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**PRAGMASTYLISTIC AND TRANSLATION PECULIARITIES OF TAGLINES
TO ENGLISH MOVIES**

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The article deals with the stylistic devices that are used in making taglines to English films. Nowadays, cinema is one of the most popular forms of art. The way of movie products advertising is a movie tagline that is a short phrase which conveys the main idea of the advertising campaign of a certain movie in a bright, expressive form. The article describes the influence on the addressee that is achieved by numerous linguistic means among which stylistically marked units dominate.

The research of movie taglines is conditioned by a group of factors. Firstly, a tagline is a type of advertisement typical of the modern English cultural environment. It matters much in creating a favourable film image. Secondly, a tagline is a bearer of conventional social ideas, values, stereotypes that necessitate their overall investigation.

The taglines to English movies are studied from the point of view of their pragmatic, stylistic and translation peculiarities. It is found out that the main expressive means and stylistic devices of the modern English movie taglines are an epithet, a simile, a metaphor and an antithesis. Without stylistically marked units in its structure, a movie tagline would be a set of short information about the film, and it could not interest a potential viewer. Epithets, antitheses, metaphors and other expressive means and stylistic devices create an emotional and expressive design of movie taglines. The stylistic design of a movie tagline is the main component of its adequate perception by a recipient. When using various stylistic techniques effectively, the main goal of the pragmatic aspect of the movie tagline is achieved – to evoke the addressee's interest, with the help of verbal means of influence to make a potential viewer buy a ticket to the movie or a disc with the film.

Some tips on translating taglines are given. It is pointed out that movie taglines are a great source of pragmatic, psycholinguistic and cognitive linguistic researches. The general theoretical issues of modern linguistics can be studied based on movie taglines.

Keywords: movie tagline, advertising, epithet, metaphor, antithesis, simile, repetition.

Advertising is a unique phenomenon of communication which is of theoretical and practical interest for many sciences. «Advertising» is used referring to two different sides of the advertising process: 1) advertising as a sphere of human activity; 2) advertising as a finished product [1, p. 305]. A distinctive feature of successful advertising is a harmonious combination of the main idea of advertising with expressive means most consistent for this idea.

An important means of influence and manipulation on the recipient's consciousness in advertising is a tagline. With regard to the taglines to films, authors use hidden possibilities of the language in order to impose a certain idea of the film on the potential audience, the attitude to it and the emotional reaction on it. Thus, it is crucial to study linguistic, namely, stylistic peculiarities of taglines to English movies, to define the means with the help of which the influence on a potential viewer is carried out.

Movie taglines and their pragmastylistic peculiarities are not properly studied yet. For example, V. V. Zirka defines lexical and stylistic devices of language manipulation which are used in advertising texts [2]; scientists analyze stylistics of advertising texts in details [3]; language models of advertising text structure are specified [4]; recommendations for preparation of advertising texts are made [5]; specifics of advertisement in pragmatic and linguistic aspects is distinguished [6].

This issue is also highlighted in foreign scientists' works, such as K. L. Bove, C. G. Sandidge, V. Freiburger, K. Rotzoll [7; 8].

The relevance of the study is due to that fact that feature films have begun to play an increasingly important role in the life of modern society since the mid-twentieth century. In linguistics more attention has been paid to the study of advertising and advertising texts, thus, a movie tagline as an important element of advertising campaign to films has a great interest to investigate it from a linguistic and especially from a stylistic point of view.

The objective of the research is to define main stylistic peculiarities of taglines to English films.

To achieve this objective, one should attain the following **tasks**:

- 1) to define the concept of advertising text, tagline, and its special form – movie tagline;
- 2) to investigate pragmastylistic and translation peculiarities of movie tagline.

The subject area is taglines to English movies.

The specific topic of the study is stylistic and translation peculiarities of movie taglines.

Such **methods of investigation** were used: method of observation – used when study movie taglines on posters and web-sites; method of dictionary definition – writing down basic notions and their meaning; method of description – when analyzing main notions and movie taglines; comparative historical research – when analyzing the main literature on the topic.

Results of the research. Advertising plays an important role in the influence on addressee. Professor I. K. Kobyakova states that from a linguistic point of view, advertising is a particular area of practical activities, the product of which is special texts – advertising texts [9, p. 57].

According to O. V. Medvedeva, an advertising text is a kind of mass communication in which informative-figurative, expressive-suggestive texts of unidirectional and impersonal character are created and distributed and which are paid for by the advertiser and directed by him to groups of people in order to persuade them to make a right choice or action [10, p. 4].

An advertising text is a «pragmatic tex» because it foregrounds certain communicative strategies. Pragmatics studies the conditions under which people use linguistic signs, it is aimed at understanding the conditions of adequate choice and use of language units to achieve the ultimate goal of communication, that is, the influence on partners in the process of their speech act [11, p. 315]. An advertising text is a speech act which presents participants of speech act and the object of the message – an utterance.

The reference of the tagline to the independent type of an advertising text contributed to the emergence of the structural characteristics in it, namely: the inseparable structural and semantic connection of the tagline with the product; the participation of individual nuclear components in the formation of social and cultural picture of the world, etc. [12, p. 4].

Regarding structural features of movie taglines, they convey information about the film and the feelings that it causes in audience. In terms of volume, these are texts of small form within 15 words, with a stereotypical composition and complex syntax [13, p. 60]. Movie

taglines are the part of commercial advertising. The purpose of a movie tagline is the formation of a positive assessment and favourable psycho-emotional atmosphere.

Pragmatic orientation serves as a starting point for studying the dependence of the structural and semantic organization of any movie tagline on its pragmatic and communicative orientation.

Pragmatics is embodied in the set of linguistic resources, methods, text elements participating in the implementation of pragmatic orientation of a movie tagline [6, p. 7].

The communicative purpose is realized through the informative function of a movie tagline, it announces a new movie release and feelings which this movie evokes.

A movie tagline has the following features:

- 1) certain compositional and structural organization of the text;
- 2) the presence of non-verbal components introduced in the tagline to attract attention;
- 3) the presence of an evaluative element which creates positive impression from the movie [13, p. 106].

The stylistic design of movie tagline is a main component of an adequate perception of it by recipient. When using various stylistic techniques, the main goal of the pragmatic aspect of the movie tagline is achieved – to evoke the interest in the addressee, with the help of verbal means of influence make a potential viewer to buy a ticket to the movie or a disc with the film.

In their book «Language of advertising texts» D. E. Rozental and M. M. Kokhtiev have not only studied the notion, types and forms of advertising, but also analyzed linguistic peculiarities of advertising texts [3]. The scientists distinguished structural peculiarities of advertising texts from punctuation, syntax and stylistics points of view. They specified various devices which are used in formation of advertising texts – polysemy of word, epithets, metaphors, similes, antitheses, lexical repetitions and others. Similarity of a typical advertising text and a movie tagline is that stylistic devices are used in their structural variety. Such devices make the text unique, and while they sometimes play a key role in the decision of a potential consumer to purchase a product or service in the typical advertising text in the advertising campaign of films, taglines play more auxiliary role, namely taglines are apt phrases on posters which draw attention to the film product with its unusual structure and semantics. Stylistic devices are probably the most important element of structure of any movie tagline as the diversity of linguistic means and their unusual interpretation in each film is something what one can pay attention on studying taglines.

The English language is characterized by polysemy of great amount of its words. The ability of a word to have different meaning is called polysemy. But sometimes polysemy can lead to occurrence of mistakes, misunderstanding and incorrect interpretation of words. The example is the tagline to movie «Venom» – «*Embrace your inner anti-hero*». «*Embrace*» is a polysemantic word which means «*обійняти*», «*охопити*», «*оточувати*», «*прийняти*». And in this tagline «*embrace*» has the meaning of «*прийняти*» because in the movie the main character must deal with the monster that captured him. Thus, the proper translation of this tagline is «*Прийми свого внутрішнього антигероя*».

An interesting case of polysemy of a tagline to the movie «Avengers: Age of Ultron». In its tagline «*A new age begins*» the word «*age*» should be naturally translated as «*вік*», but the official translation of this tagline is «*Ера Альтрона*», and one cannot use another equivalent in it, except of «*ера*», but not «*вік*» or «*доба*».

Speaking about the tagline to «Iron Man 3» – «*Even heroes fall*», here one cannot make an adequate translation if he / she doesn't know the movie plot. «*Навіть герої падають*» cannot be a proper translation because according to the plot, the main character is defeated, and the proper interpretation will be «*Герой буде переможений*». «*Fall*» in this case is translated not as «*падати*», but as «*азнати поразки*», so the translation of this word into the target language is close as much as possible to its equivalent in the source language.

Sometimes words can have a slang connotation. This happened with a word «*sick*» which got its new meaning when regarding time – «*крутий*». In the tagline «*One sick love story*» to the movie «The fault in our stars» one can translate the above-mentioned word in

a slang manner, but in this case an adjective «хворий» is suitable for an adequate perception, though it is atypical for such a structure.

There are cases when one should leave a word or words during translation which are crucial for tagline comprehension. Thus, to emphasize such words, a translator can use capitalization – writing words with a capital letter. In the tagline to a movie «Hunger Games» – «*The Games Will Change Everyone*», «Games» means «Ігри на виживання» which are held by political leaders in a dystopian country. To highlight this notion and its significance, translator must write such words with a capital letter. In such cases all the words of a tagline should be also written in capital letters.

An epithet is a literary attribute emphasizing a characteristic feature, an essential quality of a phenomenon, object, notion or action [14, p. 484]. Examples of the use of epithets can be taglines to the movie «Inglorious Basterds» – «*An inglorious, uproarious thrill-ride of vengeance*». In this case, the adjectives «*inglorious*» and «*uproarious*» create the image of the movie which together with the word «*vengeance*» evokes interest to it.

The tagline «*Wildly charismatic. Impossibly brilliant. Totally rebellious*» to the movie «Good Will Hunting» is a bright example of using the epithets which welcome potential viewer to watch the film. In this case along with adjectives, authors used adverbs «*wildly*», «*impossibly*» and «*totally*» with the help of which they described the main character and a «*rebellious*» spirit of the movie.

In the structure of taglines there is a quite often tendency to use metaphors – when the essence of one object or phenomenon is described through the features of another one. For example, «*Courage Is Immortal*» from the movie «Thor», or «*Evil will rise*» to the horror film «6 Souls» where the word «*evil*» is abstract and used in a metaphorical sense. There are also such examples of taglines as «*Tomorrow is a luxury you can't afford*» to the movie «In Time» in which the time is compared with luxury, where only after watching the movie, a viewer can understand not only an overall meaning of the tagline, but also its hidden meaning, because in this case tagline describes one of the main ideas of the movie – people can buy hours of life and continue their existence. In the film «Bending Steel» the tagline is a phrase «*The limiting factor is the mind*» where «*mind*» is used in the meaning of the phrase «*limiting factor*» and it is a boundary in the life of main character.

In the structure of a modern movie tagline one can often find a simile when one thing is explained through another, not always similar to it. An example is the tagline «*Party like a mother*» from the movie «Bad Moms» which is used as a proposal for the viewer, but specifically does not address him. Another example is the tagline «*Twice as hard as the first time*» to the movie «Goon: the Last of the Enforcers», the tagline «*When you feel like a queen, even a laundromat can be a palace*» from a comedy movie «Queen Mimi» where the meaning of the word «*laundromat*» is appropriate only when the viewer watches the movie because laundromat is a home for main character.

An antithesis is a stylistic device which is the comparison of opposite thoughts or images to enhance the impression [15, p. 50].

In the movie «The Revenant» the tagline «*Blood lost. Life found*» has two antonyms in its structure – «*lost*» and «*found*» which are opposed to each other. In the movie «Silver Linings Playbook» the tagline «*Love hurts*» consists of only two words that are opposed to each other because in a consciousness of society the noun «*love*» and the verb «*hurt*» are concepts directly opposite to one another. «*He's about to ruin a perfectly good divorce*», which is a tagline to a movie «A.C.O.D.» is also an antithesis with elements of irony, because «*divorce*» which is translated as «розлучення» cannot have a positive connotation. For the movie «Your Sister's Sister» there is a tagline «*A comedy about doing the right thing with the wrong person*» which compares the concept of «*right*» and «*wrong*» and this, in turn, creates the appropriate communicative and ironic effect for the recipient.

Sometimes antithesis can be produced by prefixes. The tagline «*Americans are overmedicated and undereducated*» to the movie «Captain Fantastic» describe some of the main ideas of it.

The lexical repetition is a stylistic device which is the intentional repetition of the same word or speech construction. One of the types of lexical repetition is anaphora – a stylistic device that is a repetition of the same sounds, words, sentences at the beginning of two or more adjacent lines, stanzas, phrases [15, p.43]. The example of anaphora is a tagline «*You'll laugh. You'll cry. You'll hurl*» to the movie «Wayne's World» where an appeal to a viewer is accompanied by three verbs of different emotional colouring. This stylistic device can also be seen in a tagline to comedy horror «Scary Movie» – «*No mercy. No shame. No sequel*» and in the structure of tagline «*Part mystery. Part thriller. Parts missing*» to the movie «Lake Placid». Here the third sentence hints to the plot of the film and evokes the feeling of fear in the viewer. Sometimes in the structure of taglines the lexical repetition can be of imperative form, and usually it is because of the movie plot. The tagline to the movie «Spotlight» – «*Break the story. Break the silence*» relates directly to the plot, in which characters reveal some scandalous terrifying material about priests. «*There Will Be Greed. There Will Be Vengeance*» is a tagline to the movie «There Will Be Blood» where words «*greed*» and «*vengeance*» from a previous impression of the plot and events of the movie.

When studying taglines, one can deal with cases, when stylistics is closely interrelated with syntax. A notable feature of the taglines is a lexico-syntactic parallelism – lexical repetition in combination with partial structural parallelism of components. The examples are the taglines to the movie «Fear and Loathing in Las Vegas» – «*Buy the ticket, take the ride*», and to the film «Popcorn» – «*Buy a bag, go home in a box*». «*When he pours, he reigns*» is a tagline to the movie «Cocktail» where the main character is a bartender; this tagline shows the potential viewer the specifics of this job and the personality of the main character acted by Tom Cruise.

Conclusions. The stylistic devices are among the most important elements of taglines to the English movies structure. For the cognitive pragmatic intention to be successful and for a potential viewer to buy tickets to the cinema or DVD, marketers use an unusual structure of movie taglines. The stylistic devices which are most frequently used in movie taglines are epithets, metaphors, similes, antitheses, lexical repetitions and polysemy of words – all of these make a movie tagline an important part of any advertising campaign and makes a tagline a specific communicative unit with its own language organization and atypical structure.

Translation of taglines must be made following the author's intention. The movie taglines are a specific kind of advertising, thus, keeping to movie plot, usage of adequate equivalents and similar compact structure are crucial aspects while making movie taglines translation.

The movie taglines have common features with the taglines to different brands, but they also have their own specific peculiarities. Linguistic, namely, stylistic peculiarities are the problem which wasn't studied yet, thus, nowadays there is an importance of its further detailed investigation.

ПРАГМАСТИЛІСТИЧНІ І ПЕРЕКЛАДАЦЬКІ ОСОБЛИВОСТІ СЛОГАНІВ ДО АНГЛОМОВНИХ ФІЛЬМІВ

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Стаття аналізує стилістичні засоби, які використовуються у побудові слоганів до англomовних фільмів. У наш час одним із найбільш популярних видів мистецтва є кіно. Одним із способів реклами кінопродукції є кінослоган, тобто коротка фраза, яка передає в яскравій, образній формі основну ідею рекламної кампанії певного кінофільму. Розглянуто питання впливу на адресата, що відбувається за допомогою численних мовних засобів, серед яких одне з найважливіших місць займають стилістичні засоби.

Дослідження кінослогану зумовлене сукупністю певних факторів. По-перше, кінослоган є розповсюдженим у сучасному англomовному культурному просторі видом рекламного тексту: кінослоган є важливим елементом рекламної кампанії, йому належить помітна роль у створенні привабливого іміджу фільму. По-друге, кінослогани є носіями поширених у суспільстві ідей, цінностей, стереотипів; це обумовлює необхідність їх всебічного дослідження.

Стилістичне оформлення кінослогану є основною складовою адекватного сприйняття його реципієнтом. При вдалому використанні різних стилістичних прийомів, досягається основна мета прагматичного аспекту слогану до фільму – зацікавити адресата, викликати закономірний інтерес до кінострічки, підштовхнути потенційного глядача до придбання квитка в кіно, диску з фільмом.

Виокремлено стилістичні особливості слоганів до фільмів, які знаходять своє відображення у використанні таких експресивних засобів та стилістичних прийомів, як епітет, полісемія, метафора, порівняння, антитеза, лексичний повтор.

Без стилістично маркованих мовних та мовленнєвих засобів у своїй структурі слоган до фільму не може зацікавити потенційного глядача. Саме вони створюють емоційно-експресивне оформлення кінослогану, без них слогани були б лише набором короткої інформації про фільм.

Крім того, було виявлено, що розгляд загальнотеоретичних питань сучасної лінгвістики може здійснюватися на матеріалі слоганів до англomовних фільмів, які є невичерпним джерелом дослідження з погляду прагматики, когнітивної лінгвістики, психолінгвістики тощо.

Ключові слова: кінослоган, реклама, епітет, метафора, антитеза, порівняння, повтор.

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