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**VERBAL MEANS OF EXPRESSING PERSUASIVENESS IN ENGLISH
ECO-ADVERTISING**

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INTRODUCTION

In today's world, environmental issues have become a central concern, leading to the growing importance of eco-advertising. As part of this movement, social eco-advertising aims not only to raise awareness but also to persuade the public to adopt environmentally conscious behaviours. The study of verbal means used to express persuasiveness in English eco-advertising is crucial for understanding how language can influence attitudes and actions towards sustainability. This research will explore the linguistic tools and strategies employed in eco-advertisements to effectively convey their persuasive messages. Works by Hosney M. El-Daly [66], T. van Dijk [76; 77], G. Cook [54], M. Danesi [55], T. Bezuhla [5], R. Ivanchenko [18], V. Zirka [16], I. Ivanova [17], T. Kolisnychenko [22], A. Malysenko [26], E. Romat [41], I. Shevchenko and O. Morozova [48] are devoted to studying advertising discourse. A. Belova [6; 7; 8; 9], A. Martyniuk [27], H. Lüger [65] contributed to studying the theory of argumentation. D. O'Keefe [72], K. Karpova [21], M. Yatsymirska [50], G. Myers [70], O. Mykhailovych [2], D. Kharytonova [45] researched into the nature of persuasiveness. O. Babyre [1; 2; 3; 4], T. Tsyliuryk [46], I. Rozmaritsa [38] focused on studying eco-discourse.

Despite the numerous scientific papers and significant achievements in the study of advertising discourse in general, the means used by social eco-advertising still remain insufficiently considered. Therefore, the **relevance** of the research is predetermined by its correspondence to the general directions of linguistic inquiries into the ways how verbal means influence recipients to promote environmental awareness and influence public behaviour.

The **aim** of this research is to analyze the verbal means of expressing persuasiveness in English social eco-advertising and to identify the linguistic strategies that effectively influence public attitudes and behaviours toward environmental issues.

In accordance with the aim, the following **objectives** are set in the work:

- to define the theoretical and methodological foundations of the study of advertising discourse;
- to examine the notion of persuasiveness in advertising discourse;
- to review the notion of argumentation in advertising discourse;
- to highlight the specifics of the modern discourse of eco-advertising;
- to study the multimodal nature of the advertising discourse, especially eco-advertising;
- to analyse lexical stylistic means of expressing persuasiveness in English eco-advertising;
- to research syntactic stylistic means of expressing persuasiveness in English eco-advertising;
- to inquire into phonological stylistic means of expressing persuasiveness in English eco-advertising.

The **object** of this research is English social eco-advertising, which results in advertising texts presented on the Internet.

The **subject** of this research is the verbal means of expressing persuasiveness within the context of English social eco-advertising.

The **methods** applied in this research are presupposed by the objectives and the aim of this paper and are employed in:

- methods of induction and deduction to comprehend and summarise the relevant theoretical and practical material as well as formulate conclusions;
- definition method for defining terms relevant to the topic;
- continuous sampling method for selecting social eco-advertising;
- contextual analysis to analyze the linguistic units through context;
- typological method to classify the means of verbal influence.

The **novelty** of this research lies in the first attempt of a comprehensive analysis of the specific verbal means of persuasiveness in English social eco-advertising.

The **material** used in the research includes 77 slogans on posters of English social eco-advertising found online on Pinterest [77].

The **theoretical value** of this research lies in its contribution to the understanding of persuasive linguistic strategies within the framework of eco-advertising. It enriches the field of discourse analysis by highlighting how language is employed to promote environmental awareness and action.

The **practical value** of conclusions formulated in this research is determined by the possibility of their use in special English courses on discourse science, text linguistics, cognitive linguistics, and pragmatics as well as application by marketers, advertisers, and environmental organizations.

Approbation of results and publication. The results of this research were published in:

- Proceedings of the 11th International scientific and practical conference. Barca Academy Publishing. Barcelona, Spain. 2024. The title of the abstract “Verbal means of expressing persuasiveness in English eco-advertising”.

The **structure** of the research consists of the introduction, two parts with conclusions, general conclusions, references, illustrative sources, appendices.

PART 1. THEORETICAL FOUNDATIONS OF ADVERTISING DISCOURSE

1.1. Modern advertising discourse and its characteristics

Advertising penetrated all areas of human activity and can be found in every sphere of life. Therefore it is important to study aspects related to the notion of advertising from a linguistic point of view.

The term *advertising* derives from the Medieval Latin verb *advertere*, “to turn one's attention to or towards something”. The modern definition of “advertising” looks as follows: “Advertising covers all kinds of non-personal presentations of ideas, goods, services, events, etc., conveyed to people (who are potential customers being targeted) at large. It includes promotion of ideas, goods, services and/or events executed by an authorized advertising agency to fulfill the expectations of an identified sponsoring entity" [51].

When studying advertising discourse, it is important to understand the definition of discourse itself though there are various interpretations. In T. van Dijk view, discourse is replicated by participants in communication as a communicative event comprised of a complex unity of language form, meaning and action); it includes not only language in its actual use but also those cognitive processes that automatically go along with the process of communication [77, p.356].

Hosney M. El-Daly approaches the definition of advertising as a form of discourse as follows, “It has influenced not only the structure of language and the modality of lifestyle but also the content of routine daily acts of communicative exchanges. The messages of advertising have permeated the entire cultural landscape” [66, p.80].

According to I. Shevchenko and O. Morozova the following definition is applicable to analysing advertising discourse: “Discourse is an integral phenomenon, a mental-communicative activity that is a combination of process and result and includes both extra-linguistic and linguistic aspects; in the latter is characterised by

the text, the presupposition and context (social, pragmatic, cognitive) that determine the choice of linguistic means” [48, p. 38].

Furthermore, G. Cook applies discourse analysis to studying advertisements by putting the stress not solely on language but also on the broader context of communication. In his book, he explains the usage of the terms “text”, “discourse” and “context” as there seems to be a dispute over these notions. Text signifies “linguistic forms, temporarily and artificially separated from the context for the purpose of analysis”. Context is comprised of 1) substance (physical material which carries text, music, pictures); 2) paralanguage (behaviour that accompanies language during oral (voice quality, gestures, facial expressions) or written (choice of typeface and letter size) communication); 3) situations (the properties and relations of objects and people regarding the text, as understood by participants); 4) co-text (it precedes or follows that under analysis and belongs to the same discourse); 5) intertext (text which belongs to another discourse, but is associated with the text of analysis and influences the interpretation); 6) participants such as sender and receiver (they are a part of the context and observers of it; the sender of the message is not always an addresser but relays it; as well as the addressee is not always a receiver, but the person whom the message is aimed at); 7) function (the intentions of the sender and addresser and perception of the receiver or addressee). In this regard, discourse, which creates meaningful interaction, is perceived as text and context together [54, p. 4].

T. Bezhla takes a functional approach and points out the importance of differentiation between the notions of text and discourse, which are often mistakenly perceived as equal. According to her, discourse and text are connected by a cause-and-effect relationship but text is a product of unfolding discourse and its material realization, characterised by static nature, structure, and virtuality, while discourse is not static [5, p. 35]. G. Cook further views ads and therefore advertising discourse not as a stable or tangible entity but rather as a dynamic formation characterized by the synthesis of many components [54, p.6]. Verbal and iconic

components are leading interactive examples of such interaction in the advertising discourse of two languages - language and paralanguage [54, p.71].

In addition to the componential nature, T. Kravets claims that advertising discourse comes across as a mixed semiological structure and can be considered as a hybrid of text and images with a combination of iconic and linguistic components (brand, slogan, title, main text) [22, p.95]. However, according to advertising as a means of communication usually occupies a very limited space, whether in print, television or radio [24, p. 54].

T. Bezuhla claims to summarise the ideas mentioned above that the discursive approach to advertising analysis is the most valid, as it allows taking into account a wide range of aspects, such as sociolinguistic, pragmatic, strategic, cognitive, and gender, however, the linguistic aspect remains the predominant one [5, p. 36].

The concept of communication intersects with the concept of discourse. Advertising should be understood as a specific means of communication with the leading verbal component. R. Ivanchenko notes that is why "The task of such communication is to build and present information (commercial, industrial or about services) in order to encourage the recipient of this information to actions put by the informant" [18].

I. Ivanova suggests that communication is socially determined, can adapt to the environment in which it is carried out and functions, and any of its manifestations must be recognizable and effective [17, p.73]. The word is a catalyst and a measure of the effectiveness of an advertising message because it is impossible to perceive the object of advertising without a name, a title, or a slogan, therefore advertising without a verbal component is rare and there is a tendency for the importance of naming in advertising [17, p. 75].

There are a lot of different models (e.g. linear/circular; static/dynamic; diachronic/synchronous) communication is based on. H. Lasswell's model of verbal communication, based on 5 questions "Who?", "Says What?", "In What Channel?", "To Whom?", and "With What Effect?", can be applied to analysing advertising communication. Some theories expand this model with the questions "Under What

Circumstances?" and "For What Purpose?" [36, p.232]. In the advertising discourse, the advertising company (Who?) speaks to (To Whom?) the potential consumer/user. In the communication process, it produces (Says What?) advertising (In What Channel?) in mass media: newspapers, magazines, television, Internet, etc using various verbal and non-verbal signs. The advertiser communicates with the consumer (For What Purpose?) to gain his commitment to a certain product or service and encourage him to eventually buy that product or use the service. They communicate (Under What Circumstances) in the market of consumer goods and services in the absence of direct temporal and spatial contact, as a result of which (with what effect?) the consumer buys a product or uses a service [5, p.38].

The choice of advertising communication model is of primary importance for its effectiveness as every model is open to interpretation from different points of view [17, p. 75]. One of the first well-known models of advertising communication is AIDA, created by the American E. Lewis in 1896. It encompasses the structure of an effective advertising message. The abbreviation AIDA stands for A (attention) - drawing attention to the product/service; I (interest) – awakening of interest; D (desire) – initiation of the desire to follow advertising advice; A (action) – a course of action, purchase of goods/services. [74] This is a classic linear model of advertising communication, which actualizes the step-by-step implementation of actions necessary for the success of the process. It derives certain criteria of an effective advertising text (originality, relevance, etc.) that ensures attention and arouses the trust of the consumer; actualizes the desire to make a purchase or use a service. Advertising communication is aimed at creating an attitude towards human consumption of a certain product (from commercial to political) [17, p. 75].

On the one hand, V. Zirka offers a synchronous model of advertising communication: "We qualify advertising communication as a one-way (addresser – addressee) flow of information, which in certain cases involves weakened forms of feedback, which are more likely to be a response – a signal-reaction confirming the receiving and accepting the information" [17, p. 76]. She points to an important feature of advertising communication - the potential for feedback though it is weak.

Modern advertising communication is public but indirect, “a staged form of communication” [60, p. 31], where the addresser and the addressee are unknown to each other and do not come into direct contact, but the addressee perceives text previously created by the addresser and transmitted to him by mass media. The peculiarity of advertising communication is its preparedness, caused by the purpose and tasks of advertising, and the creation of an advertising text is the final stage of numerous studies, because of this, advertising communication has an unspontaneous character [17, p.39].

On the other hand, advertising falls into the description of democratic communication by H. Pocheptsov. The participants of the advertising discourse are the addressers (advertisers) and the addressees (target audience), their interaction is conducted as follows: preference is given to a more polite variant of influence from the addresser (persuasion, not an order); the addressee is free to choose whether to follow or not the received message; there is a priority/ necessity of feedback. As advertising produces text within democratic communication, one complication arises when creating advertising text according to democratic communication. It is generated in an aggressive communicative environment due to the simultaneous existence of other sources of information (texts), which appear to contradict each other [36, p.33-34].

T. Bezuhla states the characteristics of the addressee of the advertising discourse as follows: a) it is a collective addressee, b) distanced in space and time, c) often becomes an addressee unwillingly [5, p. 41]. The addressee of the advertising discourse is the initiator of communication and a real doer at the communicative stage of the advertising situation [35, p.107]. In most cases, this is not an individual but a collective addresser, some people, involved in advertising activities (advertisers, sociologists, psychologists, etc.) [61, p. 107]. The feature of the addresser is advertising competence [23, p. 171], or the ability to operate with metacommunicative level data, which includes information about the types of discourses and genres adopted in a particular field of human activity, variants of communicative behaviour contained in each type of discourse conditions for the

effectiveness of specific communicative acts, as well as goals and objectives [36, p.33].

There are quite a few classifications of advertising discourse strategies. A. Martynyuk, who understands the communicative intention of the speaker as a strategy, distinguishes between the global strategy of advertising discourse – impelling, in which the communicative intention of the advertiser is realised, and local strategies of rational and emotional argumentation and suggestion [27, p.159]. This idea is also supported in the definition of advertising discourse by This idea is supported by T. Kolisnychenko defines advertising discourse as “a symbiosis of persuasive, argumentative and emotional components”, which forms “purposeful communication with methods and means of suggestive influence used to achieve the ultimate goal of obtaining the expected post-communication actions from the recipients” [22, p.95]. A. Malysenko also adds the strategy of informing, which he considers subsidiary, since ‘it does not participate in causing a motivational impact on the recipient, but provides the information necessary for the implementation of this impact’ [26, p. 58-59].

According to M. Danesi, discourse stands for specific constructions of language for social or psychosocial purposes. He suggests that in the basics of advertising lies rhetoric and therefore advertising discourse aims to communicate meanings through allusion, metaphor, irony, analogy, humour, and the like [55, p.5].

E. Romat reduces the functions of advertising discourse to the following:

- informing (creating awareness about a new product);
- forming advantages (persuading to make a purchase);
- reminding (maintaining awareness and keeping the product in the minds of customers);
- positioning (of a product or a company);
- retaining a customer;
- creating an image different from competitors [41, p.121].

Due to people’s cultural competence, they divide the discourse of their societies into categories or so-called genres such as brochures, stories, web pages,

games, films, poems, jokes and many more. According to Swales, genre stands for a class of communicative events that share some set of communicative purposes. In addition to purpose, exemplars of genre exhibit various patterns of similarity in terms of structure, style, content and intended audience” [58, p.58]. Advertising heavily draws upon and shares features with other genres such as political propaganda, novels, jokes, cartoons, myth, and poetry [54, p.12].

The analysis of the available research in linguistics allows us to conclude that advertising discourse is an integral and versatile phenomenon which, consists of several components such as various extralinguistic and linguistic aspects , and produces text as a result of the process of communication within some context. Advertising, being socially determined, chooses models of communication to fulfil its main functions such as informing and influencing recipients. This gives grounds for further study of advertising discourse strategies.

1.2. Persuasiveness as a function of advertising discourse

A way of understanding advertising lies in taking into consideration various aspects of speech influence in advertising on individual or collective consciousness through the prism of manipulation and persuasiveness.

According to V. Zirka, language manipulation is a type of manipulative influence aimed at human behaviour and its cognitive component and actualised by linguistic means that are manifested implicitly [16, p.5].

K. Karpova emphasises that the general theory of influence is an interdisciplinary field, an important component of which is the theory of speech influence, which is also related to sociology, psychology, logic, cognitive linguistics, discourse theory, etc. Therefore, she defines speech influence as “the addresser's speech action, guided by the purpose of communication and the discursive practice of the sphere of communication and aimed at changing the addressee's thinking, psycho-emotional states, and assessment of a particular subject, phenomenon, or event” [21, p.89]. An important intention of an advertising message is to exert influence to convince the consumer of the commercial attractiveness of a certain

product or service, which makes persuasiveness the most important component of an advertising message and a guarantee for its success.

The main feature of manipulation, in contrast to persuasiveness, is the hidden intentions of the addressee. Without a true knowledge of the speaker's hidden intentions to influence the recipient's thought process and perception of a certain situation in the way the addresser needs, the strategies and tactics used by the addressee remain simply persuasive strategies and tactics, since their goal is to openly persuade the recipient [1, p.9].

M. Yatsymirska gives the following interpretation of the term persuasiveness: “It is the deliberate use of signs and symbols, namely the written and spoken word, image, in order to effectively influence someone's beliefs, views, and decisions. The primary task of persuasion is not to logically prove the correctness of certain views but to effectively convince as many people as possible to believe them” [50]. Persuasion consists of a hypothesis (what needs to be proved), evidence or arguments (what is used to prove the hypothesis) and demonstration (how to prove it) [52, p.135].

Western researchers of persuasiveness understand this phenomenon as a communicative function that can be carried out in various conditions, starting with close interaction with a mass audience [45, p.186]. D. O'Keefe suggests identifying three main overt forms of media persuasion: 1) commercial persuasion, 2) pro-social persuasion and 3) political persuasion. The analysis of commercial persuasion (such as advertising) unfolds in the context of studying the effectiveness of various strategies, including approval, the effects of different frequencies and timings of creating the advertising, the role of visual elements, etc. Moreover, advertising that uses this kind of persuasion is a powerful part of marketing, including pricing policy for product distribution, market segmentation, sales management, etc. Pro-social persuasion is implemented in social marketing and uses the usual marketing tools for prosocial purposes, as well as focusing on environmental, charitable aspects of human life, and everything related to well-being. Political persuasion appeals to issues such as the role of television political debates in elections, political races, and

discussions and is related to the influence of information on public opinion in general, propaganda, and interpersonal interaction [72, p. 3590].

O. Babyre interprets persuasiveness “as a dialectical unity of the conceptual-thematic plan and the dynamic cognitive-communicative process of text creation, which is connected with the choice and actualization of certain communicative strategies” [1, p. 9]. Agreeing with the previous opinion K. Karpova states that “modelling of speech influence to achieve the effect of persuasion is carried out with the help of communicative strategies and tactics” [21, p.89]. T. van Dijk defines communicative strategy as a general cognitive understanding of effective means of achieving a communicative goal [76, p. 65] and O. Popova adds that “the task coming from the addresser is aimed at achieving a communicative and practical goal and designed for a certain perlocutionary effect” [34, p.278]. K. Karpova clarifies that several communicative tactics (a combination of linguistic means) operate within one communicative strategy. Also, persuasive strategies and tactics should not be studied in isolation from each other, since only through interaction is it possible to achieve a synergy effect, when the result of two or more factors significantly outweighs the result of a single one [21, pp.90-92].

A strategy for creating a positive image of the advertised product or service, the communicative goal of which is to position the addresser in a favourable light concerning the recipient. [21, p.94]. According to H. Pocheptsov, “advertising is image-based, i.e. the impact on the recipient's consciousness is carried out employing purposefully constructed images” [36, p.116]. The use of so-called affective words (adjectives, enhanced by adverbs), i.e. vocabulary with positive semantics and evaluation, creates a favourable positive image, enhancing the persuasive effect [21, p.94]. It is worth noting that a slogan is an important component of creating an image. A slogan is a central statement in advertising, which, due to its conciseness, increases the impact on the addressee, simplifying the process of memorising information [61, p.99]. It is the slogan that makes it possible for the reader to make a subconscious decision about the perception of the advertising message. The speaker's

communicative intention is expressed by modifying the illocutionary force within the slogan [1, p.10].

In addition, G. Myers considers the language of advertising to be poetic, which helps to capture people's attention and remember the brands being advertised [70, p.31]. R. Mazeikaite also argues that advertising language can be compared to poetic texts. Similar to poetry, the so-called mnemonic devices (rhyme, rhythm, alliteration, assonance etc.) are used in slogans, which help recipients to remember and recall the text later [67, p. 135]. Complementing the importance of applying advertising text, O. Mykhailovych notes that “the pragmatic orientation of an advertising text is the need to persuade the addressee to take appropriate actions, in particular, to change their attitude towards the object of advertising. The degree of effectiveness of advertising communication is determined by how successful this action is ” [29, p.16].

The strategy of intimacy reduces the distance between the addresser and the addressee in the advertising text. At the verbal level, the intimacy strategy is implemented through the use of imperatives, the inclusive plural pronoun (we), and vocabulary with the meaning of togetherness [21, p.97]. The tactic of using personal and possessive pronouns is a sign of direct addressing to a potential consumer [12, p.113]. Pronouns are also used to create a positive image (we) to discredit the opponent (they) [1, p.11]. This is how potential customers are included among those who speak. Also, the repetition of pronouns and a direct appeal to the recipient enhance the effect of direct contact between the participants [3, p.56].

K. Karpova states that the strategy of attracting attention is manifested in the tactic of using the imperative as a direct expression of persuasiveness, which symbolises a direct call to action [21, p.93]. A. Belova thinks of the imperative as a universal means for causation [7, p.267]. Taking the environmental context into account, for example, the advertising campaigns of eco-friendly product manufacturers are subjected to the following principles of attention-grabbing strategy: focus on the benefit, think locally, support environmental initiatives, always be transparent, look at environmental labels, become an eco-friendly brand today

[57]. There is also an increased interest in advertising anything with an "eco" label, forcing brand managers to change their marketing policy [59].

One of the strategies can be storytelling, especially for video forms of advertising. Y. Yanenko explains that the power of storytelling in advertising communication involves presenting media stories, whose successful application arouses the interest of the target audience by demonstrating the conflict between the hero and the antagonist (obstacles, competitors, life circumstances, etc.), by adding interesting facts to the story that are memorable and attract the audience's attention (if consumers are interested in the hero of the story, they will want to know how the story ends) [49, p. 116]. Storytelling affects both the mind and the feelings of the target audience and therefore is a human-centric advertising strategy used to create an emotional connection between a brand and consumers and achieve their loyalty. Also, the ending of storytelling can serve as an imperative or veiled call to do something or to join something [49, p. 120].

Having analysed the research on this topic, we believe it is reasonable to state that persuasion differs from manipulation as it acts openly and utilizes an array of communicative strategies and tactics, often in combination, peculiar to the specific types of media persuasion to achieve the effectiveness of the delivered message.

1.3. The theory of argumentation

When presenting statements, it is vital to give arguments that support them and create a guarantee for better perception. So it is important to view how this idea is transferred to the context of advertising.

A. Belova views argumentation as a means of exercising speech influence, the main purpose of which is to cause the actions or mental state of the addressee, desirable for the arguer. Since it is an object of interdisciplinary and global theory of speech action, it can be realised by both linguistic and nonlinguistic means [9, p. 21]. H. Lüger states that argumentation is the justification of the truth of a certain statement, and the necessity for it arises when it is not obvious to the addresser that the statement will be accepted by the addressee without it [65, p.256]. I. Pirog claims

that the purpose of argumentation is not to draw a true conclusion from true arguments, but to convince the addressee of the validity of a certain position (statement) with the help of the arguments presented [33, p. 6].

A. Martynyuk thinks that the mental correlate of the argumentation strategy is the concept of “persuasiveness”, as the lexeme “persuasiveness” or its derivatives are present in almost all definitions of argumentation [27, p.160], for example: “The peculiarity of argumentation as a process is to create persuasiveness, to persuade the addressee. Ideally, the strategic task of argumentation is to have a persuasive effect due to the reliability of the arguments, their consistency, sufficiency and sequence of their presentation” [7, p.9].

It is believed that an argument in an advertising message may be used to support and develop the main characteristics of the advertised product (service): a description of the principles of operation (instructions), figures, graphs, diagrams, eyewitness accounts, test results, and valid certificates [25, p.147].

Being a socially determined process, argumentation appeals to the feelings and minds of communication participants by choosing one or another means of influence [42, p.97]. Researchers of argumentation distinguish between logical and pragmatic argumentation. Given that the former appeals to rational thinking and the latter to emotions, A. Martynyuk considers the terms rational and emotional argumentation to be the most appropriate [27, p.160]. Rational argumentation consists of statements and arguments that are logically proven, i.e., the addresser appeals to the consumer's logic, rationally justifies the reasons why it is necessary to buy this particular product, combined with a description of its operational characteristics (reliability, durability, unique properties) [39, p.10].

A. Martynyuk emphasises that the strategy of argumentation correlates with the concept of persuasion, while rational argumentation correlates with the concept of proving [27, p.160]. These concepts are similar, but not identical, since persuasion, unlike proving, uses psychological pressure, i.e., imposing the addresser's point of view, which the addressee perceives as his or her own [25, p 139]. Therefore, persuasive arguments mainly appeal not to the rational but to the emotional sphere of

the addressee's consciousness and embody emotional argumentation, in which arguments that function as images play a special role, as they can be expressed through rhetorical figures [27, p. 161]. The opposite idea is suggested by D. Kharytonova, who believes that the category of persuasiveness is broader than argumentation and includes the latter as a subcategory. After all, persuasiveness is always an influence on the recipient with a specific purpose, and therefore it can be implemented by any means, and argumentation is one of them [45, p.192]. Moreover, the interpretation of persuasiveness as “the intertwining of logic and emotions” indicates the presence of both aspects, not one of them in persuasiveness [69, p.6]

The category of argumentation is embodied in a superstructure over textual categories such as integrity, coherence, informativeness, etc. because they all exist only interconnectedly. Therefore, the degree of argumentation realisation depends on the quality of the text's informativeness [45, p.189].

Rational argumentation finds its linguistic embodiment in the “argumenteme”, while emotional argumentation finds its linguistic embodiment in the “emoteme”, which appear as a lingua-cognitive means of implementing these strategies [7, p.106] A. Marnynyuk explains that the argumenteme actualises the sphere of rational evaluation in the addressee's mind, provoking inferences such as “it is necessary/not bad to buy/it would be possible/it could be bought because it is useful (effective/prestigious/economical/ genuine/of excellent quality, etc)”. In other words, the desire to buy the advertised object arises based on a rational assessment of this object. At the linguistic level, the argumenteme is embodied both explicitly (by rational-evaluative units of the lexical and syntactic level (words and word combinations), and implicitly (derived in the form of inference based on the analysis of the presuppositions of a statement that is structurally equal to a sentence or a larger fragment of discourse) [27, p.162].

As for emoteme, A. Marnynyuk further explains that it correlates with an emotional assessment and actualises in the addressee's mind an inference such as “It is necessary to /not bad to /would be possible to buy because it is wonderful/perfect/incredible”. The mental base of an emoteme is a desire drawn

purely on emotions, or rather, on the exploitation of those emotions that the producer of advertising discourse tries to evoke in the addressee through emotional contagion. At the linguistic level, the emoteme is mainly expressed by emotional and evaluative attributes or stylistic devices (tropes), which can be realised both by lexical (figurative words or idioms) and syntactic units in the case when the trope is extended and embodied in a sentence or a larger fragment of text [27, p.164].

Having analysed the theory of argumentation, we believe it is reasonable to state that it is not fully equal to persuasiveness, as the latter in fact is an umbrella term and argumentation at the rational and emotional levels performs under broader notion of persuasiveness.

1.4. The concept of eco-advertising as a type of social advertising

One of the earliest examples of nongovernmental public service advertising was sponsored in 1906 by an organisation known as the American Civic Association in order to protect Niagara Falls from damage caused by energy giants [73]. Nowadays, creolised posters of public service announcements/advertising (PSA) (non-commercial advertising, non-profit advertising) are not only a component of the urban landscape but also a part of the linguistic landscape in the virtual space [46, p. 29]. T. Tsyliuryk states that the most widespread medium for out-of-home PSA in UK cities is the city format, which has a stylish design and harmoniously fits into the interior and architectural concept of cities. The city format includes advertising on public transport stops, pylons, and columns [46, p.30].

However, in addition to this pictorial and written form, social advertising can be combined (clip, TV, Internet video) or oral (radio) [31, p.12]. With the development of marketing communications, the methods and means of advertising distribution have become much more numerous, which has facilitated the process of dissemination of advertising messages in society. It is worth noting that social media and the influence of opinion leaders through social networks have been gaining popularity (especially among young people), which helps inform the public about

societal problems and demonstrates ways to overcome them by learning from somebody's example [13, p.37].

Public service advertising is mostly national or regional, and rarely international. The target audience of public service advertising depends on the purpose of the campaign. Depending on the subject matter, social advertising can be aimed at all categories of the population (mass) or at certain categories of citizens (people with psychological problems; lonely people; menopausal women; smokers; victims of domestic violence etc.) [47, p.507]. In contrast to commercial advertising, public service advertising does not promote goods and services related to the consumer's personal interests, needs and desires, but rather informs the recipient about a social problem and calls for certain actions. As a result, public service advertising actively exploits visual stylistic means to more effectively influence the local/global audience, whose representatives may belong to different linguistic cultures [20, pp. 26-27].

Being in a persuasive information environment, communication participants usually try to protect themselves from unnecessary information, alien influence, and unwanted invasion into consciousness. In other words, communicators are active recipients, as they can consciously trigger mechanisms of protection from information, so the authors of public service advertising messages are forced to resort to tactics of hidden influence on the recipient, which are aimed at disabling the recipient's defence mechanisms [46, p. 37].

Y. Yanenko notes that public service advertising can broadcast new knowledge or unknown facts about the world, society, and technology in order to justify the need for the target audience to change their behaviour for the better (take care of the environment, lead a healthy lifestyle, be more tolerant, engage in volunteering and charity, etc). The model of behaviour proposed in public service announcements can be demonstrated as socially approved (setting a positive example) or, on the contrary, as problems that arise when the target audience adheres to the opposite model of behaviour. As a result, one of the ways to build social advertising is to demonstrate the 'bad vs. good' contrast [49, p.24]. Public service advertising can appeal to a target

audience to influence a part of society whose behaviour is desirable to change for the better [49, p. 25].

Environmental issues penetrate the communication activities of society and influence its discursive space [38, p.4]. In these conditions, media environmental discourse, which is a set of texts presented in various media and dedicated to environmental issues, acquires special significance, becoming a tool for effective influence on people in order to change their consumer attitude to nature and prevent the possibility of environmental disasters [4, p.51].

The target audience in public service advertising is often called upon to change their behaviour and make it environmentally responsible (sorting garbage, properly disposing of batteries, etc), so the reasoning can be based on current values (health, environmental friendliness, etc.) and knowledge about the benefits of the chosen behaviour for society because, in the context of industrial markets, it is important to focus the audience's attention to environmental issues [63, p.671]. Accordingly, social advertising can specify what exactly needs to be done to improve the world and society [49, p.25].

O. Babyre gives media environmental discourse the following characteristics: a) it is created mainly by professional journalists; b) the target audience of this type of discourse is the general population; c) the breadth of the reader/viewer audience creates the need for accessibility of the text and determines the choice of a set of linguistic means; d) it features clichés and figurative stylistic devices [4, p.52]. O. Babyre also believes that environmental awareness is a type of worldview based on human awareness of the harmonious relationship between humans and nature and a focus on ensuring the sustainable development of mankind, which includes maintaining ecological balance [1, p.6].

The value of environmental friendliness in advertising is demonstrated through the harmonious coexistence of advertising characters with nature and the world around them, through the promotion of participation in environmental activities (nature protection, clean-up), through the development of an environmental culture

among the target audience and a sense of personal involvement in creating and solving environmental problems [49, p.44].

The importance of environmental protection is confirmed by the fact that for two years in a row, the Oxford English Dictionary has chosen a word related to environmental issues as its word of the year: toxic (2018) and climate emergency (2019). Also, the popularisation of global trends in eco-consciousness and environmental protection contributes to the English vocabulary by creating a significant number of neologisms to denote these trends. Some examples of the recent words are occasionalism such as greenvertising, ecomagination, ecouture and the neologisms carborexix, carborexixia, ecocide, greenorexix, greenorexixia [21, pp.90-91].

Among foreign institutions, the most authoritative studies of environmental problems and the promotion of their solutions are conducted by the International organisation “Nature” or “Greenpeace”. In addition to publications of scientific articles and conferences, these organisations actively spread environmental information in the media. Environmental issues are reflected in the environmental posters, which can be seen as a form of public service advertising devoted to Earth day [37, p. 223].

The main mechanisms of ranking illocutionary force in slogans on environmental issues are intensification, which is typical for slogans of environmental organisations, and moderation, which is typical for commercial structures [1, p.10].

Among environmental advertising, there is also the tactic of greenwashing, which is the use of green PR by well-known corporations to mislead consumers in order to maintain their own environmentally-oriented image [21, p. 96].

Thus, it is possible to draw a conclusion that environmental social advertising is experiencing the rise due to current tendencies in life and it is not limited to any specific group and addresses the general population. It is different from commercial advertising in its nature as it is not intended to present and sell a product but rather to appeal to accepted norms and behavioural patterns to persuade the recipients to act with the environment in mind.

1.5. Multimodal nature of advertising discourse

When looking at the advertising poster, there is something that catches attention first, but within a second other features fall into sight and a few seconds later make a full picture as the combination of these elements becomes clear. A. Belova believes that “in terms of a unique and creative fusion of verbal and non-verbal elements in creolised texts, advertising is in the lead” [8, p.45]. T. Tsyriulyk believes that a characteristic feature of advertising discourse is multimodality, a combination and interdependence of various semiotic resources in a single text [46, p. 48]. H. Stöckl defines multimodality as a system network of modalities - semiotic resources (modes) that can overlap and mix in multimodal texts [75, p. 9]. When analysing advertising, it's better to consider the whole picture and the interaction of verbal and non-verbal components. It is important to view how information is distributed between text and non-verbal channels of information transmission, and to what extent these two components of the message are consistent [5, p. 3].

As a means of communication, advertising usually occupies a very limited space in print advertising and is limited in time on television or radio. In print advertising, non-verbal communication is limited to pictures, quotation marks, font size and other visual stimuli. The advertising message, encoded from symbols, pictures, text and sound, is sent to the addressee, who decodes or interprets and responds to it [24, p. 54]. U. Mayer emphasises that in modern advertising, images perform much more meaning-making functions than text, as “only through light inscriptions, headlines and key images, rhetorical slogans, poster symbols can attract more attention today than twenty years ago” [68, p.95]. I. Bilyuk notes, “non-verbal means can convey different shades of meaning of verbal elements of the text, they are endowed with a certain concrete and abstract content, meaning, imagery and have a high associative potential” [10, p. 22].

In the case of public service posters and static public service advertising, it is a combination of image and text, which has great pictorial potential due to typography and format [46, p. 49]. O. Babyre points out that verbal information with a clear

positive or negative connotative load complements visual information, such as the image of a wolf is negatively reinforced by the words suspect, terrorist and nightmare and images of endangered animals are symbolically complemented by verbal calls to save them. She also adds that the use of comparative photographs depicting the same place, but in different years, helps to increase their level of persuasiveness, especially in environmental advertising, where nature is shown before and after some harmful activity [1, p.14]. In the discourse of public service advertising, the image performs an argumentative function, being a visual argument and confirming or supplementing the information expressed in the poster verbally.

Means of semiotic organisation introduce special semantic information into the message, which facilitates perception, draw attention to the most important element [6, p.151]. S. Romaniuk states that the means of the semiotic organisation of the text includes graphic segmentation of the text and its location, font set, colour palette, means of irony, special spelling and punctuation (unusual writing of words and author's use of punctuation marks) [40, p. 9] T. Bezuhla notes that non-verbal components are divided into graphic or typed (syngraphic, supergraphic and topographic) and pictorial, the latter including product images, visual context, and logo [5, p.57].

Syngraphemic units involve a variation of punctuation marks. A typical punctuation feature of an advertising text is unseparated semantically independent sentences or their parts with punctuation marks. Thus, the text takes on the form of a statement and gains some additional expressiveness due to its usually concise form but without highlighted punctuation [5, p.175]. As A.Belova notes, “virtualisation of communication, a large flow of information, a free attitude to syntax and punctuation, and the widespread use of multi-component nominal clusters have introduced new trends in spelling - capitalisation of all words in clusters and full capitalisation (writing the whole word in uppercase)” [8, p.48]. Supragraphemic units include font variation - the nature, shape and size of the font, its colour, especially in contrast to the background. Font characteristics mean the slope of letters (straight, italic), their density (normal, narrow, wide), thickness (light, bold) [5, p.176]. Topographemic

units are responsible for the location variation of the text such as spacing of paragraphs, spaces between words, margins, decorative elements, frames, ornaments, decorations, conventional signs included in the computer font menu. Such an arrangement of text elements creates a certain hierarchy of movement of a hypothetical reader in the textual space: from the most noticeable element to the others [5, p.179].

Based on T. Bezuhla's research, verbal components can be grouped into three structural and semantic blocks: 1) the headline complex (slogan, headline, subheading, coda); 2) the main part (main text); 3) requisite information about the advertiser. Verbal components are usually placed separately from each other using different fonts and colours under or next to the main image [5, p.106].

It is also worth mentioning that advertising is a leader in creating creolised or multimodal texts as it is richly stuffed with verbal and nonverbal components. Due to means of semiotic organisation, these components create a certain hierarchy or order in which they are perceived by the recipients. As well as they have different gradation effect in terms of their combinations.

CONCLUSION PART I

This chapter has dealt with identifying the notion of advertising discourse in general by comparing definitions and comprehending components that make up a discourse. The derived definition of advertising discourse sounds as follows: it is an essential phenomenon, which affect the structure of language and the way of live within cultural landscape; it is a mental-communicative activity with results in text, realised in certain context depending on the dynamic nature of its components; it is full of verbal and non-verbal means to achieve purposeful communication. The distinction between discourse, text and context was drawn as these concepts can be erroneously perceived as synonyms. Having analysed models of communication, we can state that the chosen model influences the way advertising is presented and perceived.

Persuasiveness in advertising discourse serves as a critical tool for influencing consumer behaviour. It utilises communicative strategies and tactics, a few tactics can be used within one strategy, and often a combination of them provides better influential potential.

After considering the theory of argumentation, it was found that it can be exercised on rational and emotional levels. We choose to follow the idea that augmentation is a part of persuasive strategy and not vice versa.

Eco-advertising was viewed as a type of social or public service advertising aimed at promoting environmental awareness and responsible behaviour. The outlined features gave an insight into how this type of advertising is distributed, what is its purpose and techniques to achieve this purpose. The non-verbal components of advertising, such as images, fonts, and layout, significantly enhance the persuasive power of messages, complementing verbal elements to capture attention and convey meaning.

PART 2. VERBAL PECULIARITIES OF PERSUASIVENESS IN ENGLISH-LANGUAGE ECO-ADVERTISING

The object of this research is slogans used on posters of public service ecological ads, which are found on the Internet. An advertising slogan as a component of an advertising text or an independent advertising message is a condensed advertising proposal and is characterised by brevity, aphorism and memorability, but its key feature is to convey the uniqueness of the advertising proposal [19, p.166]. Accordingly, the slogans of social environmental advertising are driven by the idea of adopting behaviour that does not harm but helps nature. This analysis of verbal means gives a better understanding of the devices they are represented by and how the persuasive nature complements other components of a poster.

2.1. Lexical stylistic means of expressing persuasiveness in English eco-advertising

In order to draw public attention to environmental issues and persuade people to act in the interests of the environment, it is important to create a vivid image of the current and future situations for the target audience, and for this purpose, advertising authors use a wide range of stylistic means at the lexical level and semantic levels.

A **metaphor** is a way of describing an object by giving it the characteristics of another one, comparing them without using words “like” or “as”, when it is needed [64]. It helps to see similarities or connections between two things that would otherwise remain undiscovered. The role of a metaphor should be seen as a figurative illustration of the original thought because the specificity of human memory is that an idea in the form of a metaphor is remembered faster than when it is presented rationally [25, p.77].

In the metaphorical slogan “LOVE YOUR MOTHER” (see Appendix A, № 1) Earth is compared to a mother, suggesting that it nurtures, supports, and sustains all life, just as a mother cares for her children. This comparison emphasises the idea that the planet provides us with everything we need to survive such as air, water, food,

and shelter, making it an essential part of our existence. Humans as the children of the Earth should show love to their mother by protective and caring actions.

Another metaphorical advertising “SOIL THE MOTHER OF ALL” (see Appendix A, № 2) suggests that soil, like a mother, is a source of life and nourishment. Just as a mother provides for and sustains her children, soil supports all forms of life by enabling plants to grow, providing nutrients, and sustaining ecosystems. This metaphor emphasizes soil's essential role in sustaining life on Earth.

The metaphorical slogan “PROTECT THE FORESTS, THEY ARE THE CLIMATE UMBRELLA OF OUR PLANET.” (see Appendix A, № 3) compares forests to an umbrella, symbolising protection. Just like an umbrella shields us from rain, forests protect the planet by regulating the climate, absorbing carbon dioxide, providing oxygen, and mitigating the effects of climate change. This metaphor highlights the important role forests play in maintaining the Earth's climate.

The metaphor in the slogan “OLD BUT STILL GOLD” (see Appendix A, № 4) compares something old (in this case, electronic waste or an old phone) to being "gold" (valuable). The slogan emphasizes that even outdated electronics contain valuable materials that can be recycled, making them "gold" in terms of worth.

This advertising slogan “Common Space Littering is contagious” (see Appendix A, № 5) bears the metaphor because it compares littering to a contagious disease. This conveys the idea that when people see trash in public spaces, they are more likely to litter themselves.

Another metaphorical advertising is “Melting Away” (see Appendix A, № 6). This slogan together with the picture of the Earth on an ice cream cone creates a powerful visual metaphor. The Earth is compared to ice cream, which melts when exposed to heat, symbolizing the planet's gradual destruction due to climate change.

Another advertising slogan “GAME OVER” (see Appendix A, № 7) is a metaphor for the Earth's potential destruction if we ignore environmental problems. The Earth is shown in a pixelated style, which suggests that, like in a video game, failing to take action can lead to irreversible damage of losing our environment completely.

The metaphorical slogan “Leather is dead style” (see Appendix A, № 8) links leather to something “dead,” implying that using leather is outdated and unethical, especially considering the origin of leather from animal skins. It also promotes the idea of moving away from leather and encourages the adoption of more sustainable, cruelty-free fashion alternatives.

Advertising slogan “THE DEATH OF BEES IS A SILENT WAR.” (see Appendix A, № 9) uses metaphor to compare the disappearance of bees to a hidden conflict. It emphasises the environmental crisis caused by the use of chemicals through the idea of an ongoing, unseen struggle.

One more stylistic device that bears persuasive effect is **personification**, which is a type of metaphor in which a non-human object is given human characteristics [64].

In the advertising slogan “LET THE EARTH BREATHE” (see Appendix A, № 10) the Earth is compared to a human being who constantly needs air supply, emphasizing its deficiency by appealing to provide it.

An example of personification is found in the slogan “OUR MOTHER EARTH IS CRYING OUT LOUD!” (see Appendix A, № 11). In this phrase, Earth is given the human ability to cry, which conveys a sense of distress or suffering. This personification helps to evoke an emotional response from people, making the environmental issue seem more urgent and relatable.

In the advertising “DON’T DOMESTICATE TRASH” (see Appendix A, № 5), the phrase “domesticate trash” gives trash human-like qualities, as if it could be tamed or controlled like a pet. This implies that allowing trash to remain in public spaces leads to a normalized acceptance of litter.

Among the techniques, **paronomasia** deserves special attention. Also known as a pun, it involves wordplay based on similar-sounding words or words with multiple meanings. Paronomasia is used to create humour, emphasize certain ideas, or introduce a playful or witty element into the text [64].

In the advertising slogan “Take away your take away” (see Appendix A, № 12), this is a form of wordplay, where the same phrase “take away” is used with two

different meanings. The first “take away” is a verb, which refers to removing something, while the second “take away” is a noun, which refers to food that's ordered to-go or taken away. This pun adds a clever and memorable twist to the slogan.

In the slogan “DON'T LET Coke Choke OUR OCEANS” (see Appendix A, № 13) the words “Coke” and “choke” are phonetically similar, creating a play on words. While “Coke” refers to the brand, “choke” refers to the act of suffocating, representing how plastic waste from Coca-Cola products can harm marine life. Besides paronomasia, there is an example of personification, “choke” is used to give Coke (or the plastic waste associated with Coca-Cola products) human-like qualities.

Another slogan “YOU CAN'T COMB OVER CLIMATE CHANGE” (see Appendix A, № 14) uses a pun, as it plays on the phrase “comb over” which typically refers to a hairstyle technique used to cover baldness. This clever wordplay implies that climate change is a serious issue that cannot be superficially ignored or covered up. The image on the background depicts Donald Trump's hairstyle and creates a virtual metaphor to show superficiality in political discussions about environmental issues.

In the slogan “BEE OR NOT TO BE?” (see Appendix A, № 9), pun plays on Shakespeare's famous line “To be or not to be”, referencing the existential threat to bees, drawing attention to their critical role in the ecosystem and the consequences of their extinction. It creatively combines urgency with a familiar cultural reference.

The slogan “IT'S FULL YOU FOOLS!” (see Appendix A, № 50) also uses a pun. It plays on the words “full” and “fools”, which sound similar but have different meanings. The word “full” refers to the Earth being overloaded with waste, while “fools” is a direct address to people, implying that they are being ignorant or careless about the situation.

It is important to mention **allusion**, which is a reference, typically brief, to a person, place, thing, or event with which the recipient is presumably familiar. As a literary device, allusion allows an addresser to compress a great deal of meaning and significance into a word or phrase. However, allusions are only effective to the extent

that they are recognized and understood by the recipients and that they are properly inferred and interpreted [64].

In the slogan “BECOME A KUNG FU PANDA WARRIOR FOR THE PLANET” (see Appendix A, № 15) phrase alludes to the popular animated movie “Kung Fu Panda”, associating the idea of becoming a warrior for the planet with the heroism and strength displayed by the movie’s character, Po. This reference creates a fun and recognizable image, encouraging people to take action in an engaging way. Moreover, the slogan is used by the World Wildlife Fund (WWF) which aims to protect endangered animals, in this case, giant pandas.

The advertising slogan “SHREK IS GREEN, THE HULK IS GREEN. SHOULDN'T YOU BE GREEN TOO” (see Appendix A, № 16) mentions Shrek and the Hulk, both well-known green characters from pop culture, who are recognizable symbols of strength, uniqueness, and heroism, creating a fun and relatable reference. By connecting famous green characters to environmental responsibility, it makes slogans more engaging and adds weight to the message.

In the advertisement “A story of an ocean without fish. FINDING NOONE” (see Appendix A, № 17), the phrase “Finding Noone” makes an allusion to the popular Disney-Pixar movie “Finding Nemo”. By referencing this well-known film, which features a fish as the main character, the ad creates a strong emotional connection with the recipients. The use of “Noone” instead of “Nemo” suggests that, due to environmental destruction and overfishing, there may soon be no fish left to “find”.

Another slogan using allusion is “CHOKING NEMO” (see Appendix A, № 18). This slogan is created upon the animated film “Finding Nemo”. While using this popular character, the slogan points out the dangers ocean creatures face with plastic waste, particularly those created by disposable plastic toys. The use of a familiar character draws attention to the issue, urging viewers to think that they might be “choking” their kids' favourite cartoon character by consciously disposing of plastic toys incorrectly, which ends up in the ocean.

In the adverting “JOIN THE GREEN SIDE” (see Appendix A, № 19), the phrase alludes to Star Wars, specifically the phrase “Join the dark side” but replaces “dark” with “green” to promote environmentalism, making it sound as cool and popular as the comics series.

The slogan “STRAW WARS” (see Appendix A, № 20) is an allusion to the “Star Wars” franchise. By referencing this well-known cultural icon, the slogan taps into the popularity of the movies to draw attention to the environmental battle against plastic straws. The allusion adds a layer of engagement for the audience, representing a straw as a gun, making the message about the harmful effects of plastic pollution more relatable and memorable.

Similar in meaning to allusions is the concept of **precedent statements** with their authoritarianism and inherent reliability [2, p.78]. O. Tymchuk and O. Senkiv summarise the definition of the concept of a precedent statement as “a reproducible product of speech and mental activity; a complete and self-sufficient unit, which may or may not be predicative; a complex sign, the sum of the meanings of its components does not equal its content; a precedent statement is part of the cognitive base; a precedent catch is repeatedly reproduced in the speech of native speakers” [44, p.251]. O. Selivanova notes that in general terms, precedent statements correlate with the phenomenon of intertextuality, further explaining that “fragments of the precedent text are used in the secondary generated text as means of cognitive-emotional and axiological focusing of the semantic mass” [43, p.295].

In the precedent slogan “GO GREEN OR GO HOME” (see Appendix A, № 21), the reference is to the popular expression "Go big or go home." The original phrase is often used to encourage someone to give their best effort or face failure. In the context of “Go green or go home”, the expression is adapted to promote environmental action, suggesting that adopting sustainable, eco-friendly behaviours is necessary, or else there will be negative consequences for the planet.

Another precedent expression “Smells like green spirit.” (see Appendix A, № 22) alludes to Nirvana's iconic song “Smells Like Teen Spirit”, which evokes rebellion and counterculture. By replacing “teen” with “green” it links

environmentalism to a rebellious, forward-thinking attitude and makes environmentalism sound cool and trendy.

The advertising slogan “THERE IS NO PLANET B” (see Appendix A, № 23) is a reference to the common phrase “Plan B”, meaning a backup plan. Here, it emphasizes the importance of environmental action by stating there is no backup planet, urging people to take care of Earth because it's the only one we have.

Another precedent slogan “GOOD PLANETS ARE HARD TO FIND” (see Appendix A, № 24) is built upon a common “Good friends are hard to find”. It highlights the rarity and irreplaceability of Earth, suggesting that finding another habitable planet is not an option and urging people to value and protect the environment.

One more example of precedent expression “GOING GREEN IS Sexy” (see Appendix A, № 25) refers to the famous slogan “Reading is sexy” in the library in Los Angeles. It implies that environmentally friendly practices are not only important but also trendy and appealing. Also, this phrase aligns with modern marketing strategies that aim to make sustainability fashionable and desirable.

This advertising slogan “Can you hear the ECO?” (see Appendix A, № 26) is precedent to the phrase “Can you hear the echo?” It plays on the similarity between “eco”, referring to ecology or the environment, and “echo”, a sound reflection. The wordplay suggests that environmental issues “eco” at us as a response to all the wrongdoings aimed at the environment, encouraging people to listen and respond to ecological concerns.

Using **idioms** adds to the memorability of slogans as they invoke recipients' background knowledge and create a strong connection between the meanings. O. Ruda states that idioms enhance the effectiveness of argumentation through expressiveness, and therefore they are used to influence the mind [15, p.191]

Advertising slogan “GREEN IS A NEW BLACK” (see Appendix A, № 27) uses the idiom “the new black”, which traditionally means something that has become trendy or essential, much like how black is considered a classic colour. By replacing “black” with “green”, the slogan emphasizes that eco-friendliness and

sustainability are now fashionable and vital. It suggests that adopting green practices is not just a choice but a necessity in modern living, framing environmental consciousness as both desirable and socially relevant.

In the advertising slogan “to PRINT is to ERR” (see Appendix A, № 28) the addresser transforms the idiom “to err is human” into a statement about the environmental impact of printing creating a negative connotation. The word “print” replaces “human”, drawing attention to the negative consequences of excessive printing, such as deforestation and waste. The slogan implies that printing is a mistake in the context of environmental sustainability, making it an effective way to criticize paper waste and promote digital alternatives.

The idiomatic slogan “SAVE WATER, IT DOESN'T GO ON TREES” (see Appendix A, № 29) plays on the familiar idiom “money doesn’t grow on trees”, using it to highlight the preciousness of water. It emphasises that water, like money, is a limited resource and must be conserved. The phrase suggests that water conservation is crucial because it doesn’t naturally replenish itself like leaves on trees.

In the eco-advertising “We never know the worth of water till the well is dry” (see Appendix A, № 30), the slogan uses the literal meaning of the idiom to stress the urgency of water conservation. It highlights how people often overlook the importance of water until it's scarce or polluted, reminding us of the critical need to protect this resource before it's too late.

One more descriptive literary device is **epithet**, which describes a place, a thing, or a person in such a way that it helps make its characteristics more prominent than they actually are [64].

“My Plastic Ocean” (see Appendix A, № 31). The word “plastic” serves as an epithet, describing the ocean and highlighting the issue of pollution. This descriptive term emphasizes the unnatural state of the ocean due to human activity and evokes a sense of urgency regarding environmental conservation. The epithet adds emotional weight to the phrase and picture of a whale, for which the ocean is a beloved home, encouraging people to think critically about their impact on marine ecosystems.

The use of pronouns can be considered as **deictic elements**. T. Tsyliuryk notes that in situationally incomplete constructions, the image is usually linked to the ad text through elements of deixis. Recipients of social advertising can interpret the content of the verbal component of the advert by analysing it in combination with the image [46, p.188]

In the advertising “I’M WITH HER” (see Appendix A, № 32), the slogan refers to the Earth as “her” and the poster helps understand the concept behind the pronoun due to incomplete construction. This ad, makes the planet appear like a living entity with which the addresser shares solidarity and advocates for environmental care or action.

Thus, it was found that advertising discourse of social eco-advertising has a persuasive potential due to the use of stylistic means at the lexical level such as metaphor, epithet, personification, and paronomasia, as well as elements of allusion, precedent statements and idioms, deixis.

2.2. Syntactic stylistic means of expressing persuasiveness in English eco-advertising

Looking at the syntactic organisation implies the selection and combination of linguistic units in a certain way at this level to achieve the pragmatic goal of the addressee of the advertisement.

Among the syntactic expressive means, repetition is widely used when creating environmental advertising. Repetition is intended to emphasise the most important information and to place a logical emphasis on keywords. At the same time, repetition can convey a huge range of human feelings [14, p.184]. Both anaphoric and epiphoric repetitions are common in environmental advertising texts.

Anaphora is a rhetorical device that features the repetition of a word or phrase at the beginning of successive sentences, phrases, or clauses [64].

In the anaphoric slogan “Better Environment, Better Tomorrow. Save the Planet.” (see Appendix A, № 33), “better” is repeated at the beginning of both “better

environment” and “better tomorrow” emphasising the idea that improving the environment leads to a better future.

Another anaphoric slogan “STOP ONE. STOP THEM ALL.” (see Appendix A, № 34) repeats the word “stop” at the beginning of both sentences, making this an example of anaphora. This repetition emphasises the idea of stopping the poaching chain, creating a strong, urgent tone.

One more anaphoric slogan “SAVE PAPER, SAVE TREES, SAVE EARTH” (see Appendix A, № 35) uses the repetition of the verb “save”, which calls for the preservation of all living things and the planet itself.

Another device, **epiphora**, also known as “epistrophe,” is a stylistic device in which a word or a phrase is repeated at the ends of successive clauses, especially for rhetorical or poetic effect, and focuses on the most important part of the advertising message [64].

In epiphoric slogan “When the soil disappears, the soul disappears.” (see Appendix A, № 36), repetition of “disappears” warns humanity not only of the disappearance of fertile soil but also of the spirituality and value which soil holds in terms of the source of food and the efforts people put into it.

Another epiphoric slogan “Live Green, Love Green, Think Green.” (see Appendix A, № 37) utilizes the repetition of the word “green”, which encourages people to join forces to green the planet.

The use of **parallelism** influences the grammatical structure of sentences but can also impact the meaning of thoughts and ideas being presented. It may feature repetition of a word or phrase for emphasis, or it can be used as a literary device to create a parallel position between opposite ideas through grammatical elements as a means of emphasizing contrast [64].

In the advertising slogan “WHAT GOES IN THE OCEAN GOES IN YOU.” (see Appendix A, № 38), the repetition of the phrase “goes in” creates parallelism, enhancing the direct connection between ocean pollution and human health. What is dumped into the ocean (such as plastic or toxins) can ultimately enter the food chain and impact human beings. Also, the phrase is connected to the idiom “what goes

around comes around” emphasizing a cycle of actions and highlighting that the harm we cause to the environment will come back to impact us directly.

Another significant technique is **antithesis**, which is an effective literary and rhetorical device, as it pairs exact opposite or contrasting ideas by utilizing a parallel grammatical structure. This helps readers and audience members define concepts through contrast and develop an understanding of something by defining its opposite. In addition, through the use of parallelism, antithesis establishes a repetitive structure that makes for rhythmic writing and lyrical speech [64].

In the advertising slogan, “ME problem WE solution” (see Appendix A, № 39), antithesis shows the contrast between “problem” and “solution” to emphasize that individual problems can only be solved through collective action. It implies that while environmental issues may be caused by individual actions (me), the solution lies in community effort and cooperation (we). The rhyme of “me” and “we” further strengthens the slogan's impact and effectively shifts the focus from personal responsibility to group responsibility.

In the slogan “USED ONCE LASTS FOREVER” (see Appendix A, № 40), the juxtaposition of “once” (a short duration) and “forever” (an endless duration) highlights the contradiction, making the message more striking and memorable. It emphasizes that a product meant for short-term use has long-term, often harmful, consequences for the environment.

Another example of antithesis is found in the slogan “Do the RIGHT thing with what’s LEFT with our planet” (see Appendix A, № 41). The opposition between “right” and “left” forms antithesis, contrasting the two ideas while still connecting them within the broader message of environmental responsibility. It urges people to make ethical, responsible choices (do the right thing) regarding the environment, while also emphasizing the urgency of acting with the resources that remain (what's left) on our planet. The picture reinforces this slogan by showing a negative example on the left, and a positive example on the right.

It is worth mentioning **simile**, which is a “stylistic device that is a partial comparison of two objects of reality (or their properties) that belong to different

classes. This is a stylistic figure that consists of two components: the subject of comparison and the object of comparison, united by the following words: as, as...as, like, as though, as if, such as” [30, p.36].

In the advertising “WE ARE LIVING ON THIS PLANET AS IF WE HAD ANOTHER ONE TO GO TO” (see Appendix A, № 42), the slogan compares how humans are treating the Earth to the idea that there is a backup planet available, which highlights the irresponsibility of our actions. By using “as if” the comparison stresses that people behave as though they can abandon Earth for another planet, though in reality, it is impossible.

The use of **rhetorical questions** also enhances the effectiveness of the advertising message. In the interrogative sentence, the inducement is implicit, which is a positive factor in the addressee's perception of the advertising text, as he or she is more likely to follow a hidden command than a command containing a direct inducement [11, p.27]. According to V. Kukhareenko, the manipulation of the recipient's consciousness through the use of rhetorical questions is achieved by the illusion of a personal appeal to him [30].

In the case of advertising “HOW BIG MUST LITTER BE SO WE STOP IGNORING IT?” (see Appendix A, № 43), the rhetorical question implies that we should already be addressing the issue of litter, regardless of its size, and highlights the absurdity of ignoring it until it becomes a bigger problem. It encourages reflection on our behaviour and attitudes toward waste and environmental responsibility.

On more advertising slogan “THROWING THAT AWAY? There is no “away” (see Appendix A, № 44) shows that the rhetorical question engages the recipients and prompts them to think about their actions without expecting an answer, reinforcing the idea that “away” is not a real solution.

This rhetorical question “WILL ONLY WORDS REMAIN?” (see Appendix A, № 45) is designed to make the viewer reflect on the future of polar bears (and other animals too), implying that if action isn't taken, polar bears may become extinct, leaving only the word “polar bear” behind.

In the advertising “THE CLIMATE IS CHANGING; WHY AREN’T WE?” (see Appendix A, № 46), the question implies that, given the evident changes in the climate, it is illogical that people are not changing their behaviours or taking action to address the problem. It encourages action and the urgency and necessity of responding to climate change.

One more rhetorical slogan “would YOU feed this to your BABY?” (see Appendix A, № 47) prompts the recipients to think critically, implying that no one would feed something harmful to their baby, which refers to pollution or toxic waste entering our food systems. By referencing a baby, it invokes a strong emotional response, as babies are associated with innocence and vulnerability, encouraging protective behaviour toward the environment.

The rhetorical question “GOT MORE?” (see Appendix A, № 48) challenges the viewers, regarding their consumption habits, and reinforces the idea that we are reaching the limits of what the Earth can provide. strongly depends on the picture of a straw piercing through the Earth, which metaphorically represents the overconsumption of Earth's resources. The Earth is depicted as a just-finished drink with a straw piercing through it, implying that we are draining the planet of its vital resources.

Another significant aspect of syntactic devices are **exclamatory sentences** as they make advertising discourse more expressive. Using exclamatory sentences in advertising texts is always associated with exercising influence.

The exclamatory slogan “There is not much left!” (see Appendix A, № 49), found on the poster by the Korean Environment Corporation, is aimed to show the appalling state of deforestation and our environment through the lens of a man balding and not having much hair. The image strongly reinforces the slogan.

In the advertising “You are responsible for 100,000 deaths per year!” (see Appendix A, № 51), the text on the bag highlights the deadly impact of plastic pollution caused by single-use plastic bags and e aims to raise awareness about plastic pollution, urging people to reduce plastic use, especially on World Environment Day.

We have detected the use of **imperative** sentences, which normally have no overt grammatical subject, and whose verb has the base form. They are designed to activate the recipients and encourage them to act in a certain direction according to the affirmative or negative nature of the imperative [62]. This creates the effect of advice coming from an unseen authoritative source or some natural biological impulse [55, p.8].

The imperative slogan “REDUCE YOUR CARBON FOOTPRINT” (see Appendix A, № 52) urges individuals to lower their greenhouse gas emissions to combat climate change.

Another advertising slogan “Take a step to Save the Environment” (see Appendix A, № 53) encourages action toward environmental conservation.

One more advertising slogan “DON’T BE A PART OF THE SHOW” (see Appendix A, № 54) implies that the harmful effects of animals are held in unacceptable conditions and the indifference of those who observe and support it.

In the eco-advertising “DON’T ATTACK THE PLANET USE COMPOSTABLE PRODUCTS” (see Appendix A, № 55), there is a call for people to stop damaging the Earth through unsustainable practices like missile attacks destroying everything and advocates for using eco-friendly, items to reduce waste.

Imperatives can express illocutionary force through the use of Let + infinitive constructions, which creates the effect of a request or polite suggestion [1, p.75].

In the slogan “LET’S NOT CREATE THIS SPECIES” (see Appendix A, № 56), there is a direct command or suggestion urging people not to contribute to the creation of something harmful, like pollution, which leads to environmental destruction. Also, “let’s” makes it a collective call to action, encouraging everyone to participate in preventing harm.

The imperative slogan “Let’s go green TOGETHER” (see Appendix A, № 57) encourages collective action for environmental sustainability and calls for people to unite in adopting eco-friendly practices, using “let’s” to create a sense of shared responsibility.

Device such as **ellipsis** happens when some items, which are normally expected to be used to follow the grammatical rules, are left out. When there is no need to mention someone or something because it is obvious from the immediate situation situational ellipsis is used. Situational ellipsis often means the omission of the subject pronoun *I*, especially at the beginning of a clause [53].

In the elliptical slogan "wish you were here" (see Appendix A, № 58) the subject pronoun *I* is omitted. The slogan implies that trash belongs in the trash bin and not on the ground. The original meaning of the phrase of missing someone is transferred to state the fact that the world would be better if the trash was in the bin.

Another important expressive stylistic device is **parcelling**, which aims to highlight certain parts of the sentence by dividing them into the independent parts. L. Matsko claims that "it consists in the division of an integral semantic and syntactic structure into intonationally and punctuationally isolated communicative parts, such as separate sentences" [28, p.369]. Parcelling creates a special intonational contour, which is inherent in the basic part, at the end of which there is a dot (or other punctuation marks) that determines a certain degree of pause [32, p.127].

In the advertising "It takes up to 40 dumb animals to make a fur coat. But only one to wear it" (see Appendix A, № 59), the break into two parts creates a dramatic contrast. The first sentence highlights the large number of animals killed, while the second sentence delivers a sharp, concise conclusion, making the message more impactful and memorable by focusing attention on the wearer's responsibility.

The advertising slogan "YOU WOULDN'T DRINK IT. SO WHY WOULD FISH?" (see Appendix A, № 60) breaks into two parts, creating a pause after the first sentence to highlight the absurdity of expecting fish to live in polluted water when humans wouldn't tolerate drinking it themselves. This separation strengthens the message and makes it more impactful.

In the advertising "DO YOU? RECYCLE" (see Appendix A, № 61), the rhetorical question "Do you?" serves as a separate thought that prompts the recipients to reflect and "recycle" delivers a direct call to action, making the overall message more engaging and memorable.

Our research has proven that syntactic stylistic devices such as anaphora, epiphora, parallelism, and simile, antithesis as well as rhetorical questions, exclamatory and imperative sentences, ellipsis and parcelling, play an important role in the implementation of persuasive influence in an advertising text.

2.3. Phonological stylistic means of expressing persuasiveness in English eco-advertising

Phonetic expressive means have a significant persuasive potential for creating an effective advertising message. They are used to enhance the emotionality of an advertising slogan and are an important component in organising the impact on the addressee. Phonetic means can act in combination with other techniques. So, we agree with O. Babyre, who states that one can notice a combination of different mechanisms of modifying illocutionary force or different ways of implementation within the same mechanism in slogans. The gradation of illocutionary force within one slogan creates a strong persuasive effect, which endows it with the feature of relaxed, natural communication with its characteristic variation of the illocutionary force of different statements [2, p.77].

The analysis of the collected material made it possible to identify the following phonetic means.

Rhyme is a literary device, featured particularly in poetry, in which identical or similar concluding syllables in different words are repeated. Rhyme is predominantly independent of the way words look or are spelt [64]. The aim of using it is that a sound pattern makes a slogan much easier to remember, thus making it more efficient.

In the slogan “No matter how small, Recycle it all” (see Appendix A, № 62), the words “small” and “all” have matching ending sounds that make the slogan more rhythmic and memorable. The rhyme helps the message stick in the audience's mind, encouraging them to recycle everything, regardless of size.

In the advertising slogan, “NO EXCUSE FOR SINGLE USE” (see Appendix A, № 63), the words “excuse” and “use” rhyme, making the slogan catchy and

memorable. The slogan emphasizes that there are no valid reasons for continuing the practice of single-use items, such as plastic bags, urging people to adopt more sustainable habits.

One more advertising slogan “STOP DROPPING TRASH WHERE WE SPLASH” (see Appendix A, № 64) uses an imperative + rhyme pattern. This slogan creates a memorable rhyme using “trash” and “splash” and is accompanied by a picture of a dolphin, which represents marine life affected by ocean pollution. The ad emphasizes the harmful impact of trash on marine animals and urges people to stop littering in the water.

Another advertising slogan “KEEP THE WORLD CLEAN, GO TO THE BIN.” (see Appendix A, № 65) uses an imperative + rhyme pattern. The words “clean” and “bin” create a rhyme, making the message catchy and easy to remember. The slogan effectively conveys a simple and clear call to action, emphasizing the importance of disposing of waste correctly to maintain a clean environment.

The eco-slogan “RECYCLE FOR THE LIFE-CYCLE” (see Appendix A, № 66) uses an imperative + rhyme pattern. The rhyme is seen in the words “recycle” and “life cycle”. This catchy slogan encourages people to recycle to sustain the Earth's ecosystems, reinforcing the idea that recycling is essential for maintaining a healthy environment.

In the slogan “Think before you drink.” (see Appendix A, № 67), there is an imperative + rhyme pattern. This slogan features rhyme of the words “think” and “drink” and makes the recipients reflect before taking environmentally impactful actions, such as consumption of water in single-use plastic bags.

Another advertising slogan “KEEP THE SEA PLASTIC FREE” (see Appendix A, № 68) has an imperative + rhyme pattern. This slogan comprises rhyme of the words “sea” and “free” and assonance of sound /i:/ in “keep”, “sea” and “free”. The use of both stylistic means contributes to the slogan's rhythm and helps reinforce the message about maintaining a clean, plastic-free ocean.

The slogan “FANTASTIC... MORE PLASTIC” (see Appendix A, № 69) uses rhyme in the ending of “fantastic” and “plastic” as well as assonance with the

repetition of the short /a/. The combination of rhyme and assonance adds to the slogan's rhythm and helps ironically express disappointment or frustration about the increase in plastic waste, implying that it's far from fantastic.

In the slogan “Be clean, be green, be a recycling machine” (see Appendix A, № 70), there is an imperative + rhyme pattern. This slogan employs rhyme of the sound /i:/ and anaphora by starting each line with “be” to create a catchy and memorable effect. It encourages environmentally friendly behaviour and in a playful tone emphasises the importance of recycling and the fact that it is cool.

In one more advertising slogan “SOME LIKE IT HOT, WE LIKE IT NOT” (see Appendix A, № 71), there is a rhyme between “hot” and “not”, which emphasizes the contrast in the message and makes it memorable. The first part refers to those who enjoy high temperatures or a warm climate. However, the second part raises concern about extremely hot weather caused by climate change

The advertising slogan “HELP BEES PLANT TREES SAVE THE SEAS” (see Appendix A, № 72) uses an imperative + rhyme pattern. This slogan uses a rhyming structure (bees, trees, seas) to call to action. This slogan appeals to the audience's responsibility toward the environment and creates a clear, rhythmic message that enhances persuasiveness.

Another advertising slogan “Don't be greedy, it's time to be greeny” (see Appendix A, № 73) uses a negative imperative + rhyme pattern. This slogan features a rhyme between “greedy” and “greeny” making it catchy. It also uses wordplay by transforming “green” (referring to eco-friendliness) into “greeny” implying that it's time to prioritize the environment over selfish consumption. The contrast between “greedy” and “greeny” reinforces the message of shifting from harmful behaviour to eco-friendly actions.

The slogan “Don't litter, it makes the world bitter” (see Appendix A, № 74) uses a negative imperative + rhyme pattern. It uses the rhyme “litter” and “bitter” to make the message memorable. The simple and direct structure of the slogan encourages individuals to consider the negative impact of littering on the environment implying that it harms the planet in a way that affects everyone.

Another advertising slogan “Give a hoot! Don’t pollute” (see Appendix A, № 75) uses an imperative+ negative imperative + rhyme pattern. It uses rhyme (hoot and pollute) to make the message sound catchy. The phrase "Give a hoot" is an informal way of saying “care” or “pay attention” and it personifies the idea of concern for the environment. The slogan encourages environmental responsibility in a playful, engaging way, especially targeting younger audiences. It was first used

It is important to mention **alliteration**, a literary device that reflects repetition in two or more nearby words of initial consonant sounds [64].

In the advertising slogan “Plastic tac tic tac” (see Appendix A, № 76), the repetition of the “t” sound in “tic tac tac” creates a rhythmic and catchy effect, which can make the message more memorable and impactful. In addition, the example can represent onomatopoeia (imitation of natural sounds) as it mimics the sound of something tapping or clicking, which could represent the noise that plastic makes when it's handled.

Another advertising slogan “Love where you live” (see Appendix A, № 77) uses the repetition of the “l” sound, which creates alliteration, giving the phrase a smooth and rhythmic quality that makes it more memorable. In the context of the McDonald's campaign, this slogan urges people to care for their surroundings by reducing litter and keeping spaces clean.

Thus, the analysis of eco-slogan shows frequent use of rhyme and alliteration for persuasiveness. Moreover, slogans often utilise the following patterns of combinations: a) imperative + rhyme; negative imperative + rhyme; imperative + negative imperative + rhyme.

2.4. Paralinguistic means of persuasiveness English eco-advertising

Though the primary objective of our research is analyzing the verbal means of persuasiveness, we can not omit evaluating paralinguistic means used in english eco-advertising multi-component nature. Correct distribution of consistent information between the text and paralinguistic component (graphic or visual) creates a prerequisite for an effective advertising message. On the contrary, these

mechanisms sometimes seem to semantically complicate the decoding of information, requiring additional mental effort from the addressee.

Among the analysed samples, we found graphical means of persuasiveness, namely capitalisation, which is the type of font variation, i.e. the use of capital letters according to the author's intentions. It is evident in 63 out of 77 slogans, where 47 slogans use full capitalisation of all words, 10 slogans use capitalisation of selected words and 6 slogans use capitalisation of single letters.

There is an opinion that the capitalisation technique is used only in combination with the usual font size, because the text presented only in capital letters is slow to read and quickly tires the reader, thereby making it difficult to perceive and ineffective [25, p.113]. However, 47 slogans in our research use full capitalization, which proves the idea above not completely true. The reason for using full capitalisation, as in “STOP ONE. STOP THEM ALL.” (see Appendix A, № 34), is to create the effect of screaming letters as though to raise the voice about an ecological issue or to create a proportional use of space alongside the picture.

The capitalisation of selected words in “Do the RIGHT thing with what’s LEFT with our planet” (see Appendix A, № 41) aims to emphasise the most important words or to draw attention to some specific features such as the constant or juxtaposition of the words “right” and “left”. The capitalisation of single letters can reveal words that are made up by putting selected letters together. However, none of our samples prove this idea, so it is assumed that capitalisation of single letters is used for visual perception of sentences or phrases in which each word is written from a new line, as in slogan “My Plastic Ocean” (see Appendix A, № 31).

Using different sizes of the same font helps to organise the text in such a way as to draw the addressee's attention to the information that the addressee thinks they should notice first. This creates a special rhythm, which can be called visual rhythm. This technique is used in the example slogan “DON’T DOMESTICATE TRASH Common Space Littering is contagious” (see Appendix A, № 5) to keep the recipient interested, move the focus from smaller details to larger ones, and accumulate attention.

By using different font colours, several different ways of reading the same slogan can be created, adding a new meaning to it. In the example “THERE IS NO PLANET B” (see Appendix A, № 23), the recipient sees two messages through colour highlighting of the words with green among other black letters. Also this tactic creates text in the text because the word “plan” is a part of the word “planet”.

Another important aspect about fonts is the use of customized fonts, which are specifically designed or modified for a particular brand or project. Our analyzed samples show how social eco-advertising creators make use of such fonts to add memorability and ensure the link to the original source. Thus, the advertising poster “DON’T LET Coke Choke OUR OCEANS” (see Appendix A, № 13) uses the font of Coca-Cola to show the link between plastic packaging in which beverages come with pollution. In advertising slogans “CHOKING NEMO” (see Appendix A, № 18) and “FINDING NOONE” (see Appendix A, № 17), the used font relates to the font of the original animated film “Finding Nemo”.

Among visual means of persuasiveness in English eco-advertising we can single out choice of colours and pictorial elements. The choice of colour palette creates an emotional influence and serves as a marker of associative information, because the connection between colour and the world around exists at the subconscious level [25, p. 121].

The most common colour in examples of social environmental advertising is green in various shades, as it is found in 46 out of 77 selected posters. The green colour has become a symbol of everything eco for several reasons; 1) it represents environment, the land on the image of the Earth, vegetation such as trees, plants, grass; 2) it is a generally peaceful colour and can evoke associations with the sanctuary or oasis, which people find in beauty of nature and on purpose go to places such as parks, forests, mountains. So, for these reasons green is used in some elements, font colour or as a background to deliver a clear message of social eco-advertising to preserve nature. The second most popular colour is blue, as it is found in 32 out of 77 posters. The use of this colour in the selected posters shows that

it depicts the sky, the water as a water for drinking and marine life, some plastic products.

As for pictorial elements found in our advertising samples, they are connected with the environment or the objects that harm them. Thus, the Earth is found on 13 posters and the elements of trash (plastic bottles, bags, cans, cigarette butts, wrapping) are found in 32 posters.

It is important to mention the role of visual metaphor. The feature of a visual metaphor is its compactness, which is why the delivered information ensures less critical perception and attitude of the addressee to the advertised idea, and also encourages cognitive process of transferring qualities from the source of metaphorization to the object of depicting [25, p. 125]. After analysing the social eco-advertising posters, we found the use of an object model of visual metaphor in which some things embody the qualities of other objects. In the advertising poster “STRAW WARS” (see Appendix A, № 20), the straw is shown in the form of a gun that is shooting marine life. Another example “to PRINT is to ERR” shows the forest in the form of a piece of paper that is going through the process of printing, the input paper is green forest before the deforestation and the output paper is the result of deforestation.

It is worth mentioning visual parallelism, which is used by advertising posters to depict contrast. In the eco-poster “ME problem WE solution” (see Appendix A, № 39), the contrast is achieved by showing various human-made environmental problems above and ways to solve them below. One more example is spotted in the poster of advertising “Do the RIGHT thing with what’s LEFT with our planet” (see Appendix A, № 41), where the damaged and deserted planet is on the left side and attractive planet for habitation is on the right side.

It is important to note that verbal and visual components of the slogan can have a different distribution of meaning potential. According to the nature of the relationship between text and image, they are divided into texts with dominance, complementarity and autonomy of the image. [71, p.490] This interaction is described as follows: 1) text can describe a picture; 2) text and picture give the same

information in their respective form; 3) text and picture supplement each other (either one of them gives additional information) [56, p.137].

Having analysed the data above is possible to draw a conclusion that paralinguistic means add a lot of meaning to encoding the social eco-advertising messages by showing expressiveness and evoking associations, emotions and images in the target audience, but can be challenging if the audience didn't encounter them before. They are respected by graphic (capitalization, font size, font colour, customised font) and visual (colour palette, pictorial elements, visual metaphors, visual parallelism) aspects.

CONCLUSION PART 2

In the second part of the investigation has been focused on various means of expressing verbal persuasiveness in eco-slogans. Slogans are often found on advertising posters and eco-advertising is no exception for this, as they are brief and memorable pieces of text containing unique information necessary for delivering advertising messages on posters, which are limited in space. The result of proportional analysis of chosen advertising eco-slogans showed that 44% of slogans use stylistic means, 36% use syntactic means and 20% use phonological means (see Appendix B).

The findings showed that metaphors, personifications, allusions, precedent statements as well as idioms, epithets and deictic pronouns are prevalent stylistic devices at the lexico-semantic level. However, the use of metaphors, personifications, allusions, precedent statements, idioms is relatively equal in the chosen advertising slogans and the use of epithets and deictic pronouns is rare. These devices are intentionally chosen and attribute their effectiveness to their rich meaning, drawing on background knowledge, and appealing to emotions and memories. Advertisers choose eloquent devices to make their arguments more attractive to society so that humans start caring about the environment more by keeping these advertisements in mind.

Rhetorical questions, imperatives, anaphora and antithesis most vividly represent the syntactical means. This proves that not only word load helps in creating persuasive advertisement but also organisation of components at the sentence level. It is important to mention the gradation of illocutionary force as imperatives show more direct call for action while rhetorical questions make it in a form of inner voice from consciousness.

Creators of eco-advertising make use of rhyme and alliteration, which adds memorability to the slogans and makes them sound like a kind of poetry or a song. These devices are often combined with other devices, for example imperatives, which creates double persuasive potential.

Multimodal nature of posters and eco-advertising in general suggests that linguistic and paralinguistic means act together to create a whole message of advertising. Therefore, paralinguistic means found in our analysed samples include (capitalization, font size, font colour, customised font) and visual (colour palette, pictorial elements, visual metaphors, visual parallelism) aspects. They serve as valuable means of argumentation to increase persuasive potential of advertising messages.

CONCLUSIONS

The examination of modern advertising discourse reveals its multifaceted nature and significant impact on society. Part 1 has provided the definition of advertising, which extends beyond mere promotional activity, encompassing a complex interplay of language, context, and intention. The overview of theoretical material showed that discourse differs from text and context. The text refers to the actual words used, while context encompasses the situational factors that influence meaning, such as cultural, social, and temporal elements, and discourse is broader and involves how language is used in specific situations and how it affects social interactions. The relationship between communication and discourse is crucial; advertising relies on effective communication strategies to engage its audience while ensuring the message resonates within specific cultural and social contexts. The ability to utilize diverse strategies (rational, emotional, and persuasive) demonstrates the power of advertising discourse as a tool for meaningful interaction.

The function of persuasiveness in advertising discourse reveals a complex interplay of communicative strategies and tactics aimed at shaping recipients' perceptions and behaviours. The distinctions between manipulation and persuasion highlight the ethical dimensions of advertising practices. While manipulation often emphasizes hidden influence, effective persuasion relies on transparent communication, allowing recipients to make informed choices. Key strategies include creating a positive image through effective language and memorable slogans, which enhance the impact of the message. The intimacy strategy reduces the psychological distance between the brand and the consumer, fostering relatability through inclusive language and direct pronouns. Attention-grabbing tactics, particularly imperatives, serve as direct calls to action, encouraging immediate consumer response. Additionally, storytelling effectively engages audiences emotionally, establishing a connection that motivates action.

The theory of argumentation is important in advertising because it uses both rational and emotional appeals to affect consumer behaviour. Rational argumentation gives clear evidence to persuade consumers about the product's features, while

emotional argumentation stirs feelings to connect with the audience. The combination of these argument strategies influences how effective advertising messages are, leading to successful persuasion.

Eco-advertising serves as a crucial component of social advertising, focusing on raising awareness about environmental issues and encouraging responsible behaviour among the public. It is spread in media formats, including visual, audio, and digital platforms, to effectively reach a wide audience. By highlighting the significance of environmental protection, eco-advertising appeals to societal values and urges individuals to adopt sustainable practices. The strategies employed in eco-advertising often involve presenting clear contrasts between desirable and undesirable behaviours. Social advertising differs from commercial in intentional aspects, therefore there is a need for memorable campaigns that can evoke a desire to follow the messages of eco slogans even though the results of these actions may not come at once.

Non-verbal elements in advertising, including images, typography, and layout, play a critical role in strengthening the impact of verbal messages. They enhance visual appeal, guide audience perception, and help convey the intended message more effectively. In particular, semiotic strategies such as font variation and graphic segmentation highlight key information, while images often act as visual arguments, especially in public service advertising, enhancing the overall persuasive effect.

The analysis of lexical stylistic, syntactic stylistic, and phonological stylistic means in English eco-advertising reveals that these linguistic tools work together to create powerful persuasive messages. The environmental topics covered in this research include Earth protection, valuable resources (water, soil) preservation, endangered animals, littering, and recycling. At the lexical-semantic level, the use of devices such as metaphors and personification transforms abstract environmental concepts into more relatable and emotionally engaging ideas. The use of allusions, puns, precedent statements, and idioms evoke recipients' background knowledge combining them with everything “eco” by emphasizing the use of the word “green”. The use of epithet or personal deixis is present but not in a large number.

Syntactically, eco-advertising employs techniques such as parallelism, rhetorical questions, and imperatives to guide audience responses. Imperative structures, especially, create a sense of urgency and call for immediate action, which is a core element of eco-messaging. Rhetorical questions provoke thought without requiring direct answers, compelling the audience to reflect on their environmental impact. Parallelism, with its repetition of structure, makes slogans more memorable and cohesive, thereby reinforcing the call to action. By using these syntactical devices, eco-advertising not only presents information but also structures it in ways that actively engage the recipients.

Phonological tools, especially rhyme and alliteration, contribute significantly to the memorability of eco-advertising slogans. These sound patterns make slogans catchy and more persuasive by reinforcing the message rhythmically. The combination of rhyme and imperatives modifies illocutionary force and combines tactics for a better persuasive effect. By making the slogans easy to recall, phonological elements enhance the long-term influence on the audience.

Verbal means are strongly reinforced by paralinguistic, namely graphical and visual means of persuasiveness. The comprise one more level for one more level for analysing the meaning of the advertising poster.

Thus, all the stylistic, syntactical, and phonological techniques form a cohesive strategy that effectively captures attention, engages emotions, and drives action. The success of eco-advertising lies not only in its ability to inform but also in its capacity to persuade and inspire, demonstrating the transformative power of well-crafted language in addressing one of the most pressing global challenges of our time.

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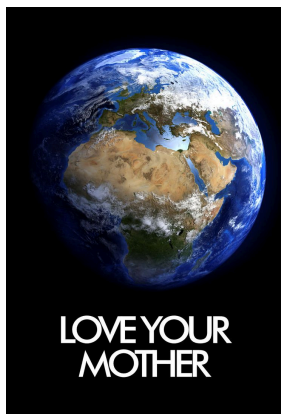
ILLUSTRATIVE SOURCES

78. Pinterest. URL: <https://uk.pinterest.com/>

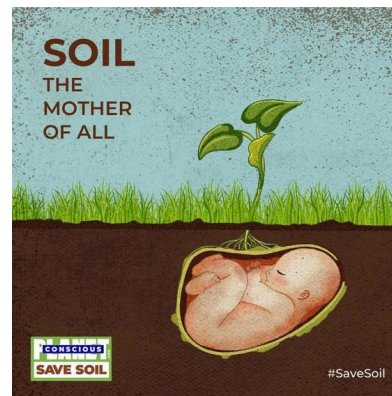
APPENDICES

Appendix A

Analysed advertising samples



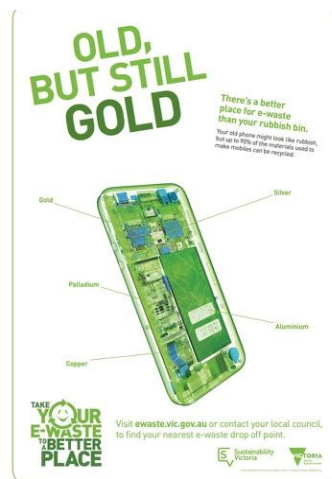
Picture 1



Picture 2



Picture 3



Picture 4



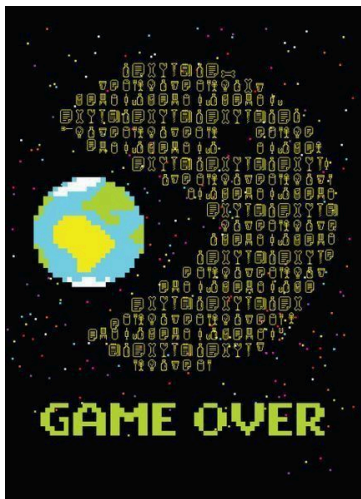
Picture 5



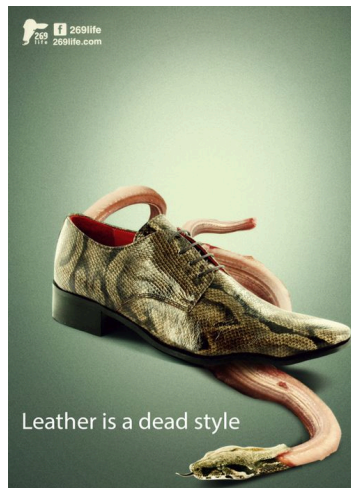
Melting Away

Join Friends of the Earth and help save the planet before its too late! www.foe.co.uk

Picture 6



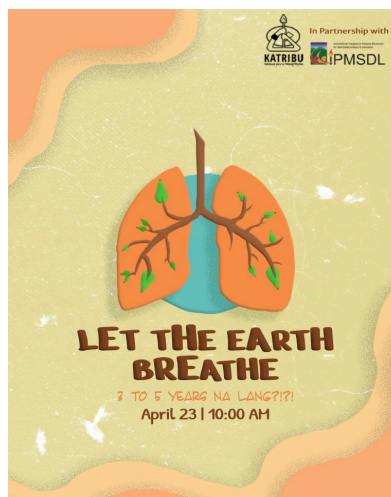
Picture 7



Picture 8



Picture 9



Picture 10



Picture 11



Picture 12



Picture 13



Picture 14



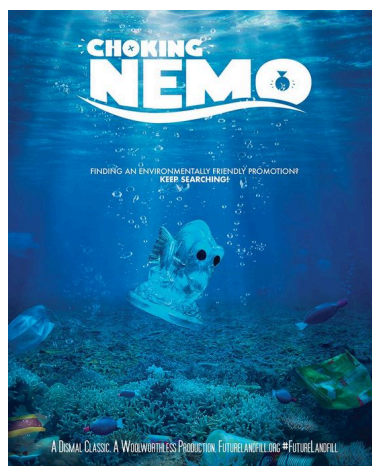
Picture 15



Picture 16



Picture 17



Picture 18



Picture 19



Picture 20



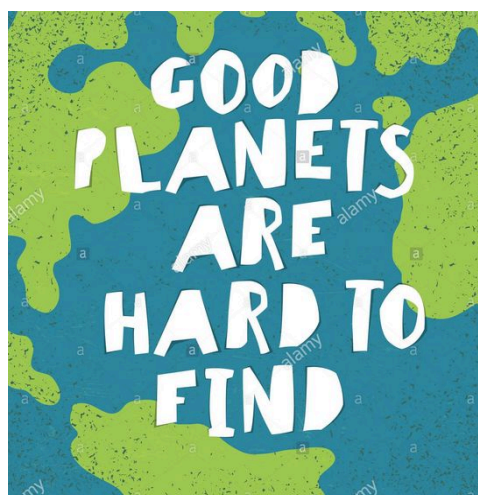
Picture 21



Picture 22



Picture 23



Picture 24



Picture 25



Picture 26



Picture 27



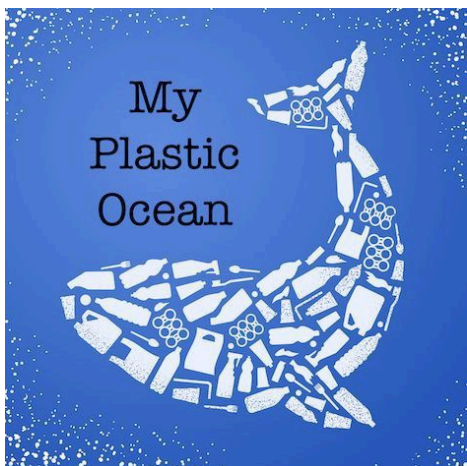
Picture 28



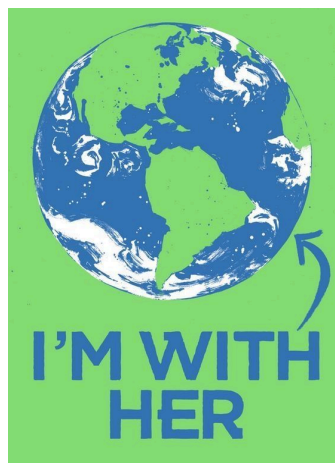
Picture 29



Picture 30



Picture 31



Picture 32



Picture 33



Picture 34



Picture 35



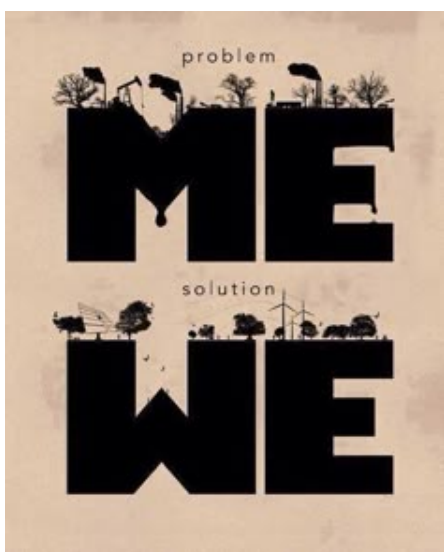
Picture 36



Picture 37



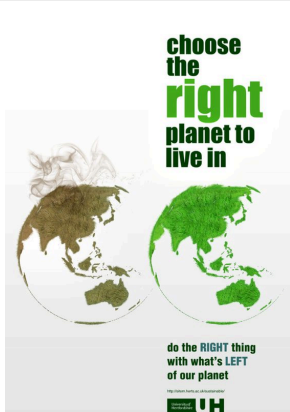
Picture 38



Picture 39



Picture 40



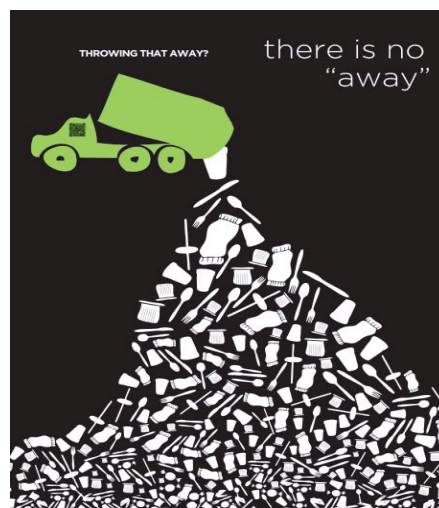
Picture 41



Picture 42



Picture 43



Picture 44



Picture 45



Picture 46

would YOU
feed this
to your
BABY?

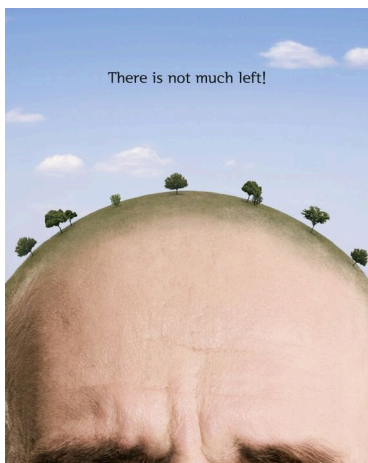
1800savechild
smokingparents.com



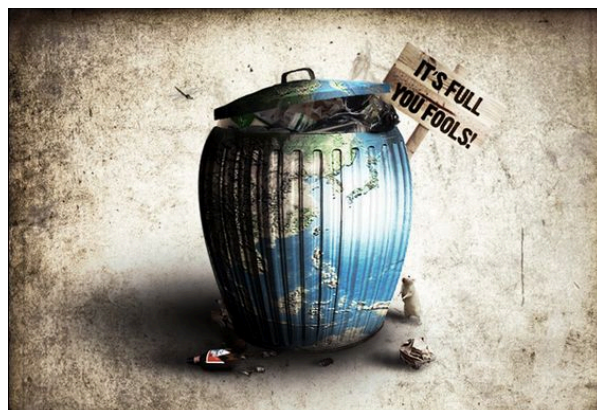
Picture 47



Picture 48



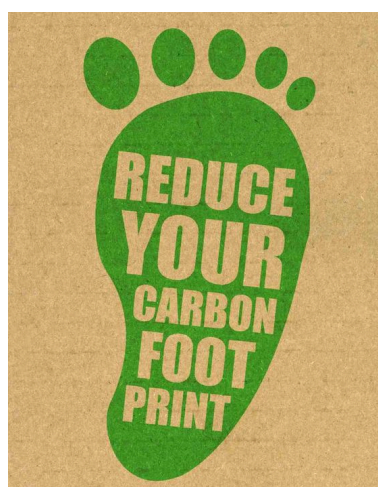
Picture 49



Picture 50



Picture 51



Picture 52



Picture 53



Picture 54



Picture 55



Picture 56



Picture 57



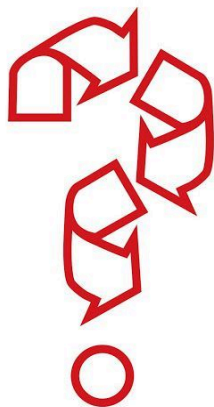
Picture 58



Picture 59



Picture 60



DO YOU? RECYCLE.

Picture 61



No matter how small, Recycle it all.

The biggest part of eWaste is small electronics. They make up 38% of all e-Waste and account for over 1.5 million tons annually.



Picture 62



Picture 63



Picture 64

KEEP THE WORLD CLEAN,



GO TO THE BIN.

Picture 65

**RE-
CYCLE
for the
LIFE-
CYCLE**



REDUCE
REUSE
RECYCLE

For more information on how to reduce, reuse and recycle, visit www.reuse-reuse-recycle.org

Picture 66



Picture 67



Picture 68



Picture 69



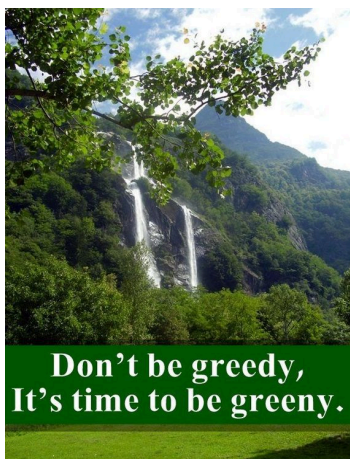
Picture 70



Picture 71



Picture 72



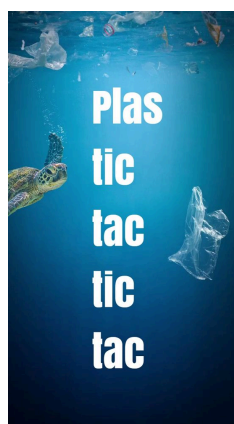
Picture 73



Picture 74



Picture 75



Picture 76



Picture 77

Appendix B

The diagram shown the percentage of the used verbal means

