**Міністерство освіти і науки України**

**Ніжинський державний університет імені Миколи Гоголя**

**Факультет іноземних мов**

**Кафедра германської філології та методики викладання іноземних мов**

Освітньо-професійна програма: Германські мови

та літератури (переклад включно), перша – англійська

Спеціальність: 035 Філологія

**КВАЛІФІКАЦІЙНА РОБОТА**

**на здобуття освітнього ступеня магістра**

**«РЕКЛАМНА ФУНКЦІЯ ЗАГОЛОВКІВ АНГЛОМОВНИХ ТЕКСТІВ НОВИН: ЛІНГВОКОГНІТИВНИЙ АСПЕКТ»**

студентки ІІ курсу другого (магістерського) рівня

**Зотікової Юлії Вячеславівни**

**Науковий керівник**: Данильченко Ірина Валеріївна

к.ф.н., доцент

**Рецензент**: Тхір Маркіян Богданович**,**

к.ф.н., доцент кафедри перекладу та філології

ПВНЗ Університету Короля Данила

**Рецензент**: Талавіра Наталія Михайлівна

к.ф.н., доцент кафедри германської філології

та методики викладання іноземних мов

**Допущено до захисту**

Завідувач кафедри

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

 (підпис) (дата) (ініціали та прізвище)

**Ніжин – 2019 рік**

**Ministry of Education and Science of Ukraine**

**Nizhyn Mykola Gogol State University**

**Faculty of Foreign Languages**

**Germanic Philology and Foreign Languages Methodology Department**

Educational program: Germanic Languages and

Literatures (including translation), primary – English

Спеціальність: 035 Philology

**QUALIFICATION PAPER**

**for Master’s degree**

**ADVERTISING FUNCTION OF HEADLINES IN ENGLISH**

**INTERNET NEWS: A COGNITIVE LINGUISTIC PERSPECTIVE**

prepared by **Yulia Zotikova**

**Research Supervisor**: Iryna Danylchenko

Candidate of Science in Philology, Associate Professor

**Reviewer**: Markiyan Tkhir**,**

Candidate of Science in Philology, Associate Professor of Translation and Philology Department

King Danylo University

**Reviewer**: Nataliia Talavira

Candidate of Science in Philology, Associate Professor of Germanic Philology and Foreign Languages Instruction Methods

**Nizhyn – 2019**

**TABLE OF CONTENTS**

**INTRODUCTION.......................................................................................................4**

**CHAPTER ONE. THEORETICAL FOUNDATIONS OF STUDYING ADVERTISING FUNCTION OF NEWS HEADLINES AND SLOGANS...........8**

* 1. Category of Internet news stories........................................................................8
		1. Structure of news stories...........................................................................9
		2. Characteristics of news stories headlines................................................11
	2. Advertising in the media..................................................................................17
		1. Structure of advertisements..............................................................…...18
		2. Slogans: characteristic features…...........................................................20
	3. Perception-based theories of language..............................................................23

1.4. Typology of image-schemas..............................................................................27

1.4.1 BODILY schemas...................................................................................27

1.4.2. PERCEPTUAL schemas.........................................................................28

1.4.3. MOTO-SPATIAL schemas.....................................................................29

1.4.4. DYNAMIC schemas...............................................................................30

**CONCLUSIONS ON CHAPTER ONE………………………………….….........32**

**CHAPTER TWO. Advertising function of English Internet news headlines and slogans: a comparative-contrastive analysis.....................................................................................................34**

2.1 BODILY image-schemas..................................................................................34

2.2 PERCEPTUAL image-schemas........................................................................36

2.3 MOTO-SPATIAL image-schemas....................................................................37

2.3.1 SURFACE...............................................................................................37

2.3.2 CONTAINER..........................................................................................39

2.4 DYNAMIC image-schemas..............................................................................40

2.4.1 MOTION.................................................................................................40

2.4.1.1 PATH..........................................................................................40

2.4.1.2 VERTICALITY...............................................................................42

2.4.1.3 CYCLE....................................................................................................44

2.4.2 FORCE................................................................................................... 45

2.4.2.1 COUNTERFORCE................................................................................ 45

2.4.2.2 COMPULSION.......................................................................................47

2.4.2.3 BLOCKAGE...........................................................................................49

2.4.2.4 RESTRAINT REMOVAL..................................................................... 51

2.4.2.5 ENABLEMENT......................................................................................52

2.4.2.6 DISABLEMENT.....................................................................................55

**CONCLUSIONS ON CHAPTER TWO..................................................................56**

**GENERAL CONCLUSIONS...................................................................................58**

**LIST OF REFERENCES..........................................................................................62**

**LIST OF DICTIONARIES.......................................................................................67**

**LIST OF ILLUSTRATION MATERIALS.............................................................67**

**РЕЗЮМЕ...................................................................................................................71**

**ABSTRACT...............................................................................................................72**

**INTRODUCTION**

The master’s thesis studies the linguistic means of English Internet news headlines performing advertising function.

Modern stage of linguistic research is characterized by keen interest in discourse which is understood as any coherent succession of sentences, spoken or written [Matthews 2005, p. 100], and the communicative situation in which they are produced [Dijk 1985, p. 12]*.* Currently, there are two basic lines of discourse studies: *communicative* which accounts for discourse in connection to the constitutive elements of a communicative situation such as participants, message, code, medium, setting, and feedback [Ihina 2012, p. 38], and *functional* where language is viewed as one of the means of constructing reality as well person’s social activity [Потапенко 2008, p. 1]. Within the functional approach discourse is defined as a social construal of reality whereby language functions as the means of realizing a person’s activity in two perspectives: cognitive and social [Потапенко 2009, p. 10]. In this field, different typologies of discourse are worked out and various functions of linguistic units are explained.

In our thesis, we adopt the *functional* approach to discourse, as we deal with its media type construing our picture of the world and we explore the advertising function of English Internet news headlines. In this study, we define media discourse as a reality constructed by mass media which mediate the production, storage, dissemination and usage of socially important information [Потапенко 2008, p. 1] to wide audience in order to influence people’s opinions, behaviour, estimations etc. [ФЭС 1989, p. 864] in which headlines play a crucial role.

Headlines of news texts are extensively studied in journalism and linguistics. Both of these scholarly approaches view headlines as riveting short-cuts to the contents of the articles [Bowles 2000; Saxena 2006]. In other words, headlines basically perform two main functions: summarize the content and attract attention to the full-text article [Ifantidou 2009: 699]. In this paper, we refer to the latter function as to **advertising**. Fundamental though it may seem to be, summarizing function of headlines has been questioned by showing that they do not accurately represent the articles they introduce [Althaus 2001; Andrew 2007]. It has been shown that they neither improve readers’ comprehension [Leon 1997], nor include substantial info [Smith 1999]. In the above cases, it was concluded that headlines make a loose, inadequate or misleading substitute for full-text news reports in a number of ways: by directing the reader’s attention to an aspect of the story, by highlighting the topic in a non-objective, yet intriguing way, by oversimplifying the full-text content, while consistently masking other ‘relevant’ information. Precisely because headlines underrepresent, or over-represent, and hence misrepresent, news stories, readers’ previous knowledge and sophisticated reading strategies are claimed to be critical in retrieving the explicit or implicit meaning conveyed [Leon 1997: 101–102; Althaus 2001: 715]. If headlines lack in informative value with respect to the article introduced, their function to attract attention, i.e. advertising function, may be more promising as a goal to fulfill. Since advertising function is seen not only in slogans of different companies and products, but also in headlines of online news articles, current research is relevant and important.

**The topicality** of this work results from the importance of studying advertising function of headlines in English Internet news discourse.

**The aim** of this work is to study the linguistic means of English Internet news headlines performing advertising function.

This aim presupposes the completion of the following **tasks**:

* to define the category of Internet news stories;
* to reveal the features of English Internet news headlines;
* to study the means of advertising in the media;
* to compare advertising slogans and headlines of online news stories;
* to account for the functional similarities and differences in advertising slogans and news headlines.

**The object** of this paper is functional similarities and differences in news headlines and advertising slogans.

The **subject** of the research is advertising function of headlines in English Internet news stories.

**The material** of the investigation is presented by 30 *BBC news* stories available at <http://www.bbc.com> and 20 advertising slogans taken from the websites *Pinterest* (<http://www.pinterest.com>) and *Trademarks411* (http://www.trademarks 411.com).

**The hypothesis** of the research is that Internet news headlines and advertising slogans appeal to the readers in a similar way due to the same perceptual and cognitive mechanisms people use when reading news and slogans.

The study draws on the following **methods** to investigate the problem under consideration: *definition approach* to define terms relevant to the topic; *component analysis* to identify semantic features in the meaning of news headlines and slogans; *contextual analysis* to analyze Internet news stories and advertising slogans, *image-schematic approach* for explicating cognitive background of language use.

**The novelty** of the research consists in comparing advertising slogans and headlines of online news stories and explaining functional similarities and differences in advertising slogans and news headlines. It is proved that advertising function is manifested in both text types through tense, sentence structure, usage of infinitive and adverbial modifiers, parts of speech foregrounded in the sentence.

**The discussion** of the work was conducted at the 7th International scientific and practical conference “Innovations in Education: New Technologies in Foreign Language Teacher Professional Development” (Nizhyn, September 27-28, 2019); at the meetings of the Germanic Philology Department in 2018 and Germanic Philology and Foreign Languages Instruction Methods Department in 2019.

The results of the research are revealed in the article [29] **published** in the journal “Науковий вісник Міжнародного гуманітарного університету. Серія: Філологія” (2019, № 42) indexed by *Copernicus International*.

**Theoretical value** of the research is defined by its contribution to lexicology (making semantic classifications of words, developing the theory of meaning), cognitive linguistics (implementing the procedure of image-schematic mapping in explaining patterns of language use), grammar (enriching the theory of parts of speech and syntax of the sentence) and discourse studies (explaining the discourse of news, Internet discourse).

**Practical value** consists in the possibility of using its results in the normative course of lexicology (topic ‘The Theory of meaning’), grammar (topic ‘Parts of speech’ and ‘Major Syntax’) and in special courses of cognitive linguistics and of interpreting news texts and in writing research papers.

**The total volume** of the paper is 73 pages. The **structure** of the paper includes introduction, two chapters with conclusions, general conclusions, lists of references, dictionaries and illustrations, appendices and abstracts in English and Ukrainian. In the **Introduction** the topicality of the chosen theme is substantiated, the aim, the tasks, the object, the subject, the material, the methods of the research and theoretical and practical value of its results are described.

In **the first chapter** «Theoretical foundations of studying advertising function of news headlines and slogans» the definition of Internet news stories is given, the features of English Internet news headlines are revealed means of advertising in the media are discussed and image-schemas as method of analysis are explained. **The second chapter** «Advertising function of English Internet news headlines and slogans: a comparative-contrastive analysis» is dedicated to the analysis of verb types and syntactic structures of news headlines and advertising slogans in contrast. Image schemas are employed to account for the differences underlying their meaning.

In **general conclusions** the results of the investigation are summed up and explained. The **Bibliography** of the work comprises a list of 61 theoretical sources, 32 Internet articles and 20 slogans.

**CHAPTER ONE**

**THEORETICAL FOUNDATIONS OF STUDYING ADVERTISING FUNCTION OF NEWS HEADLINES AND SLOGANS**

Headlines of news texts are generally viewed as riveting short-cuts to the contents of the articles [Bowles 2000; Saxena 2006]. In news articles, headlines basically perform two main functions: summarizing the content of the news story and attract attention to the full-text of the article [Ifantidou 2009: 699]. In this paper, the latter property of news headlines is referred to as **advertising** **function**. Since headline is the first thing the reader perceives when opening an article, the headlines’ ability of attracting attention to the full-text seems prima facie and central enough to compare news headlines and advertising slogans in terms of their perception and effect on the readers. It presupposes that there are some similar functions between headlines and slogans. In this chapter, we are going to identify their functions and structure. First, we will discuss the features and structure of Internet news stories and advertisements and then reveal cognitive background of their creation.

**1.1** **Category of Internet news stories**

**News** is a piece of information represented by mass media about recent events in the country or worldwide or in a particular area of activity [Gupta 2003: 13]. This definition brings into the focus the novelty of events or situations described in the articles. But along with its informative function, news stories play an essential role in shaping the viewpoints and general ideas of the readership, or as Roberts puts it, “We know what is happening in a foreign country without traveling there, and develop a particular opinion about a public figure – a politician, a celebrity, an activist etc. – without actually meeting the person” [Roberts 2016: 24].

The element of novelty is a basic building block of a news story. Every news story contains the answer to six questions: *Who? What? When? Where? Why? How?* Answers to these questions may be represented by photos, videos, audios or by textual elements of news stories [Thornburg 2011: 43].

There is a fixed, conventional structure of news stories comprising typical news discourse categories. Each category must correspond to a specific sequence of propositions or sentences of the text. The order of categories also determines the overall ordering of the respective sequences or episodes [van Dijk 1982].

**1.1.1** **The structure of news stories.** Traditionally, the first structural category of news stories consists of *the* *Headline* and *the* *Lead* functioning as a summary for the ful-text, and therefore they are grouped together under the higher level category of *Summary* [van Dijk 1985:85-88]. Other well-known news categories are *Background* and *quotations*, which are called *Verbal Reactions*. They usually introduce the preceding events and general situations relevant for the story and suggest people’s evaluations of them. The next categories of news structure that dominate are *History, Main Event*, *Previous Events*, *Consequences*, optional is the category of *Comments.* Finally, there is the category *of Context* covering all the information in the news report about the actual situation in which the main news event takes place[van Dijk 1985:85-88].

The ordering of the categories also determines the distribution of information in the text, such as the sequential realization of topics. Some of the ordering principles are straightforward. Thus, *Summary* (*Headline and Lead*) always comes first, and *Comments* mostly last. Most news stories start with *Main Event* after the *Summary*. Next, various background categories may appear in the text, such as *History* or *Context.* *Previous Events* and *Context* are closer to the *Main Events* and therefore should preferably follow the *Main Event* category [van Dijk 1985: 89].

Below is an article structured according to the conventional news structure schema suggested above.

**Summary:**

*(1) Too much cheese lands van man in pickle with police*

*(2) A van driver was pulled over by police as he had too much cheese on board.*

**The Main Event:**

*(3) Officers found the vehicle was 41% over its weight limit, in Sawtry, Cambridgeshire on Monday. The driver was left in a pickle as the van had 2,822lb (1,280kg) more cheese than it was allowed to carry. Officers said it had to be "removed or eaten."*

**The Context:**

*(4) ‘During a grilling, the driver was allowed to take some of the dairy produce away but made to call in another van to take the excess.*’

**The Consequences:**

(5) ‘*Bedfordshire, Cambridgeshire and Hertfordshire road policing unit officers discovered the problematic produce, at a weighbridge off the A1’*

**The Comment**

(6) *It is not yet known exactly which varieties of cheese had grated with police* [bbc.com/news/10.10.2017].

The Headline (1) and the Lead (2) represented by the first two sentences are straightforward and, following the rule, express one main topic of the text. The Lead expresses the major semantic categories of a news event: who (*van driver*), what (*cheese*), how much (*too much*), where (*on board*). Summary functions as an Introduction. Both the Headlineand the Lead, given their summarizing function, also feature the *Main event*, but are not part of the Main Event category.

Paragraph (3) represents the Main Event category as it gives detailed information about the quantity of cheese on board (*2,822lb (1,280kg) more cheese than it was allowed to carry*), which wasn’t allowed to carry, and about the place (*Sawtry, Cambridgeshire*) and time expressed relatively (*on Monday*).

The category of Context (4) conveys the officers’ reaction to the situation ‘and the post in the social media by @ROADPOLICEBCH about such an incident.

The category of Previous event is omitted in this article as there is no Historical background.

Consequences of the situation are shown in the paragraph (5). As a result police found out that they should keep an eye on a weighbridge off the A1 as problematic produce was discovered here.

The last sentence represents the Comments category (6) and gives evaluation of the information, namely his suppositions about the further information about the type of cheese.

The structure of the news story helps the reader to organize information in memory, which is a primary condition for its better recall and use. If news structure is professionally known and shared it also will facilitate production of news [van Dijk 1985: 91].

To sum up, news structure is defined through conventional news categories, such as Summary, Main Event and Background, and their respective sub-categories. The rules of ordering structure elements are not strict and can be used in further investigation of advertising function of headlines.

**1.1.2 Characteristics of Internet news stories headlines.** Assuming that headlines’ advertising property is one the most central feature, a number of relevant observations can be made. On the one hand, headlines become interesting due to ‘new’ information they convey, but on the other, they may be semantically underdetermined to the extent that they convey no new information. Moreover, they may become catching due to vague concepts they elaborate, e.g. *The smell of corruption, the scent of truth* [The Guardian, 21.02.2012], or due to purposeful syntactic or lexical ambiguity, e.g. *New Orleans is awash in mental health problems* [Herald Tribune, 22.06.2006].

According to the Oxford Advanced Learner‘s Dictionary a headline as a title of an article given in large letters, at the top of the front page is the most important element [OALD, e-ref]. M. Swan treats headlines are the short titles, as they are written in a special style characterized by omission of articles, pronouns, auxiliaries; usage of non-finite verb forms, impersonal sentences, infinitive complexes and attributive groups, set phrases; variety of topics, wide use of quotations [Swan 1995: 359]. Reah defines it as a unique type of text with a range of functions that dictate its shape, content and structure.

According to Teun A. van Dijk, the category of *Headline* is marked by large bold letter type. It is connected with the advertising function, because it draws attention of the readers. The size and position of the Headline plays an important role in the process of human perception of the whole article. We, the readers, identify, separate, attend to, begin, and end a news report by means of headlines. Cognitively, the information given in the headline helps to monitor both processes: reading and comprehension [Kozminsky 1977; Schwarz 1979].

In this paper, we define **headline** as a title of an article with its own functions and verbal style which influences readers’ perception of the text.

While the last decades have witnessed the steady move to online news stories rather than those printed in the newspapers and magazines, the structure and functions of digital news do not differ from their print versions. In both cases, headlines are meant to raise the reader‘s curiosity and induce them to read the full-text. To catch the reader‘s eye, writers tend to use in headlines as few words as possible. It seems that news headlines contain a summary of a news story in a very brief and concise form. However, some linguists [Bell 1991: 188-189], state that a headline not only summarizes, but also highlights, interprets or quotes.

Apart from the two main functions of headlines highlighted at the beginning of this chapter – summarizing and advertising – Morley singles out three more important functions crucial for understanding our perceptions of news:

* showing the writer‘s attitude to the news story;
* indicating the register of the article;
* specifying the focus of the article [Morley 1998: 31].

We can’t but agree with Morley that headlines not only concentrate on the summary of the contents of a news story, but more on the reader and the attraction of his/her attention. One of the ways to achieve it is to create ***a hook*** for the reader [Joe Elvin, e-ref].

 With respect to their functions, two types of headlines may be identified: *subject headline* and *thesis headline* [Marcinkevičienė 2008: 176]*.* The ***subject headline*** defines the subject matter of a text. For example the headline *The cities that make living easy* [bbc.com/news/10.09.2018] shows that *cities* is the topic of the whole article as it stands in the initial position. The ***thesis headline*** includes the main idea of the article and helps to present a subjective opinion. For example, the headline *Game of Thrones wins best drama at Emmys* [bbc.com/news/18.09.2018]outlines the thesis of Emmys results.

There are other types of headlines discussed in current research papers. They are *commentative*, *label,* *descriptive* [Saxena 2004: 45]. ***Commentative headlines*** provide some extra information (a comment) to the readers of the article [ibid.: 58], e.g., *Google to be sued by Belgium for not blurring military sites* [bbc.com 28.09.2019]. In this headline, the author comments about the reason for Google’s claim – not blurring military sites.

***Label headlines*** lack a verb in their structure with the subject dominating there [Saxena 2004: 57], e.g.: *From maids to beauty queens* [bbc.com/news/30.09.2018]. In this example, only the subject represents the principal parts of the sentence, there is no predicate.

***Descriptive headlines*** are the loudest in their rhetorical effect, since they render the essence of a story graphically, provide extra information, using familiar and concrete words, evoke readers’ interest by highlighting facts. Usually authors add colour to the message by evaluative adjectives and adverbs [Saxena 2004: 69], e.g.: *Rescuers close to injured Indian sailor* [bbc.com/news/23.09.2018]. In this example all the words are familiar and the author adds drama by the adjective *injured*.

As for the linguistic structure of headlines, some scholars [Saxena 2004: 44-50; Rolnicki 2007] state the following key issues.

1. The most important requirement in headlines is using simple and specific words.
2. The finite verb forms are usually omitted and active verbs give some meaning and weight to headlines.
3. Auxiliary verbs are not used to save space.
4. Authors usually omit articles.
5. The present tense is the most preferable, because from cognitive point of view it is one of the diactic tenses and enables the reader to orient in the events relatively to the time when they read an article.
6. Infinitive often replaces the future tenses.
7. Numbers are written in the form of numerals.
8. Punctuation marks are often avoided.
9. Direct sentences play the role of headline, as questions refer to some uncertainty, but, if the topic is interesting enough, question headlines might be used;
10. Short words have to be used instead of long;
11. The most important words of the article stand in the initial position.

From the cited list of features, we will focus primarily on the usage of present tenses, the omission of punctuation marks, the usage of infinitive and we will pay attention to the foregrounded elements in headlines and slogans.

Headlines have some special ***grammar features*** [Mardh 1980: 183-184]:

* Present tense is used for past events, e.g. *Friends actor Ron Leibman dies at the age of 82* [07.12.2019]. In this headline, the predicate *dies* in used in present simple despite the fact the event happened in the past. This use of present tense instantiates the ***diactic shift*** of the past situation as if it is happening now. It produces the effect of immediacy [Radden 2007: 221]. For the news, creating this effect is of utter importance, since news aim to convey what is relevant, novel and to draw people into the situations.
* Infinitive is used to indicate future events, e.g. *Musk to fly Japanese billionaire over moon* [18.09.2018]. This is the so-called ***intentional future*** refering to future events that happen as a result of a person’s present intentions or decisions. So, the future meaning of this form derives from a model of time in which a person moves through time from the past through the present into the future. This variant of the metaphor of time is generally described as time is motion over a landscape. Since human motion is normally goal-oriented, we do associate motion with the intention.
* Numbers are not spelled, e.g. *Raging Californian fires kill 25* [bbc.com/news/ 11.11.2018]. In this example, twenty-five is presented numerically, because its spelled equivalent is long and it would put this headline at a disadvantage for two reasons: first, it would occupy much space on the screen, and secondly, the readers would need more time and extra efforts to comprehend it.
* Omission of the auxiliary verb ‘to be’ in its various forms, e.g. *Rescuers close to injured Indian sailor* [bbc.com/news/23.09.2018], except when emphasized: *Obesity To Be main cancer risk for women* [bbc.com/news/24.09.2018].

Journalists resort to these grammar features in order to make headlines more attractive and stipulate people to read the full-text of the article. All those features are instances of realization of news headlines’ advertising function.

With the lack of knowledge about these grammatical features, it can be difficult to understand the headline and to interpret its meaning without reading the whole news story. In order to grab the readers’ attention, news headlines should be as simple as possible which is achieved with the help of the following ***syntactic patterns*** [Znamenskaya 2005: 151-153]:

1) Full declarative sentences, e.g., *Japan emperor gives emotional farewell* [bbc.com/news/23.12.2018]. According to the purpose of utterance, this sentence is declarative, in view of its structure, it is full two-member sentence with the subject *Japan emperor*, the predicate *gives*, an object *farewell* and an attribute *emotional*.

2) Interrogative sentences, e.g., *Tiananmen Square: What happened in the protests of 1989?* [bbc.com/news/04.06.2019]. This headline represents a special question, or wh-question, seeking for the relevant information. The question form is effective in headlines, because it induces the readers to predict the answer.

3) Nominative sentences e.g., *From maids to beauty queens* [bbc.com/news/30.09.2018]. Such sentences name the event or situation in the condensed form, statically, presenting the resultant state of previous activities.

4) Elliptical sentences with an auxiliary verb omitted, e.g., *Needles found in new Zealand strawberries* [bbc.com/news/25.11.2018];

5) Complex sentences e.g., *IS fight: US-led coalition says it killed 1,300 civilians in Syria and Iraq* [bbc.com/news/31.05.2019];

6) Headlines with direct speech introduced by a full sentence e.g., *James Charles says it's been 'the darkest time in my life' since YouTube row* [bbc.com/news/19.05.2019]. In this sentence, *'the darkest time in my life'* is a direct quote, therefore the possessive pronoun *my* does not agree with the previous grammar pattern.

This classification suggested by Znamenskaya is very explicit. As we see, she subdivides news headlines by a number of different syntactical categories. Unlike the previous classification suggested by I. Mardh (1980: 183), the latter is more generic and is not divided into parts by the use of phonetic, lexical, grammatical or syntactical means. According to Mardh, typical features of headlines in English news stories are:

a) the omission of articles;

b) the omission of verbs and auxiliaries, especially *to be*);

c) nominalizations;

d) the frequent use of complex noun phrases in subject position;

e) the use of short words.

We are going to use both Mardh and Znamenskaya’s typologies of English news headlines in the practical part of this research, since they overlap and intensify each other and taken together they represent the essential features relevant to our analysis.

To conclude, headlines are used to make news stories more attractive to the reader, not only to summarize the story. Linguistic features of news headlines such as the use of present tenses, the omission of auxiliary verbs, the position of the main information at the beginning of the sentence, the use of short words and numerals help journalists to realize advertising function of headlines and make their content memorable. There are conventional grammar patterns of headlines which should be known by authors of news stories. For the practical part of our research we have chosen verbs to account for their role in headlines, since predicates often expressed verbs make up the semantic center of any sentence.

**1.2 Advertising in the media**

 There are two main definitions of advertising. The first one is that advertising is ***the method*** used by business, companies and other organizations in order to promote their goods and services to the public. Therefore, the ultimate aim of advertising is *to increase sales* by showing these goods and services in a positive light [Agarwal 2014, e-ref]. The second interpretation is broader and it claims that advertising is a paid, impersonal, one-way marketing of ***persuasive information*** from a sponsor provided through channels of mass communication to promote the adaption of goods, services or ideas. It usually tries *to convince a customer to behave* *in a desirable way* towards the product [Agarwal 2014, e-ref].

Comparing these two definitions of advertising, we stick to the second one, as it contains the information about *the persuasive function*. The tools that help to realize this function will be studied in the practical part of our research.

There are two types of media advertising: external and internal. The ***external*** media include those found in the external environment and unintentionally catch customers’ attention: posters, transport advertising, bill boards and flyers [Agarwal 2014, e-ref]. The ***internal*** media refer to those which reach out to the customer within their house or offices: television, radio, newspaper, magazine and Internet [Agarwal 2014, e-ref]. The internal media are more important for our research, as we are studying headlines of Internet news stories and slogans.

Internet is a modern source of advertising, an internal medium. Advertisements can be given on the popular websites, mainly on social networking sites which have caught on with the vast majority of Internet users. Fan pages and groups of communities of many brand companies are made on many social networking sites which include advertisements for new products by the companies [Agarwal 2014, e-ref]. To account for their popularity and draw similarities between ads and news headlines, we will consider the structure of advertisements and their features at various linguistic levels – graphic, phonological, lexical, syntactical and semantic.

**1.2.1 Structure of advertisements.** Any advert consists of a particular set of elements constituting their structure such as the headline, the subheading, the body copy, the tag line and the logo [Bulawat 2014, e-ref].

**Advertising headline** is usually meant to catch the reader’s attention and includes the most crucial and important information. Traditionally, it is not long, from five to eight words in length [Bulawat 2014, e-ref] and performs the following functions:

* *Provides the news* – this function means that this advertising element presents some information about the quality of services and goods;
* *Reinforces the brand* – denotes additional information about the brand;
* *Attracts attention* – this function helps to draw consumers’ attention to goods and services;
* *Arouses emotions* – this function is responsible for catching customers’ attention by means of evoking emotions;
* *Calls to action* – this function makes people buy products or services by a phrase.

**Advertising subheading** placed usually right below the headline includes some words to clarify, reinforce or explain the headline. Moreover, it helps to provide a smooth transition into the body copy [Bulawat 2014, e-ref].

**The Body copy** highlights details about the product or service provided. Linguistic peculiarities of the body copy presuppose specific grammar patters and semantic content. As for grammar, present tenses and singular forms are mainly used in the body copy part.

As for the semantic content, drawing on the meanings of the words and their distribution in the body copy, there are various types of them:

* + - Highlighting the ***benefits*** of the product.
		- Suggesting some ***expert opinions*** about the products.
		- Providing ***a narrative*** about the product.
		- Asking ***rhetorical questions*** about the experiences where the product is used.
		- Illustrating the use of the product with ***examples.***
		- Providing the ***statistics*** about the product use.

**Tag line** is the brand slogan. It is usually a memorable dramatic phrase that sums up the tone and premise of an audio/visual product. It is used to reinforce and strengthen the audience's memory of a product or service [Bulawat 2014, e-ref].

In our research we are going to study tag lines, or in other words, slogans.

According to Oxford Advanced Learner’s Dictionary (2001), **a slogan** is “a word or phrase that is easy to remember, used for example by a political party or in advertising to attract people’s attention or to suggest an idea quickly and concisely.” As this explanation suggests, slogans are similar to headlines in drawing people’s attention and concisely summing the info.

The slogan tends to state clearly what the product is and how people will benefit from it. Slogans have two basic ***functions***:

1. to provide continuity to a series of advertisements in a campaign;
2. to reduce an advertising message strategy to a short, repeatable, and memorable positioning [Hangrong, 2003:206].

These functions distinguish slogans from news headlines, which are diverse for different texts.

The advertising slogan is always short and epigrammatic in nature. It helps to make the ad more impressive and memorable [Hangrong, 2003:206].

 **Logo** is brand symbol and/or words. It represents graphical form of the advertisement [Bulawat 2014, e-ref].

To sum up, advertisements have a complex structure. It includes a headline, a subheading, a body copy, a tag line and a logo. Each of them performs its own specific functions. We will study one element of an advertisement – a slogan or a tag line, which tells how we benefit from a certain product or service. That is why in the next section we will consider the peculiarities of slogans in details.

**1.2.2. Slogans: characteristic features.** Specific features of slogans are distinguished at the graphic, phonological, lexical, syntactic and semantic levels.

At the **graphic** **level** initial capitalization is widely used in slogans. It provides an emphatic effect helping in such a way to attract more attention or to impress the reader [Hangrong 2003], e.g. *It Gives You Wiiiings!* (Red Bull) [brandongaille: e-ref]. In this slogan, all words are capitalized giving prominence to every word. Besides, this slogan demonstrates one more graphic device – multiplication in the word *wiiings*. It is the repetition of the same vowel iii and it is very powerful graphic expressive means, since it renders the manner of pronouncing this word [Dubovičienė 2014: 67].

At the **phonological level** the usage of rhyming can be observed. It’s one of the effective techniques for bringing in the brand name. An ad slogan works better if it reflects the brand’s personality. This kind of rhyming highlights the brand name [Hangrong 2003], e.g. *Once you pop, you can’t stop* (Pringles) [Pinterest: e-ref]. In this example, *pop* rhymes with *stop*. Even back in 1972 Leech pointed out that rhyme makes the slogans and headlines appear striking and easier to remember (1972). Cuddon claims that rhyming has been one of the dominant sound techniques in English advertising slogans throughout the whole history of ad-making, because being “the formalized consonance of syllables” [Cuddon 1999: 750], it refers to the way the words are pronounced, not spelled.

At the **lexical level** deictic units “you” and “we” are actively used to bridge the distance between the product or the producer and consumers. This method creates an effect of face to face communication between a consumer and a product or producer [Hangrong 2003], e.g. *We answer to a higher authority* (Hebrew National) [Trademarkia: e-ref]. The use of deictic *we* serves as a self-introduction to the potential customers to let them know you, recognize you, believe you and trust [Hangrong 2003].

Quantifiers “every” and “always” indicate a universal application of the product [Hangrong 2003], e.g. *Always low prices. Always (Walmart)* [Sloganslingers, e-ref]. In Walmart’s slogan above, the quantifier *always* creates an effect, as if this trade center is never going to raise prices.

Negatives tend to be used actively, because the purpose of all advertising slogans is to strengthen the positive side. Negatives are usually placed in an emphatic position to highlight the positive side, e.g. *Melts in your mouth, not in your hand* (M&Ms) [tripwiremagazine: e-ref]. In the cited example, the negative particle ‘not’ specifies the foregrounded part of slogan that contains the advantage of advertised produce.

One more method operating on the lexical level is the usage of coined words, i.e. a kind of “smart words” which have a special meaning in the specified context. They are fresh and memorable. They are helpful for consumers to recognize the brand [Hangrong, 2003], e.g. *The difference is drinkability* (Bud Light) [flickr, e-ref]. In this slogan, *drinkability* is used contextually to refer to the unique taste of *Bud Light*.

As far as the **syntactic level** is concerned, short simple sentences are actively used, e.g. *Quality never goes out of style* (Levi’s) [pinterest: e-ref]*.*

The slogan must be short and simple, complicated and clumsy structures are inadmissible, because short simple sentences are easy to remember, while one of the primary objectives of an advertising slogan is to be memorable [Hangrong 2003]. If the slogan contains sentences which the consumers use in everyday life, people will trust it more. Slogans which contain an everyday sentence will, as Hangrong puts it, “hang upon people’s lips” [Hangrong 2003], e.g.*: Just do it!* (Nike) [brandfolder: e-ref].

As slogans are a kind of special written form, the subjects can be eliminated. Phrases may work even better than sentences. All kinds of phrases can be used: noun phrase, verb phrase, preposition phrase, adjective phrase, etc. [Hangrong 2003], e.g.*:* *Think different* (Apple computer) [pinterest: e-ref]. In the above example, Apple uses imperative sentence in its brand slogan which is short – having only two words and effective because it directly induces the addresse to rethink, revise, reconsider their view of modern IT technologies with Apple products.

In advertising slogans question forms are frequent. They help to arouse curiosity of customers inducing people try and find a solution [Arens 1994: 289], e.g. *Have you met your life today?* (Metropolitan Life) [tripwiremagazine, e-ref]. In this example, the general question presupposing *yes* or *no* answer, triggers the memories and induces the addressee to recollect their experiences and answer the question.

The Present Simple Tense is used in most slogans to satisfy the customer’s desire to know the present state of the product he wants to buy. Moreover, it implicates universality and timelessness [Hangrong 2003], e.g. *America runs on Dunkin* (Dunkin Donuts) [pinterest: e-ref].

Idioms and proverbs are used in slogans ubiquitously, since they are familiar to the majority of the potential customers and can be easily popularized. The creative use of the idioms and proverbs can give them new meaning while making them memorable [Hangrong 2003], e.g.*: No FT, no comment* (Financial Times) [bestslogans: e-ref]. The well-known idiom *no comment* parallels the phrase *no FT* which stands for *no “Financial Times”*. In this context, the meaning of the idiom becomes narrower, as if it could be applied only to the newspaper “The Financial Times”.

One of the most effective methods to influence a consumer at the **lexical-syntactic** level is the use of imperative sentences [Arens 1994: 290] combined with the words appealing to basic human needs, such as hunger, thirst, security, friendship, relations, etc. [Maslow 2008: 43], e.g. *Obey your thirst!* (Sprite) [pinterest: e-ref]. This slogan induces the addressee to drink Sprite whenever thirsty.

As far as **semantic level** is concerned, semantic ambiguity is needed to avoid any possible legal liability [Hangrong 2003], e.g. *Let’s make things better* (Philips) [pinterest, e-ref]. In this slogan, the word things is de-semantized, it may denote any possible referent.

Puns are also widely used in slogans. With them, slogans have no specific identity of their own and they don’t impose anything on people [Hangrong 2003], e.g. *Reach Out and Touch Someone* (AT&T) [qualitylogoproducts, e-ref].

To recapitulate, like any linguistic unit, slogans have peculiarities at the graphic, phonological, lexical, syntactic and semantic levels. Comparing with headlines, slogans have some similar features on the syntactic level which belongs to grammar which will be useful for the practical part of the research.

**1.3 Perception-based theories of language**

Cognitive linguistics studies language in relation to human faculties of perception, categorization, memory, reasoning, communication and other faculties that can be identified [Evans 2006: 2]. The most important and relevant for our research is the faculty of *perception*, since news headlines and slogans tend to make people read the full-text of the article. Therefore, the ultimate objective of this research is find out which linguistic tools help the readers to perceive headlines as attractive and how they influence them.

There are such basic perception-based theories of language as iconicity, figure and ground alignment, profile and base relations, image-schemas and force dynamics [Potapenko 2013].

As far as ***iconicity*** is concerned, it reflects similarity between the form of a sign and its meaning on all the levels of language: phonetical, lexical, grammatical which is divided into morphological and syntactical levels [Potapenko 2013].

At the phonetical level, iconicity is represented by onomatopoeia [Potapenko 2013], e.g.: *Snap, crackle, pop* (slogan of rice crisps) [pinterest, e-ref]. In this example, slogan imitates the sound the cereal makes when a person add milk to it. This theory does not suit our research, because not only onomatopoeic words perform advertising function in headlines and slogans.

 At the morphological level, iconicity is reflected in the formations of the plural. If the form stands in the plural it expresses more meaning, e.g., *cuckoo*-*cuckoos*. On this level, more form signals more meaning:

a) *Macedonians vote over renaming country* [bbc.com/news/28.09.2018]. The proper noun *Macedonians* is used in the plural to refer to many people.

b) *How France created the metric system* [bbc.com/news/24.09.2018]. The past form *created* in sentence (b) has more form than the present *vote* in (a), that’s why it expresses more meaning.

At the syntactical level word order of representing events reflecting their natural order [Potapenko 2013], e.g., *Reach out and touch* (slogan of phone company At&t). The author of this slogan means that logically, at first we should reach the object and only after that we may touch it.

At the lexical level the first element of set expressions reflects the speaker’s point of view [ibid.], e.g., *now and then*.

Iconicity represents the direct interaction between perception and linguistic sign.

The next perception-based theory is that of ***figure and ground***. It divides the perceptual field into two parts – a more prominent part is usually called the figure, and a less salient is the ground [Langacker 2008]. According to Langacker, the relations between figure and ground determine the main linguistic phenomena, for example, the subject of the sentence is related to the figure and the object – to the ground. In the headline *Macron rejects nationalism on Armistice Day* [bbc.com/news/12.11.2018] the subject *Macron* is related to President Macron acting as the figure and object *nationalism* is refers to the ground.

In complex sentence, the main clause is connected with the figure and the subordinate – with the ground [Potapenko 2013]. In the slogan *Good things come to those, who wait* (Guiness 1996) [trademark, e-ref], the main clause g*ood things come to those* is the figure, and the subordinate clause *who wait* is the ground*.*

Talmy claims that the main clause has the function of the figure and the subordinate clause – that of the ground [Talmy 2000], e.g. *'If I was given a point, I wouldn't even get on the bus' – McCarthy* [bbc.com/news/04.06.2019].

Langacker used the relation between figure and ground to explain the meanings of words [Potapenko 2013]. This theory is connected with ***profile and base***. According to Langacker, a word refers to the figure or the profile and the additional meaning is related to the ground [ibid.]. For example, the noun *wall* is a profile and implies a background network of the base – *room*, and foregrounds its certain part.

The theory of ***force dynamics*** suggested by Leonard Talmy explains the use of physical force with reference to the notion of *causative*. According to Talmy, the physical force consists of two components:

* the Agonist
* the Antagonist [Talmy 2000].

The Agonist represents the focal participant, while the Antagonist is the force which counters the former [ibid.].

The forces mentioned above have a tendency to motion or rest. On the basis of this fact Talmy suggested four relation types:

1) The stronger Antagonist makes the weaker agonist act.

2) The Agonist’s tendency to rest prevails.

3) The Agonist’s tendency to motion prevails.

4) The Antagonist’s tendency to rest prevails.

Force-dynamics theory was applied to explain how journalists’ age influences the linguistic representation of causal relations in English news magazine articles [Danylchenko 2019]. Treating cause in a broad sense covering adverbials and clauses of reason, concession, purpose and result, the research has found that causal relations are scarce in the texts of young reporters. Unlike them, middle-aged authors’ articles demonstrate considerably higher frequency of adverbials and clauses of reason, and older journalists’ texts show a rise in concessive clauses [Danylchenko 2019].

The next perception-based theory is ***image schemas***, suggested by Lakoff and Johnson. According to Johnson, an *image schema* is a recurring dynamic pattern of our perceptual interaction and motor programs that gives coherence and structure to our experience [Johnson 1987].

The theory of image schemas suggests that human cognition is grounded in bodily experience of our interaction with the environment. Following the definition given by Johnson, image schemas offer a connection between the relationships of physical objects in time and space and the conceptual world [Hedblom 2016]. It should be noted, that image schemas are not the same as real images referred to as “rich” images. In fact, they are more abstract than ordinary images. Image schemas are treated as abstract structures of images [Johnson 1987], or *generalization* of images.

Image schemas exist across all perceptual modalities: they can be *visual*, *auditory*, *kinesthetic*, and *tactile* at once. The schemas cover a wide range of experiential structures that are pervasive in experience and sensations, have internal structure and become elaborated in many different ways. According to M. Johnson and G. Lakoff there are over two dozens of image schemas. Moreover, some transformations appear regularly in people’s everyday thinking, reasoning and imagination giving rise to new image-schemas or their interpretations [Potapenko 2013].

We are going to use this theory for the practical part of the research, because image schemas are known to emerge through our sensorimotor activity as we manipulate objects, orient ourselves spatially and temporally, and direct our perceptual focus for the variety of purposes. The cognitive benefit of image schemas lies in their generalized nature. Moreover, they are useful in explanations of various linguistic and non-linguistic issues, in the areas of lexical semantics and inference structure in particular [Potapenko 2013].

To conclude,cognitive linguisticsrepresents all kinds on the interaction between language and cognition. Such scholars as Lakoff, Johnson, Talmy and other studied it and suggested different theories for each human faculty. As we are studying functions of headlines and slogans, the process of perception the information is the most relevant for our research. Among five perception-based theories scholars currently identify, such as iconicity, figure and ground, profile and base, force dynamics and image schemas, the last two are chosen for our research, as they deal with different parts of speech and we will study verbs, prepositions and adjectives. The typology of image schemas and force dynamics will be considered in the next section.

**1.4 Typology of image schemas**

The typology of image-schemas is not established and clear-cut. Originally, the first attempt to classify them was made by Johnson in his book *The Body in the Mind* [Johnson 1987: 126] where he suggested three groups:

1. Spatial motion group.
2. Force group.
3. Balance group.

To the ***spatial motion*** schemas Johnson refers Containment, Path, Source-Path-Goal, Blockage, Center-Periphery, Cycle and Cyclic Climax [Johnson 1987: 128]. ***Force group*** includes Compulsion, Counterforce, Diversion, Removal of Restraint, Enablement, Attraction, Link and Scale. ***Balance schemas*** involve Axis Balance, Point Balance, Twin-Pan Balance and Equilibrium [ibid.].

Since 1987, when The Body in the Mind was published, Johnson and his colleagues suggested other image-schemas such as Contact, Surface, Full-Empty, Merging, Matching, Near-Far, Mass-Count, Iteration, Object, Splitting, Part-Whole, Superimposition, Process, Collection etc. Therefore, the classifications were reconsidered. Currently, following Potapenko (2013), four groups of images schemas are distinguished: *bodily*, *perceptual*, *moto-spatial*, and *dynamic* subdivided into motion and force schemas [Potapenko 2013].

**1.4.1 Bodily schemas** structure the space relative to our body. Scholars distinguish FRONT – BACK, TOP – DOWN, LEFT – RIGHT, CENTER – PERIPHERY among them. Their initial components are more salient, since visually we access firstly the objects located in those positions such as front, above, on the right-hand side or in the center [Hampe 2011]. They play an important role in organizing different kinds of magazine, newspaper and internet discourses, in case of our work in news headlines and slogans.

The TOP-DOWN structure shows the main element in relation to the TOP and less important element – to the DOWN, as demonstrated by the following sentence: *Space diary: Hot head and cold feet* [bbc.com/news/27.02.2002]. Head is associated with the TOP, while feet – with the DOWN. Seeming so fundamental and primitive, these coordinates determine the use of adjectives *hot* and *cold* in the above example: hot is TOP, and cold is DOWN, because warmer substances such as gas, water etc. move up according to the natural rules of physics.

The CENTER-PERIPHERY is a continuous structure or pattern of an organizing activity of human imagination. We order and unify our perceptions, motor programs, spatial orientations, temporal sequences, etc. by means of this schema. Such structures are what we bring to our experience and understanding in an anticipatory way, but they are also transformed in and through their appearance in our ever-changing and ongoing concrete experience. It is, rather, an evolving pattern of our imaginatively structured experience as it is organized with a center-periphery orientation. In the sentence *Watch: Art: Myself and Other People* [03.05.2007]. *Myself* belong to the CENTER, and *other people* belong to the PERIPHERY.

**1.4.2 Perceptual schemas** MASS – COLLECTION – COUNT – OBJECT denote images which we see from different distances [Johnson 1987]. MASS is connected with perceiving objects from a distance. MASS image schema underlies the meaning of uncountable nouns [Hampe 2011]:

a) *Is it time to treat sugar like smoking?* [bbc.com/news/04.06.2019],

b) *The Truth About...: Meat* [bbc.com/news/29.09.2016].

In examples (a) and (b) *sugar* and *meat* are uncountable nouns because they refer to the mass we perceive from a distance.

COLLECTION means that we can distinguish individual entities from a closer perspective. It is reflected by collective nouns [Johnson 1987], e.g.: *'Shoal of fish' to remember lost Hull trawler men* [bbc.com/news/02.06.2017].

Then at a certain position we can COUNT those objects. This is reflected by countable nouns with numerals [Potapenko 2013], e.g.: *A herd of 22 horses have been rescued after one animal was found dead in a field in Hampshire* [bbc.com/news/24.01.2013].

If we move further we can perceive a separate OBJECT represented by one entity and reflected by countable nouns in the singular with the indefinite article [Johnson 1987], e.g.: *'A man of the people' - NI boss O'Neill pays tribute to Joey Dunlop* [bbc.com/news/09.06.2019].

**1.4.3 Moto-spatial schemas** are represented by SURFACE – OBJECT – CONTAINER – CONTENTS (FULL / EMPTY). Moto-spatial schemas explain the transformation of objects into containers. Any object has a SURFACE and can be transformed into CONTAINER, i.e. a three-dimensional space. Besides, any CONTAINER may have CONTENTS and then it is full, otherwise it is empty [Potapenko 2003]. Moto-spatial image schemas explain the use of prepositions. The preposition ‘on’ is related to the SURFACE, e.g.: *The happiest place on Earth* (Disneyland) [pinterest.com.au, e-ref].

The preposition ‘in’ is related to being inside the CONTAINER, e.g.: *Woman trapped in billionaire's New York lift all weekend* [bbc.com/news/29.01.2019], and preposition ‘out/out of’ – to being outside the CONTAINER, e.g.: *Quality never goes out of Style* (Levi’s 1985) [Pinterest, e-ref].

The preposition ‘at’ is related to being on the verge of the CONTAINER, e.g.: *Gamers meet in real life at the bedside of terminally-ill friend* [bbc.com/news/29.09.2018]. *Game of Thrones wins best drama at Emmys* [bbc.com/news/22.09.2019].

**1.4.4. Dynamic schemas** imply various kinds of motion. Dynamic schemas are subdivided into *motion* and *force* schemas. Image schemas denoting **motion** include PATH, VERTICALITY and CYCLE. The PATH schema consists of a trajector, i.e. a moving object, the starting point, intermediary points, the end and the trajectory of motion [Lakoff 1987].

The PATH image schema represents motion of the object and is denoted by verbs [Potapenko 2013], e.g.: *The Gaming Show: The CS: GO Major comes to London* [bbc.com/news/27.09.2018]. In this example, the verb *comes* evokes PATH image schema. The moving referent is *Major*, and the goal point is *London*. It often happens that the starting point is not explicated in a sentence or a text, but the goal is often stated clearly. This phenomenon is explained by the fact that while going we usually look in front of us and our motion along a path is always goal-oriented.

Higher levels of PATH include CYCLE and VERTICALITY representing a circular and vertical movement of an object. The beginning and ending are connected with top and down [Potapenko 2013]. In the example *Game of Thrones wins best drama at Emmys* [bbc.com/news/18.09.2018], the superlative degree of comparison denoted be the adjective *best* evokes VERTICALITY image schema.

In the CIRCLE image schema the starting point coincides with the ending, e.g. *Musk to fly Japanese billionaire over moon* [bbc.com/news/18.09.2018]. In this headline *moon* represents the trajectory, and the preposition *over* evokes CYCLE image schema.

There are six dynamic schemas which represent **force**: COUNTERFORCE, COMPULSION, BLOCKAGE, RESTRAINT REMOVAL, ENABLEMENT, DISABLEMENT. The force image schemas consist of three elements:

* the source,
* the vector,
* the target [Johnson 1987].

COUNTERFORCE represents the meeting of two equally important forces that collide [Johnson 1987], e.g.: *Iran's Rouhani fumes at US after Ahvaz parade attack* [bbc.com/news/23.09.2018]. The verb *fumes* represents the relationships between Iran and US and serves as a vector of the action.

COMPULSION image schema denotes the source which makes the target do something [Potapenko 2013]. The verb *to fly* evokes COMPULSION in *Musk to fly Japanese billionaire over moon* [bbc.com/news/18.09.2018].

BLOCKAGE represents a force vector which meets the barrier [ibid.], e.g. *Australia emu video: Man arrested over 'horrific cruelty'* [bbc.com/news/ 21.09.2018].

RESTRAINT REMOVAL is opposite to BLOCKAGE and represents the force vector which contributes to the resumption of an action. The verb *frees* evokes RESTRAINT REMOVAL in the following headline: *Thailand frees refugee footballer* [bbc.com/news/11.02.2019].

ENABLEMENT image schema represents a force which helps the target to exist [Hampe 2011]. The verb *text* evokes this image schema in the headline *Landslide victims ‘text for help’* [bbc.com/news/21.09.2018], as it can save people’s lives.

DISABLEMENT is opposite to ENABLEMENT and represents the force which destroys the target of the action [Johnson 1987], e.g.: *Tanzania ferry disaster kills 100* [bbc.com/news/21.09.2018].

The force-dynamic theory reveals a link of image schemas of ENABLEMENT and DISABLEMENT to the Agonist or Antagonist with a tendency to motion [Potapenko 2013], e.g. *Macedonians vote over renaming country* [bbc.com/news/ 28.09.2018], or rest, e.g. *China’s Huawei rejects US criminal charges* [bbc.com/news/29.01.2019].*The tendency to motion* is designated by the verbs with the meaning of force: the two traditional classes of causative verbs – lexical, e.g. *pull, push, kill, break*, etc., and periphrastic, e.g. *make, have, get, force, let, cause* [Shibatani 1976: 3].*The* *tendency to rest* is indicated by the semantics of inactivity of the state verb *to be*, e.g. *to be dead*,and verbs indicating absence of motion, e.g. *to sit, to stand, to lie, to stay* [Danylchenko 2019].

To conclude, cognitive linguistics singles out four groups of images schemas: bodily, perceptual, moto-spatial, and dynamic. Dynamic schemas can denote motion and force. Those representing motion consist of such elements as a trajectory, the starting point, intermediary point, end point and the path of movement. Schemas denoting force have a different structure: a source, a vector and a target. In most cases the verb helps to distinguish what kind of image schema a headline or a slogan presents. That is why image schemas can be helpful in the analysis of the headlines of news stories and advertising slogans since they can explain the meaning of the predicates.

**CONCLUSIONS ON CHAPTER 1**

Headlines of news texts as riveting short-cuts to the contents of the articles perform two main functions: summarize the content and attract attention to the full-text article. The latter function is referred to as **advertising**.

**News** is a piece of information represented by mass media about recent events in the country or worldwide or in a particular area of activity. The structure of the news story helps the reader to organize information in memory, which is a primary condition for its better recall and use. If news structure is professionally known and shared it also will facilitate production of news. In this paper, we define **headline** as a title of an article with its own functions and verbal style which influences readers’ perception of the text.

Headlines have some special ***grammar features***: present tense is used for past events, i.e. the diactic shift; infinitive is used to indicate future events, the so-called *intentional future* referring to future events that happen as a result of a person’s present intentions or decisions; numbers are not spelled; omission of the auxiliary verb ‘to be’ in its various forms. ***The syntactic patterns*** of headlines involve full declarative sentences, interrogative sentences, nominative sentences, complex sentences, headlines with direct speech introduced by a full sentence.

Cognitive linguistics studies language in relation to human faculties of perception, categorization, memory, reasoning, communication and other faculties that can be identified. The most important and relevant for our research is the faculty of *perception*, since news headlines and slogans tend to make people read the full-text of the article. Therefore, the ultimate objective of this research is find out which linguistic tools help the readers to perceive headlines as attractive and how they influence them.

One of perception-based theories is ***image schemas*** suggested by Lakoff and Johnson. An *image schema* is a recurring dynamic pattern of our perceptual interaction and motor programs that gives coherence and structure to our experience. The theory of image schemas suggests that human cognition is grounded in bodily experience of our interaction with the environment. Currently, four groups of images schemas are distinguished: *bodily*, *perceptual*, *moto-spatial*, and *dynamic* subdivided into motion and force schemas.

**CHAPTER TWO**

**ADVERTISING FUNCTION OF ENGLISH INTERNET NEWS HEADLINES AND SLOGANS: A COMPARATIVE-CONTRASTIVE ANALYSIS**

Since the first days of our life, we gradually develop our visual focusing abilities. We learn to direct attention toward areas within the visual field and to highlight figure against a background. Authors of Internet news articles and slogans use the peculiarities of human perception to make people read the article or buy the products advertised in slogans. For this reason, we take into account the cognitive linguistic background of creating headlines and slogans using the perceptual theory of image schemas for the analysis.

In this chapter, we are going to investigate the tools of advertising function such as tenses, sentence structure, the meaning of verbs and prepositions, the role of adverbial modifiers and the Infinitive in the headlines of news stories and their correlation with those in slogans. The results are discussed in view of the four groups of images schemas: *bodily*, *perceptual*, *moto-spatial*, and *dynamic*.

**2.1 BODILY image-schemas**

Dominant bodily schemas represented in news headlines and advertising slogans are CENTER-PERIPHERY and TOP-DOWN.

CENTER-PERIPHERY relations ordering and unifying human perceptions, spatial orientations and temporal sequences are verbalized by the words *self* and *others* or their derivatives both in headlines and slogans. BBC news headlines based on CENTER-PERIPHERY relations occurred six times with the structure of nominal sentences. For example, in the headline *Watch: Art: Myself and Other People* [bbc.com/news/03.05.2007] with the structure of nominal sentence, *Myself* refers to the CENTER and *other people* to the PERIPHERY. This headline contains capitalization of every word foregrounding CENTER-PERIPHERY relations and making the article content more attractive.

In the advertising slogans, CENTER-PERIPHERY relations are found in two examples in the structure of simple sentences with the predicate in the Present Simple Tense. For instance, in the slogan *While Others Just Promise... Telesis Delivers!* (Telesis Automotive Marketing Specialists) [trademark411: e-ref] *Telesis* refers to CENTER and *others* – to PERIPHERY. Comparing the cited slogan with the headline *Watch: Art: Myself and Other People* [bbc.com/news/03.05.2007], we notice that both of them have capitalization which is characteristic for advertising function.

The peculiarity uniting headlines and slogans based on CENTER-PERIPHERY schema is that they both put themselves in the center which is foregrounded, important and is given special prominence. Other are always on the periphery of the visual field rendered unimportant and back grounded.

TOP-DOWN relations are represented by the nouns *head* and *feet* in headlines and *mouth* and *hand* – in slogans. The pair *head-feet* based on the TOP-DOWN relations is represented in headline *Space diary: Hot head and cold feet* [bbc.com/news/ 27.02.2002]. The noun *head* is foregrounded and shows the TOP of our body, while *feet* used at the end of the headline refers to DOWN in our body structure. These bodily coordinates also explain the use of adjectives *hot* and *cold* in this headline: since substances with hot temperatures usually rise up and cold drop down, hot is used with the TOP coordinate and cold – with DOWN.

In the slogan *"Melts in Your Mouth, Not in Your Hands* (M&M) [blog.hubspot, e-ref], the TOP-DOWN relations are represented by the pair *mouth-hands*. *Mouth* is related to the TOP in the structure of human body. In this slogan TOP is metaphorically interpreted as good, therefore, the spatial coordinate is understood as evaluative denoting the high quality of chocolate used in the produce of M&M’s. The word *hands* refers to DOWN showing that if chocolate melts in hands its quality is low. Besides, the particle *not* underlines the advantage of products. As the previous slogan this one includes capitalization to make the advertisement catchy.

To recapitulate, two types of BODILY schemas such as CENTER-PERIPHERY and TOP-DOWN are observed in advertising slogans and news headlines. The similar feature for both headlines and slogans of CENTER- PERIPHERY relations is capitalization. It makes media texts attractive and serves as a tool of advertising function. Unlike slogans, headlines denoting BODILY schemas have the structure of nominal sentences.

**2.2 PERCEPTUAL image-schemas**

In news headlines, all varieties of PERCEPTUAL schemassuch asMASS**,** COLLECTION, COUNT and OBJECT are ubiquitous and equally distributed. Slogans, however, are based mostly on MASS and OBJECT schemas which represent marginal cases of perceptual schemas.

MASS schema implying a remote perspective is represented by uncountables denoted by names of substances (meat) in the news headlines and abstract nouns (quality) in the slogans. In the headline *The Truth About...: Meat* [bbc.com/news/29.09.2016] with the structure of nominal sentence the uncountable noun *meat* represents indivisible homogeneous substance.

In slogans, MASS is represented in simple and complex sentences. In the slogan *Quality never goes out of style* (Levi’s) [pinterest, e-ref] exemplifying a simple sentence the abstract noun *quality* represents MASS. In the slogan *Power to hit pain where it hurts* (Solpadeine) [YouTube, e-ref] MASS is expressed by uncountable noun *pain* with the structure of complex sentence. The similar feature of MASS slogans is the Present Simple tense.

COLLECTION of objects in news headlines is expressed by the collective noun *shoal* in *'Shoal of fish' to remember lost Hull trawler men* [bbc.com/news/ 02.06.2017]. Implying a distant perspective, the collective noun *shoal* serves as a subject of the sentence which is foregrounded.

Countables in the plural are related to the COUNT schema and imply a closer perspective. COUNT is verbalized by numeral *25* in the headline *Raging Californian fires kill 25* [bbc.com/news/ 11.11.2018] with the structure of simple sentence. The sentence is used in the Present Simple Tense being one of the peculiarities of advertising function.

Countables in the singular related to the OBJECT image schema establish a close perspective in slogans and news headlines. In slogans, OBJECT is represented in simple and nominal sentences. The countable noun *Mars* with the indefinite article *a* denotes OBJECT in the slogan *A Mars a day helps you work, rest and play* [The Guardian, e-ref] in the structure of simple sentence. The countable noun *man* with the indefinite article expresses OBJECT in the slogan *The best a man can get* (Gilette) [mapemond: e-ref] in the structure of nominal sentence.

To sum up, MASS**,** COLLECTION, COUNT, OBJECT are used in news headlines and MASS and OBJECT schemas are characteristic of slogans. Advertising function in headlines is expressed by means of the Present Simple Tense to show that the information is up-to-date. The similar feature of both news headlines and advertising slogans is the usage of nominal sentences.

**2.3 Moto-spatial image-schemas**

Unlike most image schemas which are represented by verbs and nouns, moto- spatial schemas are elaborated by various uses of prepositions. Analyzed headlines and slogans reflect relation to the SURFACE and to the CONTAINER. The relation of objects to the SURFACE is generally denoted by preposition *on*. The inclusion of object to the CONTAINER may be of three types: being inside the CONTAINER – preposition *in*, outside the CONTAINER – preposition *out of*, and being on the verge of CONTAINER. This section demonstrates these peculiarities of use in headlines and slogans.

**2.3.1 SURFACE** relations in news headlines rely on the multi-meanings of the words constituting the headline and slogans combine verbal and visual component reinforcing each other.

In BBC news headlines, the preposition denoting SURFACE is used in one headline structured as simple sentences in the Present Simple Tense. The preposition *on* represents SURFACE in the headline *Pope arrives on historic visit to UAE* [bbc.com/news/ 04.02.2019]. In this example, the object is represented by *Pope*, while the surface denoted by *historic visit to UAE* implies both spatial and temporal coordinates merged.

In slogans, the preposition *on* referring to the SURFACE occurs in the structure of simple sentences in the Present Simple Tense. Such slogans typically contain visual components (pictures, photos, graphic designs), which reinforce the meaning of verbal component and convince the customers to buy products or services. Such slogans may visually depict an object which situated on the surface.

 For example, the preposition *on* represents SURFACE in the slogan *America runs on Dunkin* (Dunkin Donuts) [pinterest: e-ref]. The object is denoted by the proper name *America* that represents Americans. The produce of Dunkin denotes the surface of container. The picture, included into the slogan, helps to visualize it and makes the advertisement memorable for customers.

The preposition *on* represents SURFACE in the headline *The happiest place on Earth* (Disneyland) [pinterest: e-ref]. The object is not mentioned in the slogan, but the picture shows that the company ‘Disneyland’ itself is implied, that is situated on the surface expressed by *Earth*.

To sum up, surface explains the usage of the preposition *on* in news headlines and slogans. Both slogans and news headlines are represented as simple sentences in the Present Simple Tense. Slogans have more complicated structure as they contain pictures in order to convince customers to buy the advertised produce or service.

**2.3.2 CONTAINER** relations in news headlines and slogans represent objects that may be either inside the container which is signified by preposition *in*, or outside the container signaled by preposition *out of*.

In the BBC news, the preposition in referring to the CONTAINER occurs in two headlines structured as simple sentences with the predicates in the Past Simple Tense and Present Simple Tense. The preposition *in* represents the state of being inside the container in the headline *Needles found in New Zealand strawberries* [bbc.com/news/25.09.2018]. The object is represented by *needles* which were inside the container denoted by *strawberries.*

The same sentence structure is reflected in the headline *Woman trapped in billionaire's New York lift all weekend* [bbc.com/news/ 29.01.2019]. The object is referred to as *woman,* and the state of being inside is represented by the preposition *in* and *lift* denoting the container itself.

In slogans verbal and visual components reinforce each other – the CONTAINER is represented by the words in the structures with the Present Simple Tense and a picture. In Container slogans the object is usually outside the container.

Preposition *out of* represents the object outside the container in the slogan *Quality never goes out of style* (Levi’s) [pinterest, e-ref]. The object is represented by abstract noun *quality,* while the container is reflected by abstract noun *style.* This advertising slogan includes the picture to draw the attention of people to the produce of Levi’s.

To conclude, CONTAINER is represented in headlines by means of preposition *in*, in slogans – by the preposition *out of*. Headlines denoting container are expressed in the Past Simple Tense, while slogans – in the Present Simple Tense. Moreover, slogans have more complicated structure as they contain pictures.

**2.4 DYNAMIC image-schemas**

The salience of dynamic relations in headlines and slogans results from their place in the kinetic and force hierarchies. The kinetic schemas position a moving object relative to a number of coordinates. The two transforms of the PATH schema – CYCLE and VERTICALITY – impart varying prominence to the starting and final points. Their merger results into their equal salience within the CYCLE schema representing a return to the original state [Johnson 1987]. The differing salience of the source and target of force is captured by eight force schemas discussed in this section.

**2.4.1 MOTION** image-schemas – PATH, VERTICALITY and CYCLE – position a moving object relative to a number of coordinates: usually the starting point, the goal, a route from the starting point to the goal, actual trajectory of motion, the position and direction of the moving object at a given time and its actual final location [Lakoff 1999].

**2.4.1.1 PATH** in headlines is represented by the verbs *to arrive (*in the meaning *to come), to close,* and slogans draw on the verbs *to come, to fly*. As we can see, the similar verb is *to come.*

In the BBC news, verbs that denote PATH are used in two headlines with the structure of simple sentences in the Present Simple Tense. In headlines only such elements of motion schemas are present: a trajectory/the moving object, trajectory and the end of motion.

The verb *to close* evokes path in the headline *Rescuers close to injured Indian sailor* [bbc.com/news/23.09.2018]. The trajector of motion is represented by the subject *rescuers*, while the end of motion is expressed by the object *sailor*.

The verb *to arrive* (in the meaning *to come*) represents path in the headline *Pope arrives on historic visit to UAE* [bbc.com/news/04.02.2019]. The moving object is expressed by the subject *pope*; trajectory is represented by the object *visit*, while the end of motion is denoted by the Adverbial Modifier of place *to UAE*.

In the advertising slogans verbs that denote PATH are found in two of them with the structure of simple and complex sentences. Unlike headlines, one path slogan contains a picture, that helps customers to understand advertisements and to make them buy produce.

 The verb *to fly* triggers path image schema in the slogan *Fly the friendly skies* (United Airlines) with the structure of simple sentence. The predicate *fly* represents motion. The trajector is not mentioned, but from the usage of the Imperative Mood we understand that it’s the customer him/herself. The trajectory of motion is denoted by the object *skies.* Besides, this slogan contains the picture which makes the slogan more eye-catching.

Unlike BBC headline *Pope arrives on historic visit to UAE* [bbc.com/news/04.02.2019], the verb *to come* represents path with the structure of complex sentence in the slogan *Good things come to those, who wait* (Guiness: 1996) [trademark, e-ref]. We can observe the path image schema in the main clause. The moving object is denoted by the subject *things,* whilethe end of motion is expressed by the pronoun *those.* The subordinate clause denotes enablement and makes the slogan more attractive for customers. The path structure in the headline has more elements, not only the trajector and the end of motion, but also the trajectory *visit*.

To sum up, path in headlines is most frequently expressed by the verbs *to arrive (*in the meaning *to come), to close* and in slogans – by means of verbs*, to come, to fly* *.*Unlike the Internet news headlines slogans have a more complicated structure with the help of the picture and combination of image schemas in one complex sentence to convince customers to buy advertised products. Besides, news headlines contain more elements of path image schema, such as trajector, trajectory and the end of motion, while slogans do not have the trajectory. The similar feature for slogans and news headlines is the Present Simple Tense of verbs which tells the reader that the information is fresh.

**2.4.1.2 VERTICALITY**, unlike all the other schemas, is denoted not by the verbs, but by prepositions, comparative and superlative degrees of comparison.

In headlines VERTICALITY is represented by preposition from…to…, the superlative degree of *good*, *hard* and the superlative degree of adjectives *good*, *happy* and comparative degree of *hard* and *high* are characteristic for slogans. As we see the similar adjectives for both headlines and slogans are *good* and *hard.*

In the BBC news words that denote VERTICALITY are observed in three headlines with the structure of simple sentences. Two of tree headlines are nominal sentences. The superlative degree of comparison reflects the attribute of sentences. There is a case where verticality is expressed by prepositions. Besides, analyzed headlines contain the Adverbial Modifiers of place.

The superlative degree of the adjective *good* represents verticality in the headline *Game of Thrones wins best drama at Emmys* [bbc.com/news/22.09.2019]. The attribute *the* *best* shows that the subject *Game of Thrones* occupies the top place on the scale of films presented in drama nomination. The Adverbial Modifier of place *at Emmys* gives the reader the details of the event and makes the headline eye-catching.

The superlative degree of the adjective hard denotes verticality in headline *The hardest code quiz in the world* [bbc.com/news/02.10.2019] with the structure of nominal sentence. The attribute *the hardest* specifies the top level of *code quiz*. The Adverbial Modifier of place *in the world* underlines the territory of popularity of this vertical scale.

The prepositions *from…to…* express verticality in the headline *From maids to beauty queens* [30.09.2018]. Like the previous example, this news headline has the same structure of nominal sentence. The combination of these prepositions represents transformation of ordinary women into queens as a vertical movement through the scale of beauty.

Verticality triggers advertising slogans four times with the structure of simple sentence. In slogans verticality is expressed by means of adjectives in comparative and superlative degree of comparison. Advertising slogans contain pictures to explain the vertical scale and convince customers to buy advertised products or services.

 The comparative degree of adjective *high* denotes verticality in the slogan *We answer to the higher authority* (Hebrew National) [trademark, e-ref]. The attribute *higher* underlines that the status of the object *authority*.

The comparative degree of adjective *hard* expresses verticality in the slogan *We try harder* (Avis, 1962)[trademark, e-ref].The adverbial modifier *harder* specifies the vertical movement through the scale of effort. Unlike previous examples where the adjectives serves as attributes, in the cited slogan the adjective represent the adverbial modifier of manner.

 The superlative degree of adjective *good* represents verticality in the slogan *The best a man can get* (Gilette) [ mapemond, e-ref ]. The adjective *the* *best* is foregrounded in the slogan and expresses the subject of the sentence. This slogan contains a picture. With the help of it *the best* shows that Gillette produce is on the top of the scale of men’s produce. Unlike the headline *Game of Thrones wins best drama at Emmys* [bbc.com/news/22.09.2019], the cited slogan doesn’t contain any Adverbial Modifiers.

The superlative degree of the adjective *happy* denotes verticality in the slogan *The happiest place on Earth* (Disneyland) [pinterest, e-ref] with the structure of nominal sentence. The attribute *the* *happiest* shows that the subject *place* occupies the top position among all amusement parks in the world. The Adverbial Modifier of place *on Earth* ensures the customer that the service is worth using.

To conclude, in BBC news headlines VERTICALITY is represented by preposition *from…to…,* the superlative degree of *good*, *hard .*In slogans the superlative degree of adjectives *good*, *happy* and comparative degree of *hard* and *high* are frequently used. The characteristic feature for most headlines and half of slogans is the usage of nominal sentences in order to make the piece of information attractive and memorable. The use of Adverbial Modifiers is similar for most headlines and slogans of place to convince the customer that the product or service is worth buying. The usage of pictures is the specific feature of slogans. Pictures make advertised products more trustworthy.

**2.4.1.3 CYCLE** in headlines is represented by the verb *to come back* and slogans draw on the verbs *to get back*. The verbs in headline and slogan have the same meaning.

In the BBC news verb that denotes CYCLE is noticed in one headline with the structure of simple sentences in the Past Simple Tense. In the headline only such elements of motion schemas are present: a trajector/ the moving object, an intermediary point, the beginning and ending.

In the headline *The bird that came back from the dead* [bbc.com/news/10.05.2019] the trajector of motion is represented by the subject *the bird*, that is foregrounded here. The verb *came back* shows that the beginning and ending coincide. The intermediary point of motion is denoted by the Adverbial modifier *from the dead* that gives the reader some details about the process of motion and makes the headline more attractive.

The verb that denotes CYCLE in advertising slogans is found only in one case with the structure of complex sentence in the Present Simple Tense. Unlike headlines, cycle slogan consists of the beginning and ending, neither trajector nor intermediary point is mentioned.

CYCLE is represented by the verb *to get back* represented by the predicate of the main clause in the slogan *The best way to get back on your feet – miss a car payment (Car dealership)*[pinterest, e-ref]. The moving object is not mentioned in this slogan, but the possessive pronoun *your* shows that it is a customer hem/herself. The subordinate clause *miss a car payment* gives explanation to the main clause, using the disablement verb *miss* in a humorous way.

To recapitulate, CYCLE in headlines and slogans is expressed by the verb *to come/get back* Unlike the Internet news headline, slogan has a more complicated structure( complex sentence). Besides, news headline contains more elements of cycle image schema, such as trajector, an intermediary point, the beginning and ending of motion, while slogan does not have the trajectory and intermediary point.

In headline the past events are represented, but in slogan – the present, to show that the produce is fresh and convince the customer use the service.

**2.4.2 FORCE** image schemas (hereafter – FIS) denote cognitive representations of our naïve understanding of physical force and various force-dynamic events in the world. Journalists and marketers have been struggling to apply FIS in the process of creating news headlines and slogans.

Force relations are represented in news headlines and slogans by counterforce, compulsion, blockage, restraint removal, enablement and disablement verbs. The general amount of identified verbs is 24, 10 of them coincide in both headlines and slogans.

**2.4.2.1 counterforce** in news headlines and advertising slogans relies on different verbs and syntactic structures.

In news headlines COUNTERFORCE is denoted by the verbs *to attack, to hit, to warn,* and slogans draw on the verb *to hit*. The verb *to meet* in both headlines and slogans denotes contact. As we can notice, the similar verbs are *to* *hit i*n the meaning *to attack* and *to meet.*

In the BBC news, verbs that denote counterforce are used in three headlines structured as simple sentences. There are three possible variants of counterforce: the ***full one*** (the source, the vector and the target), the one ***without the source*** and the one with ***the target omitted***.

The counterforce is expressed by verb *‘to hit’* in the headline *Volcano tsunami' hits Indonesia* [bbc.com/news/23.12.2018] which has the structure of a simple sentence. *Tsunami* serves as the source of counterforce; the target is denoted by the object *Indonesia*, while the vector is represented by the predicate *hits*.

СOUNTERFORCE without naming the source is represented in the headline *Northern Ireland churches attacked almost 450 times in three years* [bbc.com/news/21.08.2019]. The predicate *attacked* refers to the vector and the object *churches* indicates the target.

The result of the source’s activity is denoted in the headline *Food industry warns Gove on Brexit 'crisis'* [bbc.com/news/11.02.2019]. The subject *food industry* denotes a source of counterforce; the predicate *warns* refers to the vector while the noun *crisis* expresses the result.

We can observe not counterforce, but contact expressed by the verb *to meet* in the headline *Panorama: Stacey Meets the IS Brides* [bbc.com/news/05.08.2019].The source of contact is represented by the name of the journalist *Stacey* *(Dooley)* while the vector is denoted by the predicate *meets* counters the object *brides.* This headline differs from the previous onesby the capitalization.

In slogans, counterforce is referred to twice by verbs *to hit* and *to meet* in the structure of simple and complex sentences.

The slogan having the structure of a simple sentence *Have you met your life today?* (Metropolitan Life) [tripwiremagazine, e-ref] represents contact  by the verb *to meet*.In this example, the predicate *meet* is used in the Present Simple Tense denoting contact, the pronoun *you* refers to the source and the noun *life* names the target. Besides, in the news headline with the verb *‘to meet’* mentioned earlier the predicate *meets* refers also to the target: *Panorama: Stacey Meets the IS Brides* [bbc.com/news/05.08.2019].The contact verb is used in the slogan, that is in the form question.

Unlike the previous slogan, the following one is represented by a complex sentence, and doesn’t refer to the video and underlines the result. The slogan *Power to hit pain where it hurts* (Solpadeine) [YouTube, e-ref] expresses counterforce in the following way. The noun *power* that implies Solpadeine pills shown in the video, in the main clause denotes its source, the predicate *to hit* in the form of infinitive refers to the vector and counters the object *pain* which refers to the target. In the subordinate clause the predicate *hurts* emphasizes a fight between the source and the target. If we compare this slogan with the headline with the same verb *to hit* (*Volcano tsunami' hits Indonesia*) we see that the slogan has got a more complicated structure, as it refers to the video.

To sum up, counterforce in headlines is most frequently expressed by the verbs: *to attack, to hit, to warn,* inslogans by the verb *to hit*. The contact in headlines and slogans is denoted by the verb *to meet*. Unlike the Internet news headlines the source and the target in slogans can be represented with the help of the video. In news headlines counterforce is represented by simple sentences, but slogans also include complex or interrogative sentences.

**2.4.2.2** **compulsion** in news headlines and advertising slogans relies on various verbs and syntactic structures.

In news headlines, COMPULSION is denoted by the verbs *to force, to make, to provoke,* and the verbs *to make* and *to obey* are characteristic for slogans. The verb *to make* as a part of Complex Objectis specific for both headlines and slogans.

In the BBC news verbs that denote compulsion are observed in three headlines with the structure of simple sentences, two of them contain Complex Object.

The compulsion is expressed by verb *‘to provoke’* in the headline *US sanctions provoke Chinese anger* [bbc.com/news/21.09.2018] which has the structure of a simple sentence. The subject *sanctions* denotesthe source of compulsion. The source performs an action, introduced by the vector – *provoke*; the target is denoted by the *China*, while the result is represented by the object *anger*.

There are two cases where compulsion is represented be Complex Object with the verbs *to force* and *to make*. In the headline *Focus: Cyber-attack forces company to use pen and paper* [bbc.com/news/25.06.2019], the source is expressed by the subject *cyber-attack* which influences the target *company* by the vector *forces to use.* The infinitive *to use* specifies the result denoted by *pen and paper.*

The similar case we can observe in the headline *Millie Bobby Brown: Bullies made me move school* [bbc.com/news/22.05.2019]. The source is represented by the subject *bullies,* the vector of compulsion is expressed by the Complex Object of the verb *made* with the help of the infinitive *move* without particle *to*. As in the previous example Complex Object underlines the result expressed by the object *school*.

In slogans compulsion is referred to two times by the verb *to obey* and Complex object of the verb *to make* in the structure of simple sentences in the Imperative Mood.

In the slogan *Obey your thirst* (Sprite) [pinterest, e-ref], compulsion is expressed by means of vector represented by the predicate *obey*. The Imperative Mood shows that the source is represented by the advertisement itself .The target of compulsion is denoted by the customer which isn’t mentioned in the slogan*.*

We can observe compulsion expressed by Complex Object of the verb *to make* in the slogan *Make it happen* (Maybelline) [dribble.com, e-ref]. The source isn’t mentioned, but the Imperative Mood shows that a customer himself should be the source and perform an action. The vector of compulsion is expressed by means the predicate *make happen* and is connected with the targetrepresented by the object *it* (the aim in your life).The characteristic feature of compulsion in slogans is the omission of the source and target in the slogans, but we can understand what the advertisement means with the help of the Imperative Mood.

To conclude, compulsion in headline is most frequently represented by the verbs *to force*, *to make, to provoke*, Complex Object of the verbs *to force*, *to make.* As far as advertising slogans are concerned, compulsion is expressed by the verb *to obey* and Complex Object of the verb *to make*. Compulsion in slogans is represented only by the vector, but by means of the Imperative Mood we can understand, the source of action. Complex object in both news headlines and slogans points to additional information in order to catch the reader’s or customer’s attention, to make him/her read the article to the end or to buy the product.

**2.4.2.3** **blockage** in headlines is denoted by the verbs *to reject, to jail, to sue, to trap, to poison* and the verbs *to cool* in the meaning *to trap* and *to jail* are characteristic for slogans. As we see the similar verbs for both headlines and slogans are *to jail* and *to trap (to cool)*.

In the BBC news verbs that denote compulsion are observed in five headlines with the structure of simple and compound sentences. In simple sentences adverbial modifiers of cause, place and time help to represent blockage. There are cases where all the elements of blockage are present and when the source of action is omitted.

The blockage is represented by the verb *to reject* in the headline *Macron rejects nationalism on Armistice Day* [bbc.com/news/12.11.2018] in the structure of a simple sentence. The subject *Macron* is the source, as it performs an action. Thevectorof blockageis denoted by the predicate *rejects*, while the target is expressed by the object *nationalism.* We can observe the image-schema of blockage*,* according to which a force vector encounters a barrier represented by Macron’s rejection and by means of Adverbial Modifier of time *on Armistice Day.*

The similar structure of blockage is observed in the headline *Google to be sued by Belgium for not blurring military sites* [bbc.com/news/28.09.2018]*.*The source is denoted by the subject *Google,* while the vector of action is expressed by the predicate in the Passive voice *to be sued*. The reason for blockage is expressed by means of Adverbial Modifier of cause *for not blurring military sites*.

Blockage is expressed by the verb *to jail* and the Adverbial Modifiers of time and cause in the headline *The Indian journalist jailed for a year for Facebook posts* [bbc.com/news/22.12.2018].The source is omitted, the subject *journalist* denotes the target and the predicate *jailed* expresses the vector. The Adverbial Modifiers of time *for a year* and ofcause *for Facebook posts* explain the details and the reason of blockage to make the headline more understandable and attractive for the reader.

The next case of blockage without a source is *Woman trapped in billionaire's New York lift all weekend* [bbc.com/news/29.01.2019]. The vector of blockage is represented by the predicate *trapped* which blocks the target *woman*. The Adverbial modifier of place *in billionaire's New York lift* and time *all weekend*, specify the vector of blockage and show the details of action to the reader.

Blockage is expressed by the verb *to poison* in the structure of compound sentence *Salisbury Novichok attack poisoned second officer, Met confirms* [bbc.com/news/15.08.2019].The source of blockage is expressed by the subject *attack*, that performs an action denoted by the vector *poisoned.* The target of blockage in this headline is represented by the object *officer.*

In slogans compulsion is referred to two times by the verbs *to cool* and Complex object of the verb *to jail* in the structure of simple sentences in the Imperative Mood.

Blockage is denoted by the verb to cool in the slogan *Cool the fever* (Bufferin) [pinterest, e-ref]. The source is omitted, but by means of the Imperative mood we can understand that the advertisement itself is a source. The vector is expressed by the predicate *cool* and the target is represented by the object *fever.*

Blockage is expressed by the verb *to jail* in the structure of question *Got jail? Get bail* (LLC GotJail?) [trademarks, e-ref] . As in the previous slogan, the source here is omitted, but from the form of question we can understand that the source is the advertisement as it asks the customer. The vector of blockage is denoted by the predicate *get jailed,* while the target is represented by the customers.

To sum up, blockage is mostly expressed by the verbs *to reject*, *to jail*, *to sue*, *to trap*, *to poison* in headlines, and by the verbs *to jail*, *to cool(to trap)* in slogans. The characteristic feature of blockage in headlines is the usage of Adverbial Modifiers which give the additional information to the reader, making him/her read the article. Besides, in two cases the source of action is omitted to make the headline more mysterious and attractive for a reader. Blockage in slogans differs from that in headlines by the usage of the Imperative Mood. Besides, the source is omitted in slogans. So, the source omission is the similar feature of blockage in headlines and slogans.

**2.4.2.4** **RESTRAINT REMOVAL** in BBC headlines is denoted by the verbs *to answer*, *to find*, *to free* and the verbs *to let* in the meaning *to free* and *to answer* are met in slogans. As we see the similar verbs for both headlines and slogans are *to answer* and *to free (to let)*.

In the BBC news verbs that denote restraint removal are observed in three headlines with the structure of simple sentence. There are cases where all the elements of blockage are present and when the source of action or the target are omitted.

The canonical organization of restraint removal is encoded by the verb *to answer* in the news headline *Sir Billy Connolly answers questions from his fellow comedians* [bbc.com/news/21.10.2019] which has the structure of a simple sentence. *Sir Billy Connolly* denotes the restraint removal source, the target is named by the object *questions,* while the vector is represented by the predicate *answers*.

The same structure occurs in the headline *Thailand frees refugee footballer* [bbc.com/news/11.02.2019] where the restraint removal is denoted by the verb *to free*, expressed by the predicate. As in the previous headline, the source of action is represented by a proper name *Thailand*. The target of restraint removal is denoted by the object *footballer*.

The omission of the restraint removal source is observed in the headline *Needles found in New Zealand strawberries* [bbc.com/news/25.09.2018]. The vector is expressed by the predicate *found*, while the target is denoted by the subject *needles*. The adverbial modifier of place *in New Zealand strawberries* specifies the target and makes the article more attractive to the reader.

In slogans restraint removal is referred to two times by the verbs *to answer* and *to let* in the structure of simple sentences. There are two variants of restraint removal structure: 1) with the missing source; 2) with the missing target.

The verb *to let* evokes the structure of restraint removal with the missing source in the slogan *Let your fingers do the walking* (Yellow Pages) [pinterest, e-ref]. Though the source is not mentioned here, we can understand from the Imperative Mood, that a customer (you) is the source. The vector is represented by the predicate *let do*, while the object *fingers* expresses the target of restraint removal. Moreover, another object, *the walking*, denotes the result of action

The verb *to answer* evokes the structure with the missing target in the headline *We* *answer to the higher authority* (Hebrew National) [pinterest, e-ref]. The source of restraint removal is represented by the subject *we* that means the produce of Hebrew National. The vector of action is expressed by the predicate answer in the Present Simple Tense, and both the target and the result of action are omitted.

To conclude, the verbs *to answer* and *to free (to let)* trigger restraint removal in both BBC headlines and slogans. The usage of the Present Simple Tense is similar for headlines and slogans, only one headline *Needles found in New Zealand strawberries* contains Participle II. The omission of the target or the source is characteristic for restraint removal in both slogans and headlines, that makes them memorable.

**2.4.2.5 ENABLEMENT** in headlines is denoted by the verbs *to create, to give, to help, to make, to vote* and slogans draw on the verbs *to give, to help*. As we can see, the similar verbs are *to* *give* and *to help* [Zotikova 2019]*.*

In the BBC news verbs that denote ENABLEMENT are used in five headlines with the structure of simple and complex sentences.

The canonical organization of enablement is encoded by verb *‘to vote’* in the headline *Macedonians vote over renaming country* [bbc.com/news/30.10.2018] which has the structure of a simple sentence. *Macedonians* denotes the enablement source, the target is named by the object group *renaming country* while the vector is represented by the predicate *vote* [Zotikova 2019].

The headline having the structure of a complex sentence *The cities that make living easy* [bbc.com/news/10.09.2018] represents enablement in the following way. The noun *cities* in the main clause denotes its source, the predicate *make* in the subordinate clause refers to the vector while the noun *living* refers to the target.

Metonymically represented source of enablement is designated by the name of a country which is the case with the headline *How France created the metric system* [bbc.com/news/24.09.2018]. Its subject *France* denotes the people of a country, the vector denoted by the predicate *create* represents a past action,whilethe result of enablementis codedby the object group *metric system.*

Instead of target some headlines denote the result of a source’s activity  which is the case with the previous headline and the next one: *Japan emperor gives emotional farewell* [bbc.com/news/23.12.2018]. The subject *emperor* denotes a source of enablement, the predicate *gives* refers to the vector while the noun *farewell* names the result.

The verb *to help* denotes enablement in the headline *Volunteers help to maintain South Yorkshire police cars* [bbc.com/news/18.05.2019]. The source of enablement is represented by the subject – *volunteers.* It influences the target –*cars* by means of vector, denoted by the predicate *help*. The infinitive *to maintain* is used to emphasize the target.  In this example the author uses the Present Simple Tense of the verb. In four examples predicates are used in the Present Simple Tense and the only one (*created*) in the Past Simple Tense [Zotikova 2019].

Slogans trigger enablement two times by means of verbs *to give* and *to help.* We have analyzed slogans with images and without them. In slogans verbs of enablement emphasize the result of using the product.

 Slogans interact with pictures which makes their structure different from that of headlines as the following example suggests: *It* [Red Bull] *gives you wings* [The Guardian: e-ref]. In this slogan that source of enablement is represented by the *Red Bull* drink which is shown in the picture preceding the slogan. The target is denoted by the pronoun *you,* which refers to the consumer while the vector is named by the verb *give*. The picture explains that the noun *wings* metaphorically denotes the result represented by vital energy. If we compare this slogan with the headline with the same verb *'to give'* (*Japan emperor gives emotional farewell* ) we see that the slogan has got a more complicated structure, as the source is denoted in the picture. Besides, the source and the result are presented by the picture and the object *wings* in the advertisement [Zotikova].

In the cited example *A Mars a day helps you work, rest and play* [The Guardian, e-ref]the predicate *help* in the Present Simple Tense denotes enablement, the noun *Mars* refers to the source represented by a chocolate, the pronoun *you* names the target while the infinities *work, rest* and *play* indicate the result. It this slogan the usage of infinitives may be explained by the stylistic device of repetition. Unlike the previous slogan, the following one doesn’t refer to the picture and the enablement verb *to help* emphasizes the result with the help of three infinitives. However, in the news headline with the verb ‘to help’ discussed earlier the infinitive *to maintain* refers to the target: *Volunteers help to maintain South Yorkshire police cars* [bbc.com/news/18.05.2019]. Slogans which contain pictures produce more influence on customers.

To conclude, enablement in headlines is most frequently expressed by the verbs *to create, to give, to help,* *to make, to vote* and in slogans – by means of verbs *to give, to help*. Unlike the Internet news headlines slogans have a more complicated structure with the verbs of enablement emphasizing the result in order to convince customers to buy advertised products. The source and the result in slogans can be presented with the help of the picture, it means that advertising slogans belong to multimodal texts. In news headlines enablement verbs specify the target, refer to the result. The next similar feature for slogans and most news headlines is the Present Simple Tense of verbs which tells the reader that this piece of information is up-to-date. Only one headline has the Past Simple Tense to emphasize the result – creation of metric system – gained in the past.

**2.4.2.6** **DISABLEMENT** in headlines is denoted by the verbs *to kill, to lose, to reject,* and slogans draw on the verbs *to kill, to melt*. As we can see, the similar verb is *to kill.*

In the BBC news verbs that denote DISABLEMENT are used in three headlines with the structure of simple sentences and standard structure of disablement image schema (with all the elements present, such as a source, a vector and a target). Two headlines are related to the present and one to the past.

The verb *to kill* evokes disablement in the headline *Raging Californian fires kill 25* [bbc.com/news/11.11.2018]. The source of action is represented by the subject *fires,* while the vector is denoted by the predicate *kill* in the Present Simple Tense that specifies the target *25* which names the amount of people.

The verb *to reject* represents disablement in the headline *China's Huawei rejects US criminal charges* [bbc.com/news/29.01.2019]*.* The source of action is expressed by the subject, denoted by the Proper name *Huawei*. The source disables the target represented by the object *criminal charges* through the vector *rejects* in the Present Simple Tense.

The verb *to lose* triggers disablement in the context of past events in the headline *I lost my whole life to infected blood scandal* [bbc.com/news/24.09.2018]. The source is represented by the pronoun *I* that is foregrounded and denotes the subject. The vector is represented by the predicate *lost* in the Past Simple Tense to emphasize the result denoted by the object *life*.

In the advertising slogans verbs that denote DISABLEMENT are used in two of them with the structure of simple sentences. Unlike headlines, slogans contain pictures, which help to understand advertisements and to attract customers.

 The canonical structure of disablement is denoted by the verb *to kill* in the advertising slogan *Grant’s kills ants (Grant’s*) [ pinterest, e-ref]. The source is represented by the name of produce. The vector is denoted by the predicate *kills* in the Present Simple Tense while the target is expressed by the object *ants*. Besides, the slogan contains a picture to visualize principles of action and to show the result.

Disablement is represented by the verb *to melt* with the source and the target omitted in the slogan *Melts in your mouth, not in your hands* (M&M’s) [ pinterest, e-ref]. The source is not mentioned, but from the picture we can find out that it’s the advertised product itself. The vector is represented by the predicate *melts* in the Present Simple Tense.

To conclude, disablement in headlines is most frequently expressed by the verbs *to kill, to lose, to reject* and in slogans – by means of verbs *to kill, to melt*. Unlike the Internet news headlines slogans contain pictures which convince people to buy advertised produce. The source and the result in slogans can be presented with the help of the picture. The next similar feature for slogans and most news headlines is the Present Simple Tense of verbs which shows that this piece of information is modern and fresh. Only one headline includes the verb in the Past Simple Tense to emphasize the result – losing life.

**CONCLUSIONS ON CHAPTER TWO**

Advertising function of Internet news headlines is reflected in the usage of verbs, prepositions and adjectives in short simple or nominal sentences. The usage of numerals, infinitives and adverbials modifiers gives additional information underlining the target or the result of action.

The analysis of 30 *BBC news* stories and 20 advertising slogans from the websites *Pinterest* and *Trademarks411* demonstrates that news headlines are based on the same perceptual abilities as advertising slogans captured by image-schemas – recurring dynamic patterns of human perceptual interaction and motor programs structuring our experiences. The analysis has demonstrated that most frequently news headlines and slogans rely on force image schemas such as counterforce, compulsion, blockage, restraint removal, enablement and disablement. These image-schemas are elaborated by various causative verbs in the patterns consisting of three elements: the source, the vector and the target of force exertion in different combinations.

The analysis has revealed that most frequently news headlines and slogans rely on force image schemas. COUNTERFORCErepresenting the meeting of two equally important forces that collide relies on different verbs and syntactic structures in news headlines and advertising slogans. In headlines it is denoted by the verbs *to attack, to hit, to warn,* and slogans draw on the verb *to hit*. COMPULSIONdenoting the source which makes the target do something relies on the verbs *to force, to make, to provoke* in news headlines and *to make* and *to obey* in slogans. BLOCKAGErepresenting a force vector encountering a barrier and then taking any number of possible directions is denoted in headlines by the verbs *to reject, to jail, to sue, to trap, to poison* and in slogans by the verbs *to cool* in the meaning *to trap* and *to jail*. RESTRAINT REMOVAL is represented by the verbs *to answer*, *to find*, *to free* in headlines and the verbs *to let* and *to answer* in slogans. ENABLEMENT representing a force which helps the target to exist is denoted by the verbs *to create, to give, to help, to make, to vote* in headlines and *to give, to help* in slogans. DISABLEMENT represents the force which destroys the target of the action in headlines by the verbs *to kill, to lose, to reject,* and slogans draw on the verbs *to kill, to melt*.

The use of infinitives underlines the result in headlines and slogans. The omission of one of the elements of canonical structure of Force and Motion schemas makes headlines and slogans more memorable. The usage of present tenses highlights that the piece of information is fresh, that convinces readers to read the article. The characteristic feature of slogans is the presence of picture. It helps to explain the slogan and convinces customers to buy the advertised products or services.

**GENERAL CONCLUSIONS**

The master’s thesis studies the linguistic means of English Internet news headlines performing advertising function.

Headlines of news texts are generally viewed as riveting short-cuts to the contents of the articles. In news articles, headlines basically perform two main functions: summarizing the content of the news story and attract attention to the full-text of the article. In this paper, the latter property of news headlines is referred to as **advertising** **function**. Since headline is the first thing the reader perceives when opening an article, the headlines’ ability of attracting attention to the full-text seems prima facie and central enough to compare news headlines and advertising slogans in terms of their perception and effect on the readers.

**News** is a piece of information represented by mass media about recent events in the country or worldwide or in a particular area of activity. The structure of the news story helps the reader to organize information in memory, which is a primary condition for its better recall and use. If news structure is professionally known and shared it also will facilitate production of news. In this paper, we define **headline** as a title of an article with its own functions and verbal style which influences readers’ perception of the text.

Headlines have some special ***grammar features***: present tense is used for past events, i.e. the diactic shift; infinitive is used to indicate future events, the so-called *intentional future* referring to future events that happen as a result of a person’s present intentions or decisions; numbers are not spelled; omission of the auxiliary verb ‘to be’ in its various forms. ***The syntactic patterns*** of headlines involve full declarative sentences, interrogative sentences, nominative sentences, complex sentences, headlines with direct speech introduced by a full sentence.

Cognitive linguistics studies language in relation to human faculties of perception, categorization, memory, reasoning, communication and other faculties that can be identified. The most important and relevant for our research is the faculty of *perception*, since news headlines and slogans tend to make people read the full-text of the article. Therefore, the ultimate objective of this research is find out which linguistic tools help the readers to perceive headlines as attractive and how they influence them.

One of perception-based theories is ***image schemas*** suggested by Lakoff and Johnson. An *image schema* is a recurring dynamic pattern of our perceptual interaction and motor programs that gives coherence and structure to our experience. The theory of image schemas suggests that human cognition is grounded in bodily experience of our interaction with the environment. Currently, four groups of images schemas are distinguished: *bodily*, *perceptual*, *moto-spatial*, and *dynamic* subdivided into motion and force schemas.

**Bodily schemas** structure the space relative to our body. Scholars distinguish FRONT – BACK, TOP – DOWN, LEFT – RIGHT, CENTER – PERIPHERY among them. **Perceptual schemas** MASS – COLLECTION – COUNT – OBJECT denote images which we see from different distances. MASS is connected with perceiving objects from a distance. **Moto-spatial schemas** are represented by SURFACE – OBJECT – CONTAINER – CONTENTS (FULL / EMPTY). Moto-spatial schemas explain the transformation of objects into containers. Any object has a SURFACE and can be transformed into CONTAINER, i.e. a three-dimensional space. Besides, any CONTAINER may have CONTENTS and then it is full, otherwise it is empty. Moto-spatial image schemas explain the use of prepositions. **Dynamic schemas** imply various kinds of motion. Dynamic schemas are subdivided into *motion* and *force* schemas. Image schemas denoting **motion** include PATH, VERTICALITY and CYCLE. The PATH schema consists of a trajector, i.e. a moving object, the starting point, intermediary points, the end and the trajectory of motion. **Force** image schemas denote cognitive representations of our naïve understanding of physical force and various force-dynamic events in the world.

Since the first days of our life, we gradually develop our visual focusing abilities. We learn to direct attention toward areas within the visual field and to highlight figure against a background. Authors of Internet news articles and slogans use the peculiarities of human perception to make people read the article or buy the products advertised in slogans. Advertising function of Internet news headlines is reflected in the usage of verbs, prepositions and adjectives in short simple or nominal sentences. The usage of numerals, infinitives and adverbials modifiers gives additional information underlining the target or the result of action.

The analysis of 30 *BBC news* stories and 20 advertising slogans from the websites *Pinterest* and *Trademarks411* demonstrates that news headlines are based on the same perceptual abilities as advertising slogans captured by image-schemas – recurring dynamic patterns of human perceptual interaction and motor programs structuring our experiences. The analysis has demonstrated that most frequently news headlines and slogans rely on force image schemas such as counterforce, compulsion, blockage, restraint removal, enablement and disablement. These image-schemas are elaborated by various causative verbs in the patterns consisting of three elements: the source, the vector and the target of force exertion in different combinations.

The analysis has revealed that most frequently news headlines and slogans rely on force image schemas. COUNTERFORCErepresenting the meeting of two equally important forces that collide relies on different verbs and syntactic structures in news headlines and advertising slogans. In headlines it is denoted by the verbs *to attack, to hit, to warn,* and slogans draw on the verb *to hit*. COMPULSIONdenoting the source which makes the target do something relies on the verbs *to force, to make, to provoke* in news headlines and *to make* and *to obey* in slogans. BLOCKAGErepresenting a force vector encountering a barrier and then taking any number of possible directions is denoted in headlines by the verbs *to reject, to jail, to sue, to trap, to poison* and in slogans by the verbs *to cool* in the meaning *to trap* and *to jail*. RESTRAINT REMOVAL is represented by the verbs *to answer*, *to find*, *to free* in headlines and the verbs *to let* and *to answer* in slogans. ENABLEMENT representing a force which helps the target to exist is denoted by the verbs *to create, to give, to help, to make, to vote* in headlines and *to give, to help* in slogans. DISABLEMENT represents the force which destroys the target of the action in headlines by the verbs *to kill, to lose, to reject,* and slogans draw on the verbs *to kill, to melt*.

The use of infinitives underlines the result in headlines and slogans. The omission of one of the elements of canonical structure of Force and Motion schemas makes headlines and slogans more memorable. The usage of present tenses highlights that the piece of information is fresh, that convinces readers to read the article. The characteristic feature of slogans is the presence of picture. It helps to explain the slogan and convinces customers to buy the advertised products or services.

**The prospects for future investigation** are seen in the possibility of analyzing advertising function of headlines and titles in other types of media discourse.

**LIST OF REFERENCES**

1. Дейк Т. А. ван. Язык. Познание. Коммуникация / Т. А. ван Дейк ; пер. с англ. — М. : Прогресс, 1989. — 312 с.
2. Зотікова Ю. Verbs denoting enablement in news headlines and advertising slogans / Юлія Вячеславівна Зотікова // Матеріали VІI Міжнародної науково-практичної конференції Інновації в освіті: сучасні підходи до професійного розвитку вчителів іноземних мов. – Ніжин: ПП Лисенко М.М., 2019. – C. 4.
3. Клименко О. В. Компоненты действия в английских глаголах физической деятельности / О. В. Клименко // Типологія мовних значень у діахронічному та зіставному аспектах. — 2012. — Вип. 25. — С. 101—112.
4. Ковалевська Т. Ю. Реклама та PR у масово-інформаційному просторі / Т. Ю. Ковалевська ; [монографія]. – Одеса : Астропринт, 2009. — 400 с.
5. Лузина Л. Г. Фигура – фон / Л. Г. Лузина // Краткий словарь когнитивных терминов. — М. : Московск. гос. ун-т им. М. В. Ломоносова, 1996. — С. 185—186.
6. Макаров М. Л. Основы теории дискурса / М. Л. Макаров. — М. : Гнозис, 2003. — 280 с.
7. Потапенко С. І. Мовна особистість у просторі медійного дискурсу (досвід лінгвокогнітивного аналізу) / С. І. Потапенко ; [монографія]. — К. : Вид. центр КНЛУ, 2004. — 360 с.
8. Потапенко С. І. Сучасний англомовний медіа-дискурс : лінгвокогнітивний і мотиваційний аспекти / С. І. Потапенко ; [монографія]. — Ніжин : Видавництво Ніжинськ. держ. ун-ту імені Миколи Гоголя, 2009. — 391 с.
9. Потапенко С. І. Когнітивна риторика ефекту : в пошуках методу (на матеріалі інавгураційних звернень американських президентів Дж. Кенеді і Дж. Буша) / С. І. Потапенко // Вісник Київського національного лінгвістичного університету. Серія Філологія. — 2012. — Том 15, № 2. — С. 131—140.
10. Потапенко С. І. Вступ до когнітивної лінгвістики / С. І. Потапенко ; [навч. посібник]. — Ніжин : Вид-во Ніжинськ. держ. ун-ту імені Миколи Гоголя, 2013. — 136 с.
11. Потапенко С. И. Сопоставительная медиалингвистика : контрастивное изучение средств ориентирования адресата в СМИ / С. И. Потапенко // Вестник Московского ун-та. Серия 19. Лингвистика и межкультурная коммуникация. — 2013. — № 1. — С. 94—102.
12. Почепцов Г. Г. Медиа : теория массовых коммуникаций / Г. Г. Почепцов. — К. : Альтерпрес, 2008. — 403 с.
13. Солощук Л. В. Вербальні та невербальні компоненти комунікації в англомовному дискурсі / Л. В. Солощук ; [монографія]. — Харків : Константа, 2006. — 300 с.
14. Сучасна англомовна публіцистика : лінгвістичний вимір ; [кол. монографія] / А. Е. Левицький, С. І. Потапенко, А. О. Худолій та ін. / За заг. ред. А. Е. Левицького, С. І. Потапенка. — Ніжин : Видавництво НДУ імені Миколи Гоголя, 2010. — 255 с.
15. Advertising in Great Britain (English Language Series). London: Longman, 2016. – 348 p.
16. Althaus S.L. Using substitutes for full-text news stories in content analysis: which text is best? / Scott L. Althaus, Jill A. Edy, Patricia F. Phalen // American Journal of Political Science. – 2001. – N 45. – P. 707–723.
17. Andrew B.C. Media-generated Shortcuts: Do Newspaper Headlines Present Another Roadblock for Low-information Rationality? Blake C. Andrew // The Harvard International Journal of Press / Politics. – 2007. – Vol. 12. – P. 24–43.
18. Bednarek M. News Discourse (Continuum Discourse) / Monika Bednarek, Helen Caple. — L. ; N.Y. : Continuum International Publishing Group, 2012. — 268 p.
19. Bell A. The Language of News Media / Allan Bell. – Oxford: Blackwell, 1991. – 358 p.
20. Bergen B. K. Spatial and linguistic aspects of visual imagery in sentence comprehension / B. K. Bergen, Sh. Lindsay, T. Matlock, S. Narayanan // Cognitive Science. — 2007. — Vol. 31, N 5. — P. 733—764.
21. Bernini G. Word classes and the coding of spatial relations in motion events: A contrastive typological approach / Giuliano Bernini // Space in Language : Proceedings of the Pisa International Conference. — 2010. — Available online : <http://www.humnet.unipi.it/linguistica/Docenti/Marotta/capit_dilibri/Marotta_Why_Space_2010.pdf> .
22. Bowles D.A. Creative Editing / Dorothy A. Bowles, Diane Borden. – Wadsworth, Belmont, CA, 2000. – 423 p.
23. Brown A. Changes in encoding of PATH of motion in a first language during acquisition of a second language / A. Brown, M. Gullberg // Cognitive Linguistics. — 2010. — Vol. 21, N 2. — P. 263–286.
24. Cap P. Proximizing objects, proximizing values : Towards an axiological contribution to the discourse of legitimization / P. Cap // Perspectives in Politics and Discourse / Ed. by U. Okulska, P. Cap. — Amsterdam (Phil.) : John Benjamins, 2010. — P. 119—143.
25. Clausner T. C. Domains and image schemas / T. C. Clausner, W. Croft // Cognitive Linguistics. — 1999. — Vol. 10, N 1. — P. 1—31.
26. Cotter C. News Talk : Investigating the Language of Journalism / Colleen Cotter. — Cambridge : Cambridge University Press, 2010. — 280 p.
27. Gupta V.S. Handbook Of Reporting And Communication Skills / V.S. Gupta. – New Delhi: Concept Publishing Company, 2003. – 220 p.
28. Danylchenko I. Causal relations in English news magazine discourse: Journalists’ age perspective / Iryna Danylchenko // Discourse and Interaction. – 2019. – Vol. 12, № 2. – In print.
29. Danylchenko I.V. Advertising function of headlines in English Internet news: a cognitive linguistic perspective / I.V. Danylchenko, Yu.V. Zotikova // Науковий вісник Міжнародного гуманітарного університету. Серія «Філологія». – 2019. – № 42. – In print.
30. Dijk van T. A. The interdisciplinary study of news as discourse / T. A. van Dijk // Handbook of Qualitative Methods in Mass Communication. — L. : Routledge, 1991. — P. 108—120.
31. Dijk Teun A. van. Approaches to media discourse / Teun A.van Dijk // Opinions and Ideologies in the Press : ed. by A. Bell, P. Garrett. – Oxford : Blackwell, 1998. – P. 21-63.
32. Dijk Teun A. van. Strategies of Discourse Comprehension / A.Dijk van Teun, W. Kintsch. – New York: Academic Press, 1983. – 418 p.
33. Dijk Teun A. van. Structures of discourse and structures of power /Teun A.van Dijk // Annals of the International Communication Association. – Newbury Park, CA : Sage, 1988. – № 12. – P. 18-59.
34. Dijk Teun A. van. Structures of news in the press / Teun A. van Dijk // Discourse and Communication. – Berlin : De Gruyter, 1985. – P. 69-93.
35. Dodge E. Image schemas : From linguistic analysis to neural grounding / E. Dodge, G. Lakoff // From Perception to Meaning : Image Schemas in Cognitive Linguistics. — B. ; N.Y. : Mouton de Gruyter, 2005. — P. 57—91.
36. Dubovičienė T. The Analysis of some Stylistic Features of English Advertising Slogans / Tatjana Dubovičienė, Pavel Skorupa // Man and the Word / Foreign Languages. – 2014. – Vol. 16, No. 3 P. 61–75.
37. Evans V. Cognitive Linguistics : An Introduction / V. Evans, M. Green. — Edinburgh : Edinburgh University Press, 2006. — 829 p.
38. Geeraerts D. Cognitive Linguistics : Basic Readings / Dirk Geeraerts. — B. ; N.Y. : Walter de Gruyter, 2006. — 485 p.
39. Gibbs R. W. The psychological status of image schemas / R. W. Gibbs // From Perception to Meaning : Image Schemas in Cognitive Linguistics. — B. ; N.Y. : Mouton de Gruyter, 2005. — P. 113–136.
40. Hampe B. From Perception to Meaning: Image Schemas in Cognitive Linguistics / Beate Hampe. – Berlin: Mouton de Gruyter, 2005. – 467 p.
41. Hampe B. When *down* is not bad, and *up* is not good enough : A usagebased assessment of the plus-minus parameter in image-schema theory / B. Hampe // Cognitive Linguistics. — 2005. — Vol. 16, N 1. — P. 81—112.
42. Ifantidou E. Newspaper headlines and relevance: Ad hoc concepts in ad hoc contexts / Elly Ifantidou // Journal of Pragmatics. – 2009. – N 41. – P. 699–720.
43. Johnson M. The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason / Mark Johnson. – Chicago; L.: The Univ. of Chicago Press, 1987. – 398 p.
44. Lakoff G. Metaphors We Live By / G. Lakoff, M. Johnson. — Chicago : The University of Chicago Press, 1980. — 354 p.
45. Langacker R. W. Sequential and summary scanning : a reply / R. W. Langacker // Cognitive Linguistics. — 2008. — Vol. 19, N 4. — P. 571—584.
46. Leon J.A. The effects of headlines and summaries on news comprehension and recall / Jose A. Leon // Reading and Writing: An Interdisciplinary Journal. – 1997. – N 9. – P. 85–106.
47. Mulder de W. Force dynamics / W. de Mulder // The Oxford Handbook of Cognitive Linguistics. — N.Y. : Oxford University Press, 2007. — P. 294—317.
48. Oakley T. Force-dynamic dimensions of rhetorical effect / T. Oakley // From Perception to Meaning : Image Schemas in Cognitive Linguistics. — B. ; N.Y. : Mouton de Gruyter, 2005. — P. 444—473.
49. Potapenko S. Cognitive rhetoric of effect: energy flow as a means of persuasion in inaugurals / Serhiy Potapenko // Topics in Linguistics. – 2016. – № 17, Vol. 2. – P. 12-25.
50. Radden G. Cognitive English Grammar / G. Radden, R. Dirven. — Amsterdam (Phil.) : John Benjamin Publishing Company, 2007. — 375 p.
51. Roberts J. Writing for Strategic Communication Industries / J. Roberts. – Columbus: The Ohio State University, 2016. – 117 p.
52. Saxena S. Headline Writing / S. Saxena. – New Delhi: Sage Publications Inc., 2006. – 342 p.
53. Smith Ed. J. Leadlines may be better than traditional headlines / Edward J. Smith // Newspaper Research Journal. – 1999. – N 20. – P. 55–64.
54. Talmy L. Figure and Ground in complex sentences / L. Talmy // Universals of human language / Ed. by J. Greenberg. — Stanford, CA : Stanford University Press, 1978. — Vol. 4. Syntax. — P. 625—649.
55. Talmy L. Force Dynamics in Language and Cognition / L. Talmy // Concept Structuring Systems. — Cambridge (Mass.) : The MIT Press, 2000. — Vol. 1. — P. 409—470.
56. Tenbrink Th. The language of space and time / Th. Tenbrink // Journal of Pragmatics. — 2011. — Vol. 43, N 3. — P. 691—694.
57. Thornburg R. Producing Online News: digital skills, stronger stories / R. Thornburg. – Washington, D.C.: CQ Press, 2011. – 360 p.

**LIST OF DICTIONARIES**

1. Cambridge Dictionary [Електронний ресурс]. – Режим доступу : http://dictionary.cambridge.org/ru/. – Назва з екрану.
2. Longman Dictionary of Contemporary English [Електронний ресурс]. – Режим доступу : http://www.ldoceonline.com/. – Назва з екрану.
3. Oxford Advanced Learner’s Dictionary [Електроннийресурс]. –Режимдоступу : http://www.oxforddictionaries.com/. – Назва з екрану.
4. Free Dictionary [Електронний ресурс]. – Режим доступу : http://www.thefreedictionary.com/ – Назва з екрану.

**LIST OF ILLUSTRATION MATERIALS**

**BBC news headlines**

1. *China's Huawei rejects US criminal charges* [bbc.com/news/ 29.01.2019].
2. *Focus: Cyber-attack forces company to use pen and paper* [bbc.com/news/ 25.06.2019].
3. *Food industry warns Gove on Brexit 'crisis'* [bbc.com/news/ 11.02.2019].
4. *From maids to beauty queens* [bbc.com/news/ 30.09.2018].
5. *Game of Thrones wins best drama at Emmys* [bbc.com/news/22.09.2019].
6. *The hardest code quiz in the world* [bbc.com/news/ 02.10.2019].
7. *Google to be sued by Belgium for not blurring military sites* [bbc.com/news/ 28.09.2018]*.*
8. *I lost my whole life to infected blood scandal* [bbc.com/news/ 24.09.2018].
9. *Macedonians vote over renaming country* [bbc.com/news/ 30.10.2018].
10. *The cities that make living easy* [bbc.com/news/ 10.09.2018].
11. *How France created the metric system* [bbc.com/news/ 24.09.2018].
12. *Japan emperor gives emotional farewell* [bbc.com/news/ 23.12.2018].
13. *Macron rejects nationalism on Armistice Day* [bbc.com/news/ 12.11.2018].
14. *Millie Bobby Brown: Bullies made me move school* [bbc.com/news/ 22.05.2019].
15. *Needles found in New Zealand strawberries* [bbc.com/news/ 25.09.2018].
16. *Northern Ireland churches attacked almost 450 times in three years* [bbc.com/news/ 21.08.2019].
17. *Panorama: Stacey Meets the IS Brides* [bbc.com/news/ 05.08.2019].
18. *Pope arrives on historic visit to UAE* [bbc.com/news/ 04.02.2019].
19. *Raging Californian fires kill 25* [bbc.com/news/ 11.11.2018].
20. *Raging Californian fires kill 25* [bbc.com/news/ 11.11.2018].
21. *Rescuers close to injured Indian sailor* [bbc.com/news/ 23.09.2018].
22. *Salisbury Novichok attack poisoned second officer, Met confirms* [bbc.com/news/ 15.08.2019].
23. *'Shoal of fish' to remember lost Hull trawlermen* [bbc.com/news/ 02.06.2017]
24. *Sir Billy Connolly answers questions from his fellow comedians* [bbc.com/news/ 21.10.2019].
25. *Thailand frees refugee footballer* [bbc.com/news/ 11.02.2019].
26. *Space diary: Hot head and cold feet* [bbc.com/news/ 27.02.2002].
27. *The bird that came back from the dead* [bbc.com/news/ 10.05.2019].
28. *The Indian journalist jailed for a year for Facebook posts* [bbc.com/news/ 22.12.2018].
29. *The Truth About...: Meat* [bbc.com/news/ 29.09.2016].
30. *Tiananmen Square: What happened in the protests of 1989?* [bbc.com/news/ 04.06.2019].
31. *Too much cheese lands van man in pickle with police* [bbc.com/news/ 10.10.2017].
32. *US sanctions provoke Chinese anger* [bbc.com/news/ 21.09.2018]
33. *Volcano tsunami' hits Indonesia* [bbc.com/news/ 23.12.2018]
34. *Volunteers help to maintain South Yorkshire police cars* [bbc.com/news/ 18.05.2019].
35. *Watch: Art: Myself and Other People* [bbc.com/news/ 03.05.2007]
36. *Woman trapped in billionaire's New York lift all weekend* [bbc.com/news/ 29.01.2019].

**Slogans**

1. *A Mars a day helps you work, rest and play* [The Guardian, e-ref].
2. *America runs on Dunkin* (Dunkin Donuts) [pinterest, e-ref].
3. *Cool the fever* (Bufferin) [pinterest, e-ref].
4. *Fly the friendly skies* (United Airlines).
5. *Good things come to those, who wait* (Guiness,1996) [trademark, e-ref].
6. *Got jail? Get bail* ( LLC GotJail?) [trademark411, e-ref].
7. *Grant’s kills ants (Grant’s*) [pinterest, e-ref].
8. *Have you met your life today?* (Metropolitan Life) [tripwiremagazine, e-ref].
9. *Let your fingers do the walking* (Yellow Pages) [pinterest, e-ref].
10. *Make it happen* (Maybelline) [dribble.com, e-ref].
11. *Melts in Your Mouth, Not in Your Hands* (M&M) [blog.hubspot, e-ref].
12. *Obey your thirst* (Sprite) [pinterest, e-ref].
13. *Power to hit pain where it hurts* (Solpadeine) [YouTube, e-ref].
14. *Quality never goes out of style* (Levi’s) [pinterest, e-ref].
15. *The best a man can get* (Gilette) [mapemond, e-ref].
16. *The best way to get back on your feet – miss a car payment* (Car dealership)[pinterest, e-ref].
17. *The happiest place on Earth* (Disneyland) [pinterest, e-ref].
18. *We* *answer to the higher authority* (Hebrew National) [pinterest, e-ref].
19. *We try harder* (Avis, 1962) [trademark, e-ref].
20. *While Others Just Promise... Telesis Delivers!* (Telesis Automotive Marketing Specialists) [trademark411, e-ref].

**РЕЗЮМЕ**

магістерської роботи Зотікової Юлії Вячеславівни на тему

«**Рекламна функція заголовків англомовних текстів новин: лінгвокогнітивний аспект»**

Робота складається зі вступу, двох розділів та загальних висновків. Обсяг роботи складає 73 сторінки. Список використаної літератури нараховує 61 позицію і 56 джерел ілюстративних матеріалів.

Перший розділ роботи пропонує визначення заголовку та його функцій. Перший розділ також розкриває мовні особливості рекламних слоганів. Встановлено, що на когнітивному рівні заголовки новин базуються на аналогічних механізмах, що й рекламні гасла. Різноманітні перцептивні відношення передаються образ-схемами – повторюваними динамічними патернами нашої перцепції та рухових механізмів, що структурують досвід.

Другий розділ включає результати аналізу особливостей використання мовних засобів у заголовках новин та рекламних гаслах. Дослідження засвідчує, що найчастіше заголовки новин та рекламні гасла спираються на силові образ-схеми: протидію, примушення, перешкоду та її усунення, забезпечення і позбавлення можливості. Названі образ-схеми співвідносять референти з джерелом, ціллю або вектором дії, підпорядкованим досягненню певної мети чи наміру.

**Ключові слова:** рекламна функція, заголовок, гасло, дискурс новин, мовні засоби, образ-схема.

**ABSTRACT**

on Master’s paper prepared by Yulia Zotikova

«**Advertising function of headlines in English Internet news: a cognitive linguistic perspective»**

The paper studies the linguistic means of English Internet news headlines performing advertising function. Inthe first chapter the definition of Internet news stories is given, the features of English Internet news headlines are revealed means of advertising in the media are discussed and image-schemas as method of analysis are explained. Viewing headline as a riveting short-cut to the contents of an article, advertising function lies in attracting attention to the full-text. It is found that cognitively news headlines are based on the same perceptual abilities as advertising slogans captured by image-schemas – recurring dynamic patterns of human perceptual interaction and motor programs structuring our experiences.

The second chapter is dedicated to the analysis of verb types and syntactic structures of news headlines and advertising slogans in contrast. The analysis of 30 *BBC news* stories and 20 advertising slogans has demonstrated that most frequently news headlines and slogans rely on force image schemas: COUNTERFORCErepresenting the meeting of two equally important forces that collide, COMPULSIONdenoting the source which makes the target do something, BLOCKAGErepresenting a force vector encountering a barrier and then taking any number of possible directions, RESTRAINT REMOVAL is represented by the verbs ENABLEMENT representing a force which helps the target to exist and DISABLEMENT representing the force which destroys the target of the action.

**Key words:** advertising function, headline, slogan, news discourse, linguistic means, image-schema.