

*sharp blue stars... Tall as a dead tree in winter. ... with a single eye as open, bright and clear as a drop of summer rain);*

4) characters' behavior, emotions, and states (*Jim skimmed like a dark owl after a mouse. Like a weather vane in wild seasons he had tremored this way, wandered that, hesitated upon bright horizons and warm directions, only at last now to tilt and, half sleep-walking, tremble about in the bright brass pull and summer march of music. The man was cold as an albino frog. Dad stricken, looked dismayed, as if caught in a criminal act.*);

5) some basic abstract categories (*Death like a rattle in one hand. Life like candy in the other.*);

6) some material things (*So he paced round and round the huge clock squinting at the yellowed pages as if they were moth-wings pinned dead to the wood*)

It is worth noting that the brightest similes found in the novel are based on the vehicles nominating natural phenomena (*it makes a sound like the stars turning over in your sleep. Or it announces itself like moonrise and moonset. That last is best: like the moon sailing the universal deeps, so rides a balloon. It was warm as summer on his teeth. ... incredibly fast, then as slow as the moon going down the sky on a white night in winter... ... with a single eye as open, bright and clear as a drop of summer rain ) and different animals and live creatures (*Mr. Cooger hid but showing like a firefly between his eyelashes*). As for comparison markers, quite traditionally 'like' dominates with 58% of the selected cases.*

Finally, we would like to present the sustained simile, created by R. Bradbury to convey the image of a lightning: *Never seen a lightning-rod like this, stretched like a cat, and turned his head the balls of blue light that prowl the earth like sizzling cats. Some folks draw lightning, suck it like cats suck babies' breath. Lightning needs channels, like rivers, to run in.*

As we can see similes contribute greatly to the stylistic coloring of the novel –something wicked this way comes! filling the characters, their emotions and states with clear and picturesque images. The further research may concern the correlation of simile and other stylistic devices developed and logically interwoven into the image system and plot of the novel.

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## LINGUOPRAGMATICS OF APPLE COMMERCIALS

Language is a powerful tool to attract and affect consumers' behavior which is extensively used in the fields of promotion and advertising. It is significant that the use of language is most influential effect on the minds of consumers, especially with the development of technology and the massive diversity of the mass media. Influencing the daily life of every person, the word –advertising! in its simplest sense means –drawing attention to something!, or notifying or informing somebody about something. The usage of various stylistic devices plays a

crucial role in drawing the viewer's attention.

According to U. Lehtsalu, G. Liiv and O. Mutt expressive means of a language may be classified as lexical, grammatical and phonetic. The expressive means are inherent in any language, as they are used in ordinary speech by any speaker or writer, irrespective of stylistic purposes. The expressive means of a language may be employed with a definite stylistic aim, and in such cases they are deliberately selected and arranged so as to create a certain stylistic effect. Any expressive means may be used in this way for specific purposes, and when so employed, it is described as a stylistic device [1, p. 14].

Advertisements aim to attract attention and arouse curiosity. On the stylistic level, this can be achieved by breaking conventions of the language. What we are interested is the analysis of Apple 1997 TV commercial *-Think Different* in terms of stylistic devices used in the advertisement and how they influence the viewer's perception.

In the analyzed advertisement a lot of stylistic devices of different levels are used. From the phonetical perspective, alliteration is used in order to make it memorable and impressive, for example —*some seel*. It is pleasing to ears because of the choice of the words. On the semantic level, the usage of metaphor —*round pegs in the square holes* makes this advertisement appealing to all social classes. Morphologically, pronouns of the first and second person: *-well* and *-you* outnumber the other pronouns in the analyzed advertisement which creates a friendly-like intimate atmosphere in order to persuade the general public. Moreover, there are a lot of rhetorical questions to make the target audience take a desired action: *-How else can you stare at an empty canvas and see a work of art? Or sit in silence and hear a song that's never been written? Or gaze at a red planet and see a laboratory on wheels?*

The language of the advertisement is persuasive, imperative in tone and with positive politeness markers creating a hypnotic effect on the viewers: *-Think different*. In particular, the main slogan of the analyzed advertisement —*Think Different* contains an allusion to the well-known slogan by IBM *-Think*, which was the main competitor of Apple in the market at the time advertisement was broadcast. Its usage points out innovative thinking of Apple in contrast to the old-fashioned way of thinking of their competitors. Anaphora as a form of repetition is widely used, for example: *-The misfits. The rebels. The troublemakers. The round pegs in the square holes. The ones who see things differently* or —*They invent. They imagine. They heal. They explore. They create. They inspire. They push the human race forward*. This device is successfully used to appeal to the emotions of the buyers in order to encourage them to feel like they belong to a special group of people if they buy the advertised Apple goods.

The usage of antithesis —*While some may see them as the crazy ones, we see genius* — only emphasizes the fact that buying a product made by Apple you will be accepted, you will feel included, even though those people could be —*crazy ones* by the general public, in contrast to being considered as *-genious* by Apple. It makes the audience feel motivated to buy a product created by Apple because it gives —*crazy ones* sense of belongingness. When it comes to structure of the sentences in the analyzed commercial, they are mostly nominative, for example: —*The misfits. The rebels. The troublemakers*, whereas complex and compound sentences are rather rare. It could be explained by the fact that nominative sentences compress an advertisement text and its message to the limit and thus make it extremely catchy.

Having analyzed all the stylistic devices which are used in Apple TV commercial, we come to the conclusion that it is possible to break down the subtle processes advertisements use

to persuade people to buy certain products and get a sense of how the marketing strategies of advertisers work through. Relevantly chosen stylistic devices by the advertiser in unity encourage the viewers to buy a particular product.

## REFERENCES

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## ENGLISH POLITICAL IDIOMS: SEMANTICS AND STRUCTURE

Correct and precise comprehension and interpretation of individual speech, especially in politics, is of high importance. Every detail influences the shade of meaning of certain expressions and utterances. The situation gets even more complicated in case of the involvement of different figurative means, such as idioms. They were widely analyzed by various linguists in different domains from versatile perspectives. For instance, M. L. Drazdauskiene examined the role of idioms in direct and indirect communication in political publications. This paper is an attempt to determine the main semantic and structural features of contemporary English idioms used in political discourse. Firstly, we have to define the term –idiom, then we classify them according to certain criteria and illustrate the determined groups with relevant examples, finally we will demonstrate their usage samples, selected from different sources.

An idiom is a type of phrase or expression that has a figurative meaning, which cannot be concluded on the basis of the analysis of the meaning of the individual words-components. The word –idiom is derived from the ancient Greek word –idioma, which means –peculiar phraseology [1]. Modern English contains about 24,000 idioms [3]. They are traditionally classified according to such criteria as meaning, emotional saturation and structure [2]. N. Hertsovska and T. Shpenyk [2] suggested multi-faceted idiom classification according to its size (number of words involved), period and history of origin and grammatical structure.

In our research, we applied the suggested classification in order to analyse English political idioms and received the following findings.

"*Body politic*" (a group of individuals gathered together to organise a political movement under a single political leadership). It is a short, containing two words, traditional idiom, related to the history of Ancient Rome («The Western concept of the "body politic", originally meaning a human society considered as a collective body, originated in classical Greek and Roman philosophy» [2]). It is represented by the structure N + N. The following sample of its use was fixed in The Dallas Morning News article: *History has shown that when the body politic moves radically in either direction, a commensurate response builds in subsequent years to slow or reverse that radicalism* [4].

"*Hung parliament*" (a situation in which no political party has a majority in the House of Commons). It is a short, traditional idiom, related to the history of Great Britain («The term apparently emerged in the United Kingdom, around the time of the 1974 election, by analogy with a hung jury, that is, one unable to reach a verdict» [6]). It is formed according to the