

Antithesis is “fundamentally, contrasting ideas sharpened by the use of opposite or noticeably different meanings”. Antithesis is often used in prose to telling effects. Consider the following:

Big clean. Small price (Oxiclean) [11; 43]

Hyperbole is “a figure of speech which contains an exaggeration for emphasis”. In the examples below, hyperbole is used to emphasize the best features of the advertised objects:

An incredible rebirth for dry hair. Eliminate dryness in just one wash (L’Oreal Paris)

Unexpected Ingredients. Brilliant Combinations (Curate) [11; 137]

The current article presents an attempt to provide the definition of advertising slogan as no uniform definition of the slogan exists in scientific literature. The article also gives the definition and analysis of language of advertising from linguistic point of view. The paper describes the use and purpose of linguistic devices in print advertising. The “Glamour” magazine is chosen for the analysis and illustration of 46 advertising slogans that were divided into three groups with the focus on the language and rhetorical devices used in them. The most and least often used figurative language, sound techniques and rhetorical devices were identified. Additionally, other outcomes of the research should be emphasized.

To conclude, a slogan is a short catchy phrase related to a specific brand and defines, presents and helps customers remember the key concepts of a brand or advertising campaign. The analysis of 46 slogans in “Glamour” magazine demonstrated that 54% of the sampled slogans contained figurative language, 17% of slogans used sound techniques, and 28% of the analyzed slogans were made using other rhetorical devices (repetition, comparison, parallelism, antithesis, and hyperbole). Moreover, the tendency is that 24% of all the sampled English advertising slogans exhibit the usage of metonymy, 32% of metaphor, while apostrophe and paradox are the rarest examples of figurative language and make up 4%, 1% of all the analyzed 42 slogans respectively. The most often used sound techniques in English advertising slogans are rhyme and rhythm, which was identified in

24% of the sampled slogans, while alliteration and onomatopoeia can be considered the rarest sound techniques used in slogans as they were found in 8% and 2% of the analyzed slogans respectively. Lastly, the most often used rhetorical device in the other rhetorical devices list is hyperbole, which was observed in 24% of all the sampled slogans, while the rarest is antithesis and comparison, which was identified in 4% of the analyzed slogans.

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ACTIVE VOCABULARY EXTENSION BY MEANS OF AUTHENTIC TEXT READING

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Vocabulary is the main building block of the language learning. The words arrange together on a grammar base and form the whole building of message. One cannot learn language without vocabulary. According to the Steven Stahl "Vocabulary knowledge is knowledge as well as the knowledge of a word not only implies a definition, but also implies how that word fits into the world"[1, 45].

Each teacher does know that it is impossible to build a solid language base of schoolchildren without assimilation of lexical material. Creative teachers are trying to find out best methods of teaching and test in practice their effective methods of lexical material control.

Lack of vocabulary is a feeling of uncertainty among students and unwillingness to speak a foreign language. Therefore, one of the main objectives of the foreign lesson is to expand their active vocabulary. Basically vocabulary of students is increased due to the vocabulary of the texts.

How can we teach it to our students, or rather, help them to be able to communicate by reading, speaking, writing, auditing on the basis of good command of vocabulary? Foreign language teaching methodology specialists distinguish *active vocabulary* (for productive forms of speech activity—i.e. for speaking and writing), *passive vocabulary* (for receptive forms of sp. activity, i.e. for listening and reading) and *potential vocabulary* which implies knowledge of suffixes, prefixes, word-derivatives and conversion. By teaching vocabulary for active use we mean to enable