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SLOGANS IN ENGLISH AND SLOVAK ADVERTISEMENTS: STYLISTIC ASPECT

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Abstract: The current linguistic examination of English and Slovak advertisements focuses on tropes embedded into slogans and their further impact on the target audience. The main findings suggest that metaphor, personification, and epithet are considered the most frequent and thus powerful tropes in the analysed advertising slogans bank whereas metonymy and simile turn out to be less widespread. The results complementarily indicate that the advertising impact highly depends on the synergy of stylistically rich slogans, brand personality, social trends, and visual communication.

Keywords: advertising slogan, advertising text, trope, metaphor, metonymy, personification, simile, epithet, stylistics.

1. Introduction

Advertising slogans are a crucial component of any marketing strategy because they

have the power to sway the target audience, which may result from a deliberate or unconscious effort on the part of the slogan creator. In studying the topic-related issues, contemporary scholars have shown considerable interest to the language and advertising interface, stylistic and psychological means and their impact on the target audience (cf., for example, Poppi & Urios-Aparisi 2021 or Prelipceanu 2013). Moreover, Zabuzhanska et al. postulate that currently "the fast pace of telecommunications industry development inevitably leads to innovation and excitement, considerably changing advertising campaigns" (2022: 294), which enhances people's standards of living by promoting the purchase of mass-produced items, stimulating the economy and manufacturing (cf., also see Čábyová 2010; 2012; Krajčovič & Čábyová 2016). Additionally, consumers are becoming more receptive to advertising statements and arguments that support their health or well-being (Prelipceanu 2013). However, "being an integral part of our reality, advertising should be examined to track its persuasive impact" (Stashko 2020: 62) as it is frequently connected to manipulation and persuasion that appeal to feelings rather than reason (cf., Stashko 2018). Sticky ideas hidden in slogans are well-remembered and understood, having a long-lasting effect (Heath & Heath 2007) and convincing people to buy a product or service. Prelipceanu (2013: 253), however, asserts that advertising is essential because it "represents the customer's main source of information and that is the reason why companies should be held responsible for this correct information". Indeed, there are areas that can benefit from tougher advertisement restriction policies for tackling social inequalities (Mudrochová & Panasenko 2021). Additionally, Erofeeva and Ushnikova (2017) argue that contemporary mass media are looking for effective strategies to maintain their high ratings through representation of a national worldview and cultural codes to the target audience claiming that advertising texts possess a considerable energy potential. Overall, these studies indicate the need for deeper analysis of the language of advertising with its hidden signs but obvious influence.

Bearing these ideas in mind, we aim to analyse advertising messages in slogans to track the most typical and recurrent tropes in English and Slovak advertisements, their function and influence on the target audience. Thus, we focus our research on the use of metaphor, metonymy, personification, simile, and epithet to interpret their respective usage and obtain novel insights. Additionally, of particular concern is the significance of advertising as a means of communication, study of the terminology related to brand slogans, account for the motivation to choose particular tropes and bring to light their contribution into creating a brand image.

This paper is structured in the following way: Section 2, which goes after this Introduction, provides the key definitions and theoretical background on advertising, advertisement text, and slogans. The third section presents classifications of the most typical tropes used in Slovak and English advertisements, namely, metaphor, metonymy, personification, simile, epithet, shedding light onto the most essential functions of the tropes featured in advertising. The objective of Section 4 is to describe the aims, material, and methodology of the research. Section 5 focuses on the comparative analysis of the most frequently used tropes in English and Slovak slogans. Finally, conclusions are offered in Section 6.

2. Preliminary definitions and theoretical background

The first thing that needs to be provided is the definitions and terms linked to the research in question. Thus, Sections 2 and 3 will give a brief overview of the field.

2.1 Key definitions of advertisement text, slogans, and headlines

Advertising has been in the focus of marketing specialists' and linguists' attention many times. In Tvrdoň's view, "an advertising text is one of the basic means of advertising, it is an important part of it because through it the intention to form a set of ideas that will form the advertising content is realized" (1999: 27). Another seminal study in this area is the work of Vopálenská (2009) who characterizes an advertising text as a set of linguistic means of advertising, verbal links designed to form the advertising content.

Linguistic means are used here in a special way – a selection of the units of grammatical and lexical levels of the language structure is made with regard to their metagraphemic characteristics and compositional properties. According to Horňák (2018), an advertising text should be accessible, impressive and, above all, comprehensible. It should not contain technical terms, abstract or difficult-to-identify expressions, ungrammatical words or vulgarisms, gratuitous superlatives.

In terms of structure, an advertising text consists of the following components: title, slogan, subtitle (headline), body, copy and call to action. In their turn, slogans and subtitles (headlines) can also be considered from the point of view of marketing and from a linguistic viewpoint. Let us start with the first line of approach.

Slogans and subtitles (headlines) are considered the shortest formats of an advertising text; however, they are among the most important components of advertising. The term 'slogan' is etymologically based on the Scots-Gaelic word 'sluagh-ghairm' (where 'sluagh' is "people", "army", and 'gairm' is "call", "proclamation"), which meant "battle cry" (MWOD). The Gaelic equivalent borrowed into English was 'slughorn', 'sluggorne', 'slogum', and 'slogan' (ibid.). A slogan reinforces the brand, appeals to new customers and reminds us of existing ones. Jurášková et al. (2012: 211) define a slogan as "an original, concise, understandable, easily pronounceable and memorable word or phrase, concentrating in itself the main theme or appeal of an advertising campaign, which tends to be deployed over a long period of time and repeatedly". Sometimes a slogan becomes part of the corporate identity. A slogan connects an advertising campaign by being used within different promotional means and media, for example, within TV and radio spots, billboards (Horňák 2018). In the same vein, Banyár defines a slogan as "a short promotional text, containing a certain idea or thought, which functionally describes the specific characteristics of products, services offered or the focus of the company, or the main benefits of the brand" (2021: 31). The given congener interpretations and views on the slogan bring us to its classification illustrated in the next subsection.

2.2 Slogans vs headlines

The difference between a slogan and a headline is mainly in the time horizon. While a headline serves to attract the attention of the recipient within a specific campaign, a slogan is often used over a long period of time and thus co-creates a continuous and consistent communication and contributes to a stable brand image perceived by consumers. According to Bovée (1995), a headline should be a condensed version of the entire advertising message, as up to 80% of readers will not pay attention to the rest of the text. For this reason, it is usually written in a larger font.

A headline fulfils several functions: it attracts attention; it sorts the group of readers who will be interested in the advertisement; it should flow into the main copy; it should condense the atmosphere of the advertising message; it should promise the customers the benefit they will get from the product and it can bring news from the world of already known products.

Bovée (1995) divides headlines according to the type of appeal they contain into: headlines that highlight benefits; provocative headlines that force the recipients to search for more information in the main copy text and thus appeal to their curiosity; informative headlines that provide information and are simple and memorable; headlines in the form of questions that work with the interactivity of the recipient; imperative headlines that take the form of a command and require a certain behaviour.

The abovementioned is exemplified in the work undertaken by Horňák (2014) who states the following principles of creating headlines or subtitles:

- The headline should be included into every advertising text.
- Before creating the headline, it is necessary to have profound knowledge of the advertised subject (product or service), the aim of the advertisement, and the target group.

- The headline should not be clichéd, uninteresting, incomprehensible; it should not contain unfamiliar abbreviations, foreign words, non-functional slang expressions, unnecessary negatives, superlatives, etc.

A well-chosen headline can be the dividing line between success and disinterest of the target group. There are a few well-known brands where the headline from a campaign was so successful that over time it became an integral part of the brand image and became a corporate slogan, such as United Colors of Benetton.

2.2 Classification of slogans

Various classifications have been proposed to distinguish types of slogans. Let us start by considering the division of slogans into the advertising and event ones. An advertising slogan is comparatively short-lived as it is linked to some particular advertising campaign. Thus, there is a limited time span during which this slogan is used. When a new advertising campaign is launched, another slogan may be created to advertise it. In contrast to advertising slogans, event slogans are linked to specific events, such as a fair, festival, etc., and therefore, their life span is the shortest among the slogans of other types.

In terms of longevity, slogans are divided into long-term and short-term. A long-term slogan should be kept by an organisation for the entire duration of its operation or existence. Short-term slogans are used only for a specific advertising campaign or certain limited period. It is not so important for a copywriter to know the longevity of a slogan because it must be of good quality and suitable for both long-term and short-term functioning.

In terms of the kind of advertising appeals that slogans contain, they can be classified into rational and emotional. Rational slogans contain factual information and arguments, while emotional ones appeal to our feelings. They are typical of the cosmetics and fashion segments of the market.

In addition, to better understand advertising strategies, it is equally important to note the classification of slogans into corporate and product ones. A corporate slogan is part of the corporate identity; it explains the brand and the idea of the whole company or organisation. Thus, it is superior to all product slogans, but it does not have to influence them directly. An example of a corporate slogan is McDonald's slogan "I'm lovin' it". A product (or service) slogan is linked to a specific brand of product or service in the company's portfolio; it does not have to be directly related to the corporate slogan. Primarily, it can express, for example, the quality, functionality, tradition of products or services, it can create an emotional relationship between the product or service and the consumer, or present the distinctiveness of the product or service in comparison with competitors (Banyár 2021).

A similar classification shows that slogans are divided into taglines (claims) and headlines (Kartika 2012). A headline is described as a title (caption) on a billboard or advertisement, for example, while a tagline is a smaller inscription that accompanies a brand logo. A headline is always more up-to-date, more quickly subject to change and current needs. Sometimes a slogan becomes part of the corporate identity or even a company logo. A tagline, on the other hand, accompanies a brand for a longer period of time. In this case, it is called a corporate slogan or tagline, which is defined by Horňáková (2011: 55) as "a marketing tool that helps to present a company, product or service".

To illustrate these distinctions, we consider a notable example of Edo Kin's corporate slogan "*Ázia nás baví*" [Eng.: We enjoy Asia] and an example of Edo Kin's short-term headlines linked to a specific campaign "*Naše ryby plávajú proti prúdu*" [Eng.: Our fish swim upstream], "*Ryžujeme na vašej spokojnosti*" [Eng.: We rely on your satisfaction], "*Na veky vekov Ramen*" [Eng.: Ramen forever and ever] (see Fig. 1).

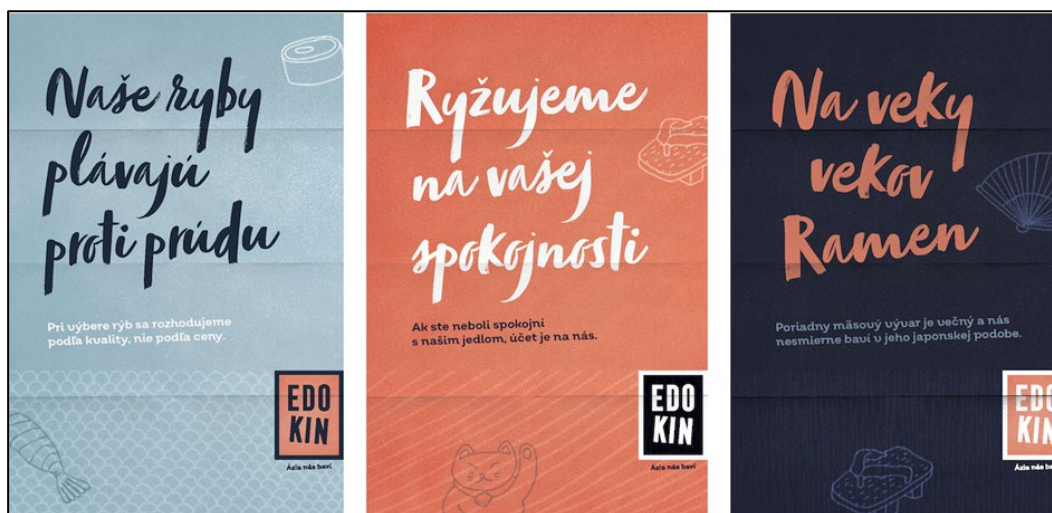


Figure 1. Preview of the corporate slogan "*Ázia nás baví*" and short-term headlines related to the campaign (Jurišová 2019).

What can be clearly expressed through the name and logo, can be also enriched with a few words in the form of a corporate slogan that emphasises the value of the brand or company, can serve as a call to action for the public, or define the product or otherwise express what the graphic representation of the brand in the form of a logo is trying to communicate. A brief verbal addition in the form of a corporate slogan can accompany a logo in almost any context, on all corporate print or digital communications across all communication channels, whether in advertisements, on packaging, on a website, on letterhead, or on publications. To put it another way, a corporate slogan is one of the main pillars of the brand's verbal identity and thus completes the overall image which the company seeks to build to identify itself. A slogan of this type should not be perceived as a stand-alone text, but rather serve as a complement to the company's name and logo. Together, they create a clear association that conveys the brand idea. Thus, a corporate slogan refers to the company as a whole and explains the brand and the idea of the entire company or organisation.

In terms of hierarchy, the corporate slogan is superior to all product slogans. Unlike product slogans, which are short-lived, corporate slogans are long-term, representing the company throughout its lifetime. The best corporate slogans are characterised by longevity, i.e., they are long-lasting, resistant to market and lifestyle changes,

meaningful and memorable, but they also require frequent and consistent use in communication.

According to Wheeler (2013), a corporate slogan should perform several functions in branding and identity creation: capture the essence of the brand and its personality, reflect the brand positioning, clearly differentiate the brand from those of competitors, serve as a communication support for the brand, serve to create brand or company awareness, attract attention, and help identify the company or its products. In practice, there are several types of corporate slogans: (a) imperative slogans, which incite action and usually begin with a verb ("*Think different*" (Apple), "*Just do it*" (Nike), "*Broadcast yourself*" (YouTube), "*Let's motor*" (MINI Cooper), "*Feel the love*" (Crocs)); (b) descriptive slogans that describe a service, product or brand promise ("*One for one*" (TOMS Shoes), "*Sense and simplicity*" (Philips), "*Ideas worth spreading*" (TED)); (c) unbeatable slogans that position a company as the best in the given category ("*King of beers*" (Budweiser), "*The ultimate driving machine*" (BMW)); (d) specific slogans that reveal the business focus or the brand's vision ("*All the news that's fit to print*" (The New York Times), "*Love the skin you're in*" (OLAY)). All the mentioned types are successfully employed to target the required audience and benefit from advertising.

Indeed, when creating a company slogan, it is crucial to keep in mind its important attributes. In terms of features and basic characteristics, the company slogan should be short, unique, original, catchy, and concise. Originality is an important attribute as generic, cheap, unoriginal slogans that say nothing are not suitable for a long-lasting and representative corporate slogan. Such slogans as "*Tradícia a istota*" [Eng.: Tradition and certainty], "*Sme tu pre Vás*" [Eng.: We are here for You], "*Viac ako...*" [Eng.: More than ...], etc. do not convey the essence of the brand, but are just generic unoriginal phrases that can be used for any company. With slogans, it is crucial to be able to differentiate the brand from those of competitors. For this very reason, it is essential to avoid abstract language and bet on originality. In order for a company

slogan to fulfil its other functions, it must be eye-catching, concise and, first and foremost, it must attract and hold the attention of the target group. Before a company or copywriter starts thinking about it, they need to find out and clarify a few basic questions, for example, what the company is about, what it does, produces and sells, and above all, what they want for the slogan to communicate, whether they want it to represent a company, a brand or just a certain product. In terms of creating a visual identity, it should also look good visually when used alongside the company name and logo. The way of combining the logo and the company slogan has its established form and it should also be defined in the design manual. This is primarily a matter of defining the typography, the colour scheme and the exact positioning in relation to the brand.

From a linguistic point of view, a company slogan should be easy to pronounce, not colloquial, which ultimately increases its memorability. It should not have any negative connotations, rather it should evoke a positive emotional reaction. Depending on the type of brand or company name, a corporate slogan may or may not be associated with the company's business. In the case of a descriptive company name, it would not be appropriate for the corporate slogan to be associated with the company's activity or focus. Conversely, in the case of an abstract, fanciful or metaphorical company name, the corporate slogan may be associated with the company's activity or focus. All in all, a corporate slogan can add high value and clarity to a bland company name, specify its content, clarify a name that is too abstract, or convey the company's mission.

3. Tropes in advertising

The theoretical background presented above supports the idea that it is also possible to increase the effectiveness and memorability of advertising and advertising text through the right choice of stylistic figures. A figure of speech is a word or phrase used in a different way from its usual meaning in order to create a particular mental picture or effect (OALD). It is the result of the creator's efforts to spice up the slogan, increase its effectiveness and the recipient's ability to remember the slogan. The starting point is a kind of play with words and sounds. Emotionally attuned messages are the backbone

of advertising, so increasing emotionality and appropriate verbal expression of the product's characteristics is more than advisable.

An advertising text frequently employs tropes (from Greek *tropos* meaning "turn of phrase"), which feature an indirect meaning – "it is a word or expression used in a figurative sense" (MWOD). A transfer of the name of one phenomenon to another phenomenon is made on the basis of similarity of these phenomena, their factual connections in another context.

Tropes are mainly used in advertising because of the need to increase the emotionality of communication and/or impart a poetic colouring to it. According to Vopálenská (2011), tropes make the utterance desirably "imprecise", taking it out of the usual frames of reference, while managing to capture the features and benefits of the product – this is also aided by the stimulated creation of a stream of associations and ideas. Vopálenská (ibid., 59) notes that tropes increase the effectiveness of the form, not the content of the communication, and they are effective because of their originality.

They slow down and improve the perception of advertising communication – if they are unique, they attract attention more than straightforward and conventional appeals; at the same time, the recipient does not feel as much pressure of persuasion through them. As Panasenko and Mudrochová claim (2021: 426-427), tropes that frequently occur in advertising include metaphor, personification, epithet, simile, and antithesis. This paper will focus on metaphor, personification, epithet, simile, and metonymy, as they all appeared to be effective tools typical of English and Slovak advertisements spotted in the utilised herein bank of randomly selected advertising slogans.

3.1 Metaphor

Metaphor has received a great deal of attention in linguistics (Bartel 1983; Black 1962; Lakoff & Johnson 1980; Morozova 2017; Pérez 2011; Stashko 2016; Uberman 2016) as well as in psychology (Gildea & Glucksberg 1983; Ortony 1979; Tvrdoň 1999).

Much less attention has been paid to the use of metaphor in marketing and marketing communication to change the buying behaviour of people and sell a product (see Bremer & Lee 1997; Forceville 1996; Kövecses 2018; Mudrochová & Panasenko 2021; Poppi & Urios-Aparisi 2021; Ruiz de Mendoza Ibáñez & Pérez 2011; Ward & Gaidis 1990).

In metaphor, a similarity between objects, phenomena, properties or actions is assumed, due to which it is possible to designate an object by the name of another object. It is thus not a matter of comparison, but of transferring meaning from an object to another object. Advertising, when a metaphor is used, takes the form of predicating a symptom to the article being compared to something else. According to Lalik (2014), the simplest case is the two-member sentence formula: the name of the product, on the one hand, and the metaphorical statement, on the other. In such a way, parallelism is created between the offered product and the phenomenon compared with it or its feature.

Our analysis of advertising texts is based on Conceptual Metaphor Theory, the foundations of which were laid by Lakoff and Johnson in their seminal work *Metaphors we live by* (1980), who were perhaps the first ones to recognize the importance of metaphor in everyday life and everyday communication due to the fact that it is an instrument of human thought in general, not just an ornamental feature of literary speech. A conceptual metaphor is a figurative comparison in which one idea (a concept or conceptual domain) is understood in terms of another. When Kövecses (2000; 2002; 2018) discusses non-linguistic realizations of conceptual metaphors, he characterises advertisements as the most typical case (cf., Forceville 1996).

The example to illustrate it is the advertising slogan "*The taste of the active life*" (MacCoffee). Specifically, the two domains in the given examples also function to highlight the similarities and erase the differences between them. The advertiser's goal in the slogan is to persuade a consumer that MacCoffee offers a possibility to enjoy

active life. Since coffee is a beverage, *taste* here activates the source domain DRINK whereas LIFE triggers knowledge of the target domain. Coffee is known to be energizing, and thus a cup of MacCoffee will cheer you up and make you active while bad quality coffee will not have such an effect. A consumer who enjoys MacCoffee tends to enjoy the active life.

Besides, according to Bremer and Lee (1997: 420) marketing metaphors can have linguistic, visual, and/or symbolic components. Some examples include (1) slogans such as "*Chevrolet, the heartbeat of America*" (Chevrolet) or "*Gemerka – zdroj rovnováhy*" [Eng.: Source of entertainment] (Gemerka); (2) brand names like Safari (a perfume), Rajec (mineral water); Rajo (yoghurt); Tide (a laundry detergent), Fiesta (a car), and (3) usual or symbolic metaphors featuring a young, nude female in the advertisement for "*Obsession for men*" (Cologne) or an advertisement for mineral water "*Kúzlo patentované prírodou*" [Eng.: Magic patented by nature] (Rajec).

Particularly, visual metaphors are extensively used in modern advertising. Below (see Fig. 2) is the example of the advertisement for Absolut Vodka – Disco and Absolut Vodka – Squeeze.



Figure 2. Series of ideas for Absolut Vodka using visual metaphors "*Absolut disco*" and "*Absolut squeeze*". Available at: <https://sk.pinterest.com/pin/303430093637276493/>

Visual metaphors "*Absolut disco*" and "*Absolut squeeze*" here boost the effect produced by the advertisement itself. They effectively convey a message by combining common

objects and elements that are unexpectedly mixed. Bottles for Absolut Vodka – Disco look like disco parties, capable of livening up any event. Absolut Vodka – Squeeze version features an orange-tinted white bottle mounted on a citrus squeezer. Thus, Absolut Vodka is associated with dancing and fun or with the finest and fresh mandarin juice if a consumer opts for Absolut Vodka – Squeeze with a mandarin flavour.

The analysis of the relevant sources mentioned in the subsection and the evidence presented in the illustrative examples suggest that marketers use metaphors to achieve many goals, for instance, to gain a consumer's attention, elicit imagery, make comparisons and suggest similarities between a product and a concept, explain a complex or technical product in simple terms, influence consumer opinions and attitudes. How consumers process metaphors, how metaphors are stored in memory, whether or not consumers understand metaphors used in marketing, when they are more or less effective, or what effects metaphors have on their buying behaviour and decision-making are also important.

3.2 Metonymy

Metonymy is a figurative naming which, like metaphor, is created by transferring a name of an object to another object, but unlike metaphor, does it on the basis of their contiguity (factual, temporal, local, or causal connection), for example, using *the White House for the U.S. president* (OALD). Though being studied by many a scholar (Goossens 1990; Kiełtyka & Grzaśko 2022; Konieczna 2020; Kövecses & Radden 1998; Panther & Radden 1999 and others), metonymy is not commonly found in advertising.

An example of metonymy is an advertisement for Šariš beer: Sk.: "*Takto chutí náš východ*" [Eng.: This is how our East tastes.] (Šariš). Being a brand of beer that is from eastern Slovakia, Šariš is replaced by the word 'east' in the slogan.

Interestingly, metonymy is common in cigarette advertising in countries where legislation prohibits the depiction of cigarettes themselves or their use (Chandler 2007). By using an appropriate metonymy, there is no need to label cigarettes on the advertisement at all, although everyone understands that it is an advertisement for cigarettes. An example of metonymy could be the use of the colour itself, for example, the use of the red colour for the Marlboro brand.

Another illustrative example of metonymy that can be given is the advertisement for the Isuzu car brand: "*Our wheels are always turning*" (Isuzu). In this advert, part of the car (the wheels) is applied to the whole car, i.e., turning wheels suggest unstoppable motion of a well-maintained high-quality car that never gets stuck. The metonymy is employed to demonstrate the high caliber of the wheels as well as the entire vehicle. It's crucial to note that advertising metaphors frequently have a metonymic basis. Metaphor-metonymy relations have been discussed by numerous scholars (for example, Goossens 1990; Kövecses & Radden 1998; Negro Alasque 2015; Panther & Radden 1999; Urios-Aparisi 2009 and others) but Ruiz de Mendoza and Otal's (2002) claim that, whenever metaphor and metonymy interact, it is the latter that is subordinate to the former, is the one we conform with.

To illustrate such an interaction, Negro Alasque (2015: 129-130) provides an interesting example of metonymy in Oregon wine brand advertisement (see Fig. 3). In structural terms, according to the author, we see a hybrid object created by the fusion of a wine bottle with vine roots. The metonymy is based on the production frame, involving a person (i.e., a wine-grower) making something (i.e., wine) from another entity (i.e., fruit). The metonymy serves as a promotional marketing tool by emphasizing the word "organic", which describes the type of fruit used to make Oregon wine. This product feature also draws attention to the verbal element in the slogan "*All agriculture was organic*" (Oregon wines).

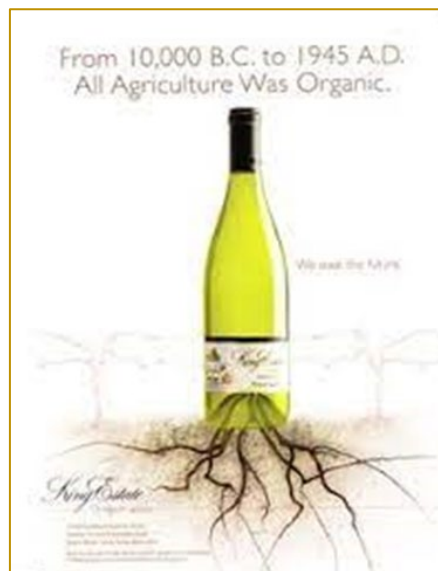


Figure 3. Advertisement for Oregon wines using visual metonymy. Available at: <https://sk.pinterest.com/pocasjunior/wine-talks/>

The use of both metaphor and metonymy together in a single promotional communication is fairly widespread in advertising practice. This is effectively demonstrated in the brand E. Marinella's message. Sushi-shaped ties are a metaphor for Tokyo, and sushi and chopsticks are a metonymy for Tokyo. The advertisement is accompanied by the metaphorical slogan "*The taste of elegance*" (E. Marinella).



Figure 4. Advertisement for E. Marinella using visual metonymy. Available at: <https://sk.pinterest.com/pin/125819383311457803/>

Overall, these examples show that visual metaphor can be effectively built on metonymy and is a persuasive strategy which enhances the appeal to the target audience.

3.3 Personification

Personification (from Latin *persona* meaning "person" and *facere* meaning "to do, to act" (MWOD)) has historically been defined as a figure of speech in which non-living things are given human characteristics, portraying them as alive and able to feel (Ricoeur 1977). It is an indirect naming, a kind of metaphor which is based on transferring characteristics of people and their actions to inanimate objects, things, or abstract concepts (Pavlovič 2012). These human attributes can include any aspect or element of "intelligent, animated beings, like beliefs, desires, intentions, goals, plans, psycho-logical states, powers, and will" (Turner 1987: 175).

In marketing communication, the use of personification is of great importance for several reasons. This stylistic device gives a brand personality and strengthens the emotional bond between the recipient of the advertisement and the brand. Scholars (Aaker 1997; Fleck et al. 2014; Jurišová 2019; Vopálenská 2009 and others) hold that in personification, the characteristics of the created persona are transferred to the product and help to create a brand image, which eventually promotes positive associations with the brand in the target consumers or increases emotional attachment to the brand.

In advertising, we can encounter personification, for example, of the product being promoted or its ingredients, or various (micro)organisms, animal performers or characters and puppets, as shown in "*Labello miluje vaše pery*" [Eng.: Labello loves your lips] (Labello) or "*Myslíte na zdravie svojich spotrebičov*" [Eng.: Think about the health of your appliances] (The Slovak Gas Industry). Here we find specifically human attributes that include sensations, emotions, desires, and physical expressions to define a lipstick or kitchen appliances like a gas cooker or a stove.

In order to attract, differentiate and boost the memorability of the product, print and audiovisual advertisements (see Fig. 5) employ personification to create images of their products that take on a human form (for example, Mr. Proper, Uncle Ben's, Mr. Clean).

According to Vopálenská (2009) a dramatic triad is modelled here: a protagonist who has to solve a problem that arises (greasy hair, unwashed dishes, limescale, bad diet, hunger), a hero (protector, liberator) who gets rid of the problem by offering a concrete solution (using and buying the promoted product).



Figure 5. Print and audiovisual advertisements for Mr. Proper and Uncle Ben's featuring personification. Available at: <https://in.pinterest.com/pin/346003183874040215/>

We might observe that personification, when viewed as a visual metaphor or a rhetorical figure, has the potential to solve the issues currently connected to the audience engaging them into action.

3.4 Simile

Simile (from Latin *simile* meaning "parable, analogy") is a kind of poetic trope that has the characteristics of metaphor (MWOD). While simile engages three elements (the compared, the comparator and the common feature), in metaphor the first two of them are hidden (Vopálenská 2009). Based on the principle of metaphoricity, this trope is rooted in the similarity of shape, size, colour of objects or their characteristics, as in the slogan "*Sometimes you feel like a nut, sometimes you don't*" (Almond Joy/Mounds candy).

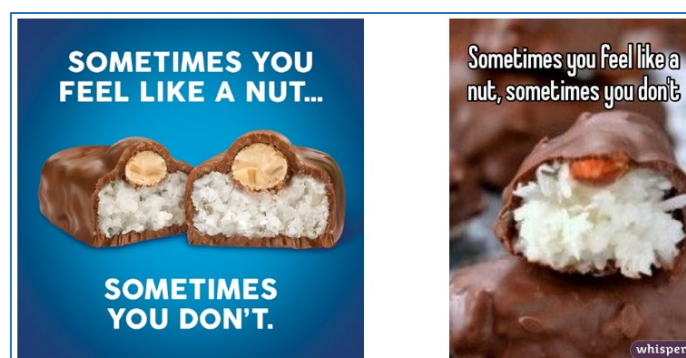


Figure 6. Advertisements for Almond Joy featuring simile. Available at: <https://whisper.sh/whisper/05104253421f62281570fe5668a66f97d26752/Sometimes-you-feel-like-a-nut-sometimes-you-dont>

In its simplest form, a brand (product, service) is associated with a certain thing, event, situation, which is culturally, socially, value-fixed and which has a firm and unambiguous positive acceptance in a given cultural and social circle (the target group). According to Forceville (1996), the basic characteristic of simile is to provide data about one obscure user through contrast with something the user is familiar with.

Creative potential of this communication tool lies in finding a hitherto undiscovered, unsuspected association that will produce an "aesthetic" discharge, accompanied by surprise and pleasant experience. Therefore, this helps to promote the acceptance of the message, the credibility that the claim is really as it is presented.

3.5 Epithet

Epithet is the attributive characterization of a person, thing or phenomenon. The term derives from the Greek word *epitheton* meaning "added" or "attributed" (MWOD). This special kind of attribute specifies the superordinate noun and transfers its meaning to it, which altogether contributes to creating images (Stashko 2017). In advertising texts, this attribute is an important evaluative and argumentative device. Its use is also justified by its originality and even paradoxality, which can arouse the attention of the addressee, surprise them, and stimulate their imagination. Its primary function is to provoke in the addressee a positive attitude towards the offered object and to present the uniqueness of the product or service to the potential customer.

There are three generally accepted types of epithets: fixed, kenning, and argumentative. Besides, epithets can be constants (commonly used stereotyped collocation, for example, *heavy rain, bright day*) or ornaments (decorative, ornamental) (Štraus 2003: 99-100).

In advertising, the most widely used epithets are *fresh, new, gentle, creamy, silky, delicious, beautiful, ideal, excellent, unforgettable, eternal*, etc., and, accordingly, their gradational forms (Mirabela 2008: 629). Panasenکو and Mudrochová claim that "the

popular way of creating epithets for advertising slogans is interchanging visual, auditory, olfactory, gustatory and tactile characteristics of products, transferring their original meaning into completely different semantic groups" (2021: 427). In particular, we frequently encounter epithets that form relatively stable advertising pairs: *high quality, abundant supply, low prices, radiant lustre, delicious taste, great taste, unique flavour, intense and long-lasting colour, world-class quality, golden years, original recipe, extreme volume*. New, atypical expressions have also recently surfaced, such as *divine chocolate, refined taste, juicy moment, devilish offering, royal confession, intense freshness, diamond standard, devilish predation*, etc.

Epithets are employed to enhance the vividness and allure of the product descriptions. Evidence to support this can be found in the slogan "*Make it one of your delicious daily habits*" for Activia or "*Life has never been so colorful*" (SONY) for a camera. In Slovak, as regards washing powders and detergents, a frequently used epithet is *dokonalá čistota a neodolateľná vôňa* [Eng.: perfect cleanliness with an irresistible scent] (Ariel, Lenor) and when promoting toothpaste, advertisers try to attract attention by using epithets as in *pre intenzívne čisté a svieže ústa* [Eng.: for an intensely clean and fresh mouth] (Signal X-Fresh).

4. Material and methods

Rooted on the theoretical considerations above, the methodological approach taken in this research is based on both qualitative and quantitative methods applied in a comparative study of advertising slogans in English and Slovak. In particular, we selected 600 most popular slogans from three brand types (cars, banks, and drinks) both in English and Slovak featuring 100 randomly selected slogans for each group (see Table 1 below).

Table 1. Details of the selected data sample

<i>brand / language</i>	English <i>(number of slogans)</i>	Slovak <i>(number of slogans)</i>	<i>Total</i>
Cars	100	100	200
Banks	100	100	200
Drinks	100	100	200
<i>Total</i>	300	300	600

The slogans used in this investigation were randomly selected from the following online sources:

1. *100+ Greatest advertising slogans of all time.*

Available at: <http://www.adglitz.com/blog/2010/08/top-n-best-100-ad-slogans-taglines-punchlines-advertising-campaigns>

2. *List of 250 catchy car slogans and great taglines.*

Available at: <https://brandongaille.com/list-152-catchy-car-slogans-and-great-taglines/>

3. *Naj reklamné slogany triafajú do čierneho: Aké sú ich príbehy?*

Available at: <https://plnielanu.zoznam.sk/naj-reklamne-slogany-triafaju-do-cierneho-ake-su-ich-pribehy/>

4. *Slogany – tie lepšie i horšie.*

Available at: <https://krapoint.wordpress.com/2012/01/18/slogany-tie-lepsie-i-horsie/>

5. *The 100 best advertising slogans and taglines ever.*

Available at: <https://sloganshub.org/company-slogans/>

Considering the next step of data processing, we employed the scientific observation method, linguistic and computational analysis to spot, count, and group all tropes in the slogans selected. The qualitative content analysis in synergy with the descriptive method were used to define, explain and clarify the functions of advertising and the meaning of the advertising slogan as well as the interpretation of tropes in the slogans.

However, we need to state that there is still room for several considerations with regard to the issue of the authors' personal subjectivity in their descriptions.

5. Tropes in English and Slovak advertising slogans: Comparative analysis

To reach the target audience without offending anyone, the word choice in an advertisement demands a lot of common sense. It is important to note that simple words can leave a lasting effect and spark immense ideas. Hence, tropes may cushion imperatives to buy and instigate to act clandestinely but insistently. From the outcome of our investigation, we could conclude that this work will generate fresh insights into the usage of tropes in slogans.

The current research confirms that a variety of stylistic means are equally employed to create advertising slogans both in English and in Slovak. They are of different stylistic nature but, nevertheless, they serve the same purpose – to appeal to the audience and seduce them to buy. Conversely, the analysis of our sample demonstrates that a considerable number of slogans are not equipped with any of the tropes. The results obtained were surprising, especially in contrast to our hypothetical expectations. The evidence to support this contrast lies in the quantitative data presented in Table 2 below.

Table 2. Brand-based quantitative data of the research (expressed as percentage)

	Cars		Banks		Drinks	
	English	Slovak	English	Slovak	English	Slovak
Metaphor	25	22	24	13	19	32
Metonymy	2	1	1	2	1	2
Personification	5	13	9	5	10	13
Simile	4	2	0	0	0	0
Epithet	1	11	11	5	8	14
5 Tropes in Total	37	49	45	25	38	61
0 Featured Tropes	63	51	55	75	62	39

What stands out in the table is that metaphor is the leading scorer in all the groups while simile and metonymy have appeared to be the least recurrent tropes. Comparing the results for metaphor, it can be stated that every fourth slogan for car brands in both languages contains this stylistic device.

In some slogans, metaphor and metonymy work together and blend augments the impact of the ad. Some cases show that metaphorical links can be used metonymically. In the list of examples given below, we focus on the ideas behind linguistic expressions which serve to convince a client and on the tendencies in the respective community:

Eng.: *"Power for your control"* (Alfa Romeo);

Eng.: *"We are driving excitement"* (Pontiac);

Eng.: *"Life, liberty and the pursuit"* (Cadillac);

Sk.: *"Hnací motor vašich úspechov"* [Eng.: Driving your successes] (Citroen);

Sk.: *"Príťažlivosť budúcnosti"* [Eng.: The attraction of the future] (Range Rover).

Numerous metaphor-metonymy-based advertising slogans for car brands featuring personal emotional or psychological gains like success or excitement may be triggered by the stereotype that driving a moderately expensive mass market car makes people excited and successful – literally, having a car equals being successful. Seeing the advertisement, a consumer-to-be can feel that a Pontiac or Citroen car can make the driver excited and more successful. Closer inspection of the slogans for high level niche car brands shows that Alfa Romeo, for example, being considered a luxury automobile manufacturer, emphasises control and power that cars of this brand give their driver (*"Power for your control"*). Cadillac car brand literally claims "life, liberty and the pursuit" to be the benefits from driving its vehicles. Specifically, metonymical grounds put emphasis on the point that Cadillac gives liberty and pursuit to the driver. Metaphorically, a Cadillac car is compared to life, liberty, and pursuit (A VEHICLE IS LIFE, for instance). We dare to omit detailed linguistic interpretations for the sake of ideas that unite the selected slogans. People perceive such advertising appeals in close connection to the stereotypes in the community they belong to and appropriately chosen stylistic devices support this perception. Therefore, it can be seen that the possibility of alternative perceptions and interpretations of metaphoricity and metonymicity overlap in the respective slogan is tightly linked to knowledge, beliefs, and lexicon of a particular individual. Subjectively speaking, rich people are in need of

power and pursuit whereas ordinary people long for the attributes the rich already have. Power weighs nothing without basic life pleasures. It comes to light that mass market car brand slogans will target no customers if they contain the language meant for a luxury brand and vice versa. Taken together, these results suggest that there is an association between metaphors and the audience, namely each metaphor has its target consumer group. This understanding helps slogan writers create the proper appeal for the market.

Turning now to the quantitative evidence on drinks, the results suggest that the Slovak language metaphor block (32%) demonstrates more metaphors than that of English (only 19%). The examples in Slovak are mainly represented by beer advertisements:

Sk.: "*Gambrinus. Pravá chuť priateľstva*" [Eng.: Gambrinus. The true taste of friendship] (Gabrinus);

Sk.: "*Primus. Pivo plné pohody*" [Eng.: Primus. A beer full of comfort] (Primus);

Sk.: "*O stupeň lepší pivo. O stupeň lepšia zábava*" [Eng.: A level better beer, a level better fun] (Zlatoprameň);

Sk.: "*Tajomstvo dobrej zábavy*" [Eng.: The secret of good fun] (Starobrno).

In these advertisements, beer is declared in the advertising texts as our close friend to have fun and feel comfortable with. Sometimes slogan writers go even further and elevate the relationship with beer to love, as in the Starobrno brewery's commercials:

Sk.: "*Ktorému pivu sa dostane toľko lásky a starostlivosti?*" [Eng.: Which beer gets so much love and care?] (Starobrno). You drink quality beer and feel connection to home as in Krušovice beer (Sk.: "*Krušovice – domov pre to pravé pivo*" [Eng.: Krušovice – home for real beer] (Krušovice)) or in the case of coffee (Sk.: "*Chuť domova*" [Eng.: Taste of home.] (Eduscho)).

While Slovaks love beer and thus face more advertising content related to it, in Slovak as shown in the course of analysis, bank brands gain more popularity in the English-

language advertisements. Comparisons between the groups of drinks and banks displayed 32% of metaphor usage cases on drinks in Slovak and only 19% in English, whereas the figures are inverse on bank advertising: 13% on banks in Slovak versus 24% in English (see Table 2). One should not forget that target audience and vertical context mould advertising activity of brands in their segments. Indeed, the Slovak language is used by a considerably smaller number of people and, therefore, advertisements in Slovak are meant only for the Slovak target audience. In contrast, English is more wide-spread and, concurrently, used to advertise brands in many English-speaking countries having various types of target audience. Americans and Britons, taken herein for purposes of mere illustration, may find coffee appealing but Canadians and Australians may opt for tea. Apparently, being number 10 in the world rank of beer consumption in 2020 (https://en.as.com/latest_news/what-countries-drink-the-most-amount-of-beer-per-capita-n/), Slovakia is the true beer loving nation, which explains the popularity of multiple beer brands and beer advertising in Slovak produced by both domestic and international brands.

Thus, having this in mind, we also assume that bank advertising is less popular in Slovak because fewer players are involved. Yet, several notable examples of metaphor in bank advertising in English and Slovak include the following:

Eng.: "*Expect excellence*" (Seafirst Bank);

Eng.: "*Uncommon wisdom*" (Wachovia Bank);

Sk.: "*Umenie je dar*" [Eng.: Art is a gift] (Tatrabanka);

Sk.: "*Spojenie úspechu a prestíže*" [Eng.: The combination of success and prestige] (ČSOB).

What strikes attention in this set of slogans is the emphasis on a change to a higher and better level. Seafirst Bank promises perfection in everything; Wachovia Bank boasts ultrasmart ideas; Tatrabanka appeals to divine skills; ČSOB claims it represents a supercombo of success and prestige. All the slogans considered above compare a bank

to an exemplarity, which stands for the quality of being exemplary, i.e., serving as a pattern or illustration or deserving imitation because of excellence (MWOD). When the exemplary describes something as "excellent", it almost always carries a further suggestion that the thing described is worthy of imitation (ibid.). Hence a bank is perceived as a model of excellence worthy of imitation which can be viewed as a top position in the sphere, a challenge for competitors and, in no small way, a motivation for potential clients to use its service and become an integral part of exemplarity.

As regards the ideas contained in the selected advertising slogans in English, some vivid examples given below illustrate extensive application of the words "possibility" and "possible":

Eng.: *"A passion for what is possible"* (PeoplesBank);

Eng.: *"Life is full of possibilities. Get your share"* (RTP Federal Credit Union);

Eng.: *"Locally focused. A world of possibilities"* (VIST Bank);

Eng.: *"Discover the possibilities"* (Quest Credit Union);

Eng.: *"Explore the possibilities"* (Quest Credit Union).

In particular, banks promise their customers new possibilities which can be perceived as one's utmost power, capacity, or ability according to conventional dictionary interpretations (MWOD). Additionally, a possibility stands for the fact that something might happen or be true in future (OALD). Thus, bank clients will encounter future true utmost power and capacity if they become tempted by the adverts. In contrast, bank advertisements in Slovak that favor the focus on the future as well, tend to omit the word "possibility" and concentrate on the future directly rather than there possibilities, as illustrated in the following in the launched commercials:

Sk.: *"Budúcnosť je vaša"* [Eng.: The future is yours] (SLSP);

Sk.: *"Budúcnosť na Slovensku"* [Eng.: The future in Slovakia] (SLSP);

Sk.: *"Investujte do budúcnosti"* [Eng.: Invest in the future] (SLSP).

The emphasis on the future also appeared to be typical of car brands in both languages. Evidence to support this can be found in the following ads:

Eng.: *"Mercedes-Benz. The future of the Automobile"* (Mercedes-Benz);

Eng.: *"See the future in a new light"* (Audi);

Sk.: *"Zážite budúcnosť už dnes"* [Eng.: Experience the future today] (FIAT);

Sk.: *"Príťažlivosť budúcnosti"* [Eng.: The attraction of the future] (Range Rover).

The runner-up in slogans is personification hitting the advertising segment of drinks (see Table 2). In Slovak the score of 13% in advertisements for drinks is similar to the same result for cars. Moreover, these niches also share similar ideas in slogans. For instance, top quality is masterfully referred to in the following advertisements:

Sk.: *"Má v sebe všetko. Aj štýl"* [Eng.: It has everything in it. And style too.] (FIAT);

Sk.: *"Vždy o krok v pred tak ako vy"* [Eng.: Always one step ahead just like you] (Volkswagen);

Sk.: *"Kláštorná – kráľovná minerálnych vôd"* [Eng.: Kláštorňá – the Queen of mineral water] (Kláštorná);

Sk.: *"Minerálna voda, ktorej dôverujete"* [Eng.: The mineral water you trust] (Magnesia).

FIAT cars are given humanlike characteristics; they possess style on top of other qualities and thus seem attractive and sophisticated. Similarly, Volkswagen cars are even more representative being described as advanced as humans. Magnesia mineral water can be trusted and the slogan makes the water instantly relatable to humans. Kláštorňá mineral water brand is given a voice through depicting it as a queen. Such characteristics instantly connects the brand with excellent "royal" quality.

It is worth mentioning herewith that in advertising, personification provides the target audience with someone to relate to instead of a number of attributes or even a stunning design. With these ideas at their disposal, brands are equipped to create the face of

their own brand and, additionally, a bridge to their audience. Literally, we are what we drink – it is the most striking message in drinks advertising that works. A customer feels like a king drinking Budweiser beer as the slogans *"Budweiser, the king of beers"* and *"Budweiser, the beer of kings"* proclaim (Fig.7).



Figure 7. Advertisements for Budweiser beer. Available at: <https://www.budweiser.com/en>

Similarly, care of different kinds and multiple ostents is the key award for anyone who buys a car (*"The car that cares"* (Kia); Sk.: *"Hybrid, ktorý prináša radosť"* [Eng.: A hybrid that brings joy] (Toyota)), water (*"Water that revives, restores, renews"* (Sole)) or becomes a bank client (*"You're in good hands"* (Allstate)).

Another essential finding reveals that both English and Slovak are almost equally rich in simile featured in advertisements for cars in both languages (see Table 2). Interestingly enough, the other two categories show zero results. Since this difference has not been found elsewhere, it is probably due to the authors' subjective assumption that simile is a more direct comparison and thus people perceive it too personally. Out of the three brand categories it is pleasant to compare yourself to a good car than to a bank. This can be illustrated briefly by two cases of simile in Slovak:

Sk.: *Také ako vy*. [Eng.: Just like you] ("Volvo");

Sk.: *"Úspešná a dobrá tak ako vy"* [Eng.: Successful and good just like you] (Škoda).

The mentioned examples show the comparison that highlights positive features of both a car and a customer. Škoda brand specifies the exact features whereas Volvo brand

offers even a safer win-win option, when a client can decide what to imagine. The rest of the cases were found only in English and they also refer to car brands but the comparison involves a car and somebody/something else but for a driver/buyer. It can be seen here that cars and/or their qualities are compared to utterly beneficial qualities:

Eng.: *"Hugs the road like a mom after graduation"* (Porsche);

Eng.: *"The Honda's ride is as smooth as a gazelle in the Sahara"* (Honda);

Eng.: *"The truck like a rock"* (Chevrolet);

Eng.: *"If only everything in life was as reliable as a Volkswagen"* (Volkswagen).

Next, the analysis demonstrates that metonymy mounts to 2% maximum in the selected slogans, which makes it the last but one in the rank list of the examined tropes (see Table 2). Needless to say that by using metonymy as a stylistic device, the advertisement becomes more alive but not vivid through words. As the trope in question does not convey images, this knowledge interpretes its scarce representation in advertising and shows its complexity and thus difficulties in application and perception. The following adverts convincingly reference the abovementioned:

Eng.: *"From the heart of Wales"* (Brecon Carreg);

Sk.: *"Srdcom CLIO, teraz hybrid"* [Eng.: The heart of the CLIO, now a hybrid] (Renault);

Sk.: *"Hellou. Vyberajte srdcom"* (Hellou).

As can be seen from the illustrative cases, it could have been difficult to guess what is advertised if the advert were not supported by a visual image. Moreover, such slogans may target any audience within any brand category. This does not match in terms with the principles which are of paramount importance for advertising – it must be exclusive and precise in hitting the target audience.

In Slovak, there are also quite a number of advertising communications that aim to evoke a positive reaction by means of epithets. The bright examples include the Rajec mineral water, which uses the epithet *priezračne čistá* [Eng.: crystal clear], whereas Jacobs coffee employs *vd'aka zamatovo jemnej pene* [Eng.: thanks to the velvety-soft foam] in its slogan. Both epithets help paint a more vivid picture for their potential buyers and motivate them to purchase the advertised goods.

In bank advertising it turns out to be popular to appeal to the client with the help of the transferred epithet *wise*, as in "*Your wise financial connection*" (Credit Union) or "*The wise choice*" (SaviBank) to characterise rather the client who acts wisely choosing the advertised bank. The epithets *generous*, as in "*Štedré možnosti platieb*" [Eng.: Generous payment options] (ČSOB) and *exceptional*, as in "*Exceptional service. Extraordinary people*" (Credit Union) are used to describe an investor-friendly bank service. Thus, in most cases such slogans emphasise the best qualities of either a client or a bank with its service or both.

Language-wise, the figures are similar in terms of simile and metonymy (see Table 3). No instances of simile used in bank and drinks advertising have been revealed while scarce representation is also typical of metonymy application in both languages. Metaphor usage ranges from 19% to 25% in English whereas in Slovak the range is wider and shows the result from 13% to 32%. As for personification and epithet, the analysis convey neither common interpretation nor result in %.

Table 3. Language-based quantitative data of the research (expressed as percentage)

	Slogans in English			Slogans in Slovak		
	Cars	Banks	Drinks	Cars	Banks	Drinks
Metaphor	25	24	19	22	13	32
Metonymy	2	1	1	1	2	2
Personification	5	9	10	13	5	13
Simile	4	0	0	2	0	0
Epithet	1	11	8	11	5	14

5 Tropes in Total	37	45	38	49	25	61
0 Featured Tropes	63	55	62	51	75	39

This study has found that generally the usage of the indicated tropes in Slovak and English amounts to the minimum of 25%, which does not mean the remaining slogans are not that attractive or appealing. They may merely feature other stylistic devices, not analysed in this paper but anyway efficient in targeting their audience the best way.

6. Conclusions

Nowadays advertising permeates every aspect of our lives. Competing for customers, advertisers are taking advantage of immense capacities of language supported by visual communication tools in order to influence people in their actions and decisions. Since advertising incorporates influence and thus persuasion, it turns out a phenomenon with many implications for both the message sender and its recipient that reaches through advertising slogans. Speaking about effectiveness in this domain, catchy slogans must be short and striking to be remembered and followed. Indeed, such advertisements function efficiently and evoke favourable emotions when combined with images provided by high-quality graphics and products.

Furthermore, in order to win, a slogan is meant to differentiate the brand from its competitors capturing the essence and nature of the brand, its personalized nature, positioning and to emphasise what values the brand stands for and what it offers to the target group. The results of this investigation undoubtedly show both the importance and effectiveness of the usage of tropes in advertising slogans as it is one of the most effective shortcuts brands involve to reach the hearts of their consumers.

The conducted comparative analysis of Slovak and English advertisements has revealed that banks, car producers, and drink manufacturers demonstrate mastery in incorporating maximum stylistic devices in their advertising slogans. Clearly, the tropes that are easily interpreted and understood will hit the target audience faster and

show more significant results later. Judging by the statistical data, we can assume that metaphor and personification are the tropes that fall under the description above. Our findings also demonstrate that because of both their visual argumentation and metaphorical rhetoric, visual metaphors may be more persuasive. Simile and epithet are also effective in creating images but cases of their usage are interpreted individually. In contrast to these tropes, metonymy shows complexity in creating images and thus, being less widespread, it enjoys lower popularity in the types of advertisement under study. We observed a certain variation in interpretations of metaphors and metonymies, the borderline between which may be blurred. In some slogans, they work together but this overlap rather strengthens the impact of the advertisement and shows that metaphorical links can be used metonymically.

Generally, we also found more similarities than differences in the usage of the tropes under consideration language-wise. Though the language of advertising in Slovakia is Slovak, the figures to illustrate quantitative results resemble the ones in English in several categories. Tropes are effective at expressing meaning in fewer words while yet being precise. Another important finding shows that the most typical ideas incorporated into advertising messages reflect the trends and values of the society they function in, and this works the other way around, too, when trends and values are reflected in brand slogans.

Notes

Translation from Slovak into English is done by the authors.

List of abbreviations

Eng. – English

MWOD – Merriam-Webster online dictionary

OALD – Oxford advanced learner's dictionary

Sk. – Slovak

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Résumé

The paper presents a linguistic examination of English and Slovak advertisements and illustrates how stylistic devices get incorporated into advertising slogans to smoothen the appeal to the target audience. In particular, we focus on metaphor, metonymy, personification, simile, and epithet and interpret the messages and their effectiveness. The key findings suggest that visual and image-related slogans with metaphor and personification radiate more persuasion though their messages in contrast to vague "belong-to-all" slogans featuring metonymy. Indeed, the comparative analysis highlights metaphor as the most recurrent and thus effective tool whereas personification and simile are runners-up. There was registered a certain variation in interpretations of metaphors and metonymies, the borderline between which may be blurred. In some slogans, they overlap and produce a strengthened impact of the advertisement. Generally, the embedded tropes were found in the bigger share of the analysed advertising slogans; that complementarily indicates the evidence that not only the type of trope present in the advertisement but also the brand itself and its quality have a significant impact. In so far as it concerns their effectiveness, slogans used in successful advertisements need to be catchy, succinct, and memorable to be recalled and acted upon. Indeed, such advertisements elicit positive feelings due to convincing images created by various stylistic devices. Furthermore, the usage of tropes is one of the most effective shortcuts brands employ to differentiate themselves and their product from their competitors, highlight their personality and values and make the

target audience buy faster. The analysis has revealed that slogans for banks, cars, and drinks incorporate maximum stylistic devices in their advertising slogans, i.e., every third slogan features one or even two tropes from the list. Additionally, simile and epithet turned out to be popular but rather simplified in image creating whereas cases of metonymy should be interpreted individually due to complexity reasons.

Keywords: advertising slogan, advertising text, trope, metaphor, metonymy, personification, simile, epithet, stylistics.