



МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
СУМСЬКИЙ ДЕРЖАВНИЙ УНІВЕРСИТЕТ  
ФАКУЛЬТЕТ ІНОЗЕМНОЇ ФІЛОЛОГІЇ  
ТА СОЦІАЛЬНИХ КОМУНІКАЦІЙ



## СОЦІАЛЬНО-ГУМАНІТАРНІ АСПЕКТИ РОЗВИТКУ СУЧАСНОГО СУСПІЛЬСТВА

МАТЕРІАЛИ ВСЕУКРАЇНСЬКОЇ НАУКОВОЇ КОНФЕРЕНЦІЇ ВИКЛАДАЧІВ,  
АСПІРАНТІВ, СПІВРОБІТНИКІВ ТА СТУДЕНТІВ

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Modern Pharmacia has a symbol associated with prescriptions nowadays. You can see this sign everywhere on bottles of pills, drug stores and doctors' prescriptions. This is a stylized Rx. or Rp. in Ukraine. According to one theory, this symbol has its beginnings five thousand years ago in Egypt. According to most sources, Rx is derived from the Latin word "recipe" meaning "take" or "take thou" the imperative form of "recipere".

Among several alternative theories, is the belief that the Rx symbol evolved from the Eye of Horus (the god of the Sun), an ancient Egyptian symbol associated with healing powers. The ancient Egyptians used the pictures of this Eye to protect themselves from diseases and evil. They cut this sign on stones and buildings. Moreover, they painted Rx. on papyrus rolls used by the doctors for writing information about medicines. Later in Europe the doctors and chemists continued writing the sign meaning gods' protection and help, though the symbol changed from the Eye of Horus for the sign of Jupiter, the main god of the Romans. The sign was placed on prescriptions to invoke the deity's blessing on the medicine to help a person to get well. Today, it is an easy-recognized capital "R" with a line across its foot. Now, it means "take this medicine".

Comparing different theories we should say that the "recipe" explanation seems to be more correct. When a doctor writes a prescription beginning it with "Rx", he or she is completing a command. This was probably originally directed at the pharmacist who needed to take a certain amount of each ingredient to prepare the medicine, rather than at the patient who must "take" the medicine, in the sense of consuming it.

## **THE USE OF FIGURES OF RHETORIC IN ADVERTISING LANGUAGE**

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Rhetoric, the discipline of argumentation, is concerned not only with the message but with the determination of the most effective persuasive methods of presentation and is commonly used in advertising language. Our research deals with the use of rhetorical figures in advertising with the purpose of persuasion which is a matter of topical interest for the developing countries like Ukraine.

The rhetorical perspective suggests that the manner in which a statement is expressed may be more important than its propositional content when persuasion is the overriding goal. According to our research rhetoric also promises a system for identifying the most effective form of expression in any given case. Specifically, a rhetorical approach to advertising language rests on three premises: (1) that variations in the style of advertising language, in particular the presence of rhetoric figures, can be expected to have important consequences for how the advertisement is processed, (2) that these consequences can in turn be derived from the formal properties of the rhetorical figures themselves, and (3) that these formal properties are systematically interrelated.

Rhetorical figures were first identified and discussed over two thousand years ago in classical antiquity. Efforts to systematize the available figures are almost as old. The modern efforts of systematization belong to Jakobson, Halle, Burke, Debois and Duran. A rhetorical figure, the first level of the framework of rhetoric can be defined as an artful deviation in the form taken by a statement. More formally, we submit that a rhetorical figure occurs when an expression deviates from expectation, the expression is not rejected as nonsensical or faulty, the deviation occurs at the level of form rather than content, and the deviation conforms to a template that is invariant across a variety of content and context.

Figurative modes, the second level of the framework, correspond to the classical distinction between schemes and tropes. A figure in the schematic mode occurs when a text contains excessive order or regularity, while a figure in the tropic mode occurs when a text contains a deficiency of order or irregularities. Schemes and tropes thus encompass two distinct modes of formal deviation. Familiar examples of schematic figures include rhyme and alliteration, while metaphors and puns are familiar examples of tropic figures. The deviations that constitute schemes and tropes can be understood in part through the linguistic distinction between combination and selection constraints, respectively. A combination constraint limits how signs can be combined into sentences, while a selection constraint limits which signs can fill certain positions (e.g., subject, object, verb) in a sentence. Schemes can be understood as deviant combinations.

The third level of the framework distinguishes simple from complex schemes and tropes to yield four rhetoric operations – repetition, reversal, substitution and destabilization. These operations are the immediate sources of the excessive order or disorder that produces the deviation that constitutes a rhetorical figure. An important implication of

the framework is that particularly named rhetorical figures handed down by the classical tradition ought not to be considered as entities that have distinctive impacts on ad processing. Individual rhetorical figures are not causal loci for explaining advertising effects but rather names that distinguish different applications of a rhetorical operation. Instead, it is artful deviation, irregularity, and complexity that explain the effects of a headline. Nonetheless, the old names are retained because they serve as useful pointers to particular applications of the rhetorical operations and also provide a connection to the historical literature on rhetoric.

The rhetorical operation of repetition combines multiple instances of some element of the expression without changing the meaning of that element. In advertising we find repetition applied to:

- 1) sounds, so as to create the figures, some of which are given below:
  - Rhyme (repetition of syllables at the end of the words) as in “KitchenAid. For the way it’s made” (KitchenAid refrigerator);
  - Chime (Key words in a phrase begin with identical sounds or letters) as in “A tradition of trust”(Merill Lynch brokerage);
  - Assonance and alliteration (three or more repetitions of a vowel or a consonant) as in “No one knows the land like a Navajo” (Mazda four-wheel drive);
- 2) words, to create the figures among which are:
  - Anaphora (repetition of words at the beginning of phrases) as in “Early treatment. Early cure.” (Gyne Lotrimin medicine);
  - Anadiplosis (repetition of a word toward the end of one phrase and the beginning of the next) as in “Kleenex Ultra. Ultra softness is all you feel” (Kleenex facial tissues);
  - Epanalepsis (repetition of a word toward the beginning and end of a phrase) as in “Smart phone smarts” (AT&T telecommunications);

The idea of excess regularity that is intrinsic to any scheme can be manifest in relatively simple or complex ways. Thinking in more general terms of parallelism rather than iteration alone indicates the possibility for a second kind of schematic figure, which would be produced via an operation that is named reversal. The rhetoric operation of reversal combines elements that mirror images of one another in an expression. A characteristic of a mirror image, of course, is that it repeats the original, but in reverse. The examples of reversal used in advertising language are the following:

- 1) Antimetabole (repetition of a pair of words in a phrase in reverse order) as in “Stops static before static stops you” (Bounce fabric softener);
- 2) Antithesis (incorporation of binary opposites in a phrase) as in “we got hot price on cool stuff” (Musicland store);

The rhetorical operation of substitution selects an expression that requires an adjustment by the message recipient in order to grasp the intended content. Although both of the tropic operations involve a turn such as an expression takes on an unexpected or unconventional meaning, simple tropes produced by substitution have a tightly constrained resolution, while complex tropes produced by destabilization have a loosely constrained resolution. Because tropes of substitution have a single resolution, we can speak of the recipient applying a correction to that the communicator offers. The following rhetorical figures are the examples of the figures of substitution:

- 1) Hyperbole (exaggerated or extreme claim) as in “Experience color so rich you can feel it” (Cover Girl lipstick);
- 2) Ellipsis (a gap or omission that has to be completed) as in “A lot of tires cost less than Michelin. That’s because they should” (Michelin tires);
- 3) Metonym (use of a portion, or any associated element, to represent the whole) as in “You’re looking at 2 slumber parties, 3 midnight raids, 5 unexpected guests, 1 late snooze and 1 Super Bowl” (Hormel frozen foods);

The rhetorical operation of destabilization selects an expression such that initial context renders its meaning indeterminate. By “indeterminate” it is meant that the multiple coexisting meanings are made available, no one of which offers a final resolution. Whereas in a trope substitution, one says something other than what is meant and relies on the recipient to make the necessary correction, in a trope of destabilization, one means more than is said and relies on the recipient to develop the implications. Tropes of substitution make a switch, while tropes of destabilization unsettle. The examples of the figures of destabilization are given below:

- 1) Figures of destabilization which express similarity:
  - Metaphor (substitution based on underlying resemblance) as in “Science you can touch” (Jergens skin care);

- Syllepsis ( a verb takes on a different sense as clauses it modifies unfold) as in “It’s too bad other brands don’t pad their shoes as much as their prices” (Keds shoes);
- 2) Figures of destabilization which express opposition:
  - Paradox (a self-contradictory, false, or impossible statement) as in “This picture was taken by someone who didn’t bring camera” (Kodak film);
  - Irony (a statement that means the opposite of what is said) as in “Just another wholesome family sitcom (with a picture of the male lead licking cream off thighs) )” (HBO cable TV);

The importance of distinguishing the four rhetorical operations can be understood from a resource-matching perspective, which argues that persuasion attempts will be most successful when the processing demands placed on the message recipient match the processing resources that the recipient has available. Messages that place too few demands are as likely to fail as those that demand too much. In this connection we expect complexity and deviation to have additive effects to increase demands on processing. Thus, more complex figures, whether schemes or tropes, should be more difficult to comprehend than their simpler counterparts. However, it is also the case that effortfully processed information is more readily retrieved from memory than less effortfully processed information.

A fundamental feature of field exposure conditions is that the consumer has complete freedom to ignore an ad or to give the barest minimum of processing effort to it. Because consumers are under no compulsion to start reading a headline, finish reading it, or continue on to read the rest of the ad, an important function of rhetorical figures is to motivate the potential reader. So, when advertisement is not forced, consumers should allocate a greater amount of attention to figurative ad language as compared to non-figurative ad language.

The principle purpose of this research is to discover the effectiveness of advertisement that uses rhetorical figures. In order to be effective, advertisement must, at a minimum, capture sufficient consumer attention to process information. An additional, more stringent requirement for effectiveness is that advertisements must be persuasive. Taken together, the four rhetorical operations and rhetorical figures altogether allow the advertiser to accommodate audiences whose resources for processing may differ while continuing to draw the benefits of an artfully deviant message.

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## СЕКЦІЯ 2 ПЕРЕКЛАДАЦЬКІ СТУДІЇ

### ПЕРЕКЛАД КОНОТАТИВНОЇ ЛЕКСИКИ В МЕДІЙНИХ ТЕКСТАХ

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Мова володіє великою кількістю фахових та жанрових підсистем — наприклад, мова ЗМІ, мова військових, мова науково-публіцистичних видань. Усі ці підсистеми не створюють якісно нових лексичних одиниць на позначення понять, явищ чи аспектів фахової діяльності, але користуються тими, що вже є в мові загального вжитку, надаючи таким одиницям певного спеціалізованого відтінку. Подібною до фахових і жанрових підсистем є підсистема конотативних одиниць. Оскільки, так чи інакше, фахові підсистеми мають певний універсальний код, щоб бути зрозумілим усім представникам сфери, для якої він був створений, конотативні слова і вирази утворюють індивідуальні, авторські підсистеми, у яких лексичні одиниці використовуються для передачі авторського ставлення, емоції, оцінки, що і передбачає унікальність створеного повідомлення.

Еквівалентність окремих слів в оригіналі і в перекладі припускає максимально можливу близькість не лише предметно-