LINGUISTIC FEATURES OF ENGLISH ADVERTISING DISCOURSE

Yuliia Sharapanovska
Doctor of Philosophy,
Head Teacher of the Department of Foreign Languages of
Professional Communication
International Humanitarian University
Fontanska doroha str., 33, Odesa, Ukraine
orcid.org/0000-0002-5397-2941
e-mail: yuliia.sharapanovskaya@gmail.com

Abstract. The choice of advertising discourse as a subject of study is dictated by the particular pragmatic significance that advertising texts hold in the structure and organization of modern linguistic communication. The multifaceted nature of the content and forms of discourse does not allow for a single definition of this phenomenon, leading to the conclusion that discourse is a polysemous term.

Advertising discourse encompasses the relationships between advertisers and the recipients of advertising, realized through the dissemination of advertising products in print media, electronic media, outdoor displays, vehicles, as well as on unconventional media (household items, interior and urban space details, various computer media) and others.

Two trends underpin the creation of advertising texts: brevity and expressiveness. On the other hand, the presentation style of advertising text partially resembles a telegraphic style. It is important to maintain the initial freshness of information by condensing the text into a few simple, memorable words. Advertising is one of those types of texts intended to directly influence the audience.

As a result of conducting a linguistic analysis, it can be concluded that certain linguistic and language patterns exist within the structure of advertising discourse, such as syntax simplification: a large number of simple, non-extended sentences and nominative phrases. In terms of lexis, the role of lexical units with specific and emotional content is heightened.

Key words: advertising discourse, advertisers, linguistic models, lexical units.

ЛІНГВІСТИЧНІ ОСОБЛИВОСТІ АНГЛОМОВНОГО РЕКЛАМНОГО ДИСКУРСУ

Юлія Шарапановська
доктор філософії,
старший викладач кафедри іноземних мов професійного спілкування
Міжнародного гуманітарного університету
вул. Фонтанська дорога, 33, м. Одеса, Україна
orcid.org/0000-0002-5397-2941
e-mail: yuliia.sharapanovskaya@gmail.com

Анотація. Вибір рекламного дискурсу як об'єкта дослідження зумовлений особливою прагматичною значущістю, яку рекламні тексти займають у структурі та організації сучасної мовленнєвої комунікації. Багатогранність змісту та форм дискурсу не дозволяє дати єдине визначення цьому явищу, що призводить до висновку, що дискурс є полісемантичним терміном.

Рекламний дискурс охоплює відносини між рекламодавцями та одержувачами реклами, реалізовані через поширення рекламної продукції в друкованих ЗМІ, електронних ЗМІ, на зовнішніх дисплеях, транспортних засобах, а також на нетрадиційних носіях (побутові предмети, деталі інтер'єру та міського простору, різні комп'ютерні носії тощо).

Два тренди лежать в основі створення рекламних текстів: лаконічність і виразність. З іншого боку, стиль подачі рекламного тексту частково нагадує телеграфний стиль. Важливо зберігати початкову свіжість інформації, скорочуючи текст до кількох простих, але запам'ятовуваних слів. Реклама є одним із тих типів текстів, що мають на меті прямий вплив на аудиторію.

В результаті лінгвістичного аналізу можна зробити висновок, що в структурі рекламного дискурсу існують певні лінгвістичні та мовні моделі, такі як спрощення синтаксису: велика кількість простих, неускладнених речень і номінативних фраз. Щодо лексики, підвищується роль лексичних одиниць зі специфічним і емоційним змістом.

Ключові слова: *рекламний дискурс, рекламодавці, лінгвістичні моделі, лексичні одиниці.*

Introduction. Advertising currently represents one of the main layers of culture that contribute to the formation of the information environment of modern individuals. Moreover, the relevance of this work is connected to the insufficient study of the linguistic peculiarities of advertising discourse and the role of its components in exerting influence as a function of advertising, as well as the need for further development of the theory of functional styles based on mass communication materials.

Advertising is a unique phenomenon, and therefore advertising discourse is the subject of study in many fields: economics, marketing, psychology, sociology, political science, art studies, linguistics, etc. Within linguistics, advertising is an object of analysis by both foreign and domestic linguists who study advertising texts from various aspects, such as:

1) General linguistic description of advertising texts (K. Bove, O.I. Zelinska, M.M. Kohtiev, O.V. Medvedeva, H.H. Pocheptsov, D.Ye. Rozental);

2) Research on specific aspects of advertising: pragmatic linguistics (Y.B. Korneva, T.M. Livshits, I.P. Moyseienko, Y.V. Sylvestrov, E.S. Turner); psycholinguistics (E. MacGregor, Y.O. Sorokin, Ye.F. Tarasov); cognitive linguistics (O.V. Anopina, V.I. Okhrimenko, O.Ye. Tkachuk-Miroshnychenko);

3) Linguistic analysis of advertising texts at various linguistic levels: phonetic (O.A. Ksyonenko, I.O. Lisichkina); lexical (I.O. Sokolova, S.A. Fedorets); morphological (O.I. Zelinska, Ye.P. Isakova); syntactic and structural-semantic (O.I. Zelinska, N.L. Kovalenko, Y.B. Korneva, O.V. Medvedeva); at the level of textual categories (N.T. Humeniuk, N.L. Kovalenko, M.L. Kramarenko, T.M. Livshits), etc.

In the field of English, issues of advertising discourse are addressed in the works of N.A. Hurska, H.D. Grillekhs, H.A. Abramova, H.N. Kuznetsova, L.A. Barkova, H.D. Lochmele, O.A. Ksyonenko, and others.

It should be noted that most works often interpret advertising as a social phenomenon in communication theory and primarily examine the stylistic features of advertising texts. However, regarding the grammatical analysis of advertising texts, there is insufficient specialized study on this issue. A large number of neologisms, borrowings, original syntax, and morphological features are aspects that have not received adequate theoretical and practical analysis in both domestic and foreign linguistics [4].

Advertising texts have their own characteristics. Most advertising texts, in addition to verbal elements, include audiovisual components that we perceive as a whole with written or spoken expressions. These elements can relate to various themes and may lack a clear structure. Texts that incorporate iconic elements (such as images or photographs) alongside verbal means, as well as elements from other semiotic codes (such as color and font), are referred to as "creolized." Their texture consists of two heterogeneous parts: verbal (linguistic/speech) and non-verbal (belonging to different sign systems than natural language). Typically, the presence of a non-verbal component is perceived as an essential attribute of a complete advertising text. The text is seen as a reflection of reality, which in turn becomes a fragment of that reality.

An advertising text is understood as a set of audiovisual means in arbitrary combinations (with the permissible absence of any element) directed at the recipient, aimed at achieving a planned effect, directly or indirectly related to the object of advertising.

The minimum required element of an advertising text is a word, numeric series, abbreviation, or symbol that decodes to reveal the object of influence to the addressee [2]. The advertising text reveals the main content of the advertising message. Its task is to attract attention to the announcement with its appearance, to engage interest, and ultimately to persuade potential buyers to purchase the offered product.

The main structural elements of advertising texts are the headline, the main text, and the slogan; subtitles, inserts, frames, prints, logos, and autographs (signatures) are also used. The headline attracts attention to the text and interests the buyer. Therefore, it should be

effective in impact and clear in content. Headlines can be divided into several types: those that inform about useful properties, provocative headlines, informative headlines, question marks, and commands. A subtitle serves as a kind of bridge between the headline and the main text.

Materials and methods. An approximate unified classification can be established to analyze each of the main types of discourse based on several criteria, including theme, genre, the nature of the subject, temporal context, and national-cultural parameters.

Advertising discourse refers to the relationships between advertisers and the recipients of advertising, realized through the dissemination of advertising products. These products include advertising messages in print media, electronic media, and outdoor displays such as billboards, banners, and light panels [6]. Additionally, advertising can appear on the walls of vehicles and unconventional media, which may encompass any household items, interior details, urban space elements, and various computer media.

The perception of advertising messages is characterized by features that align advertising discourse with artistic-literary and journalistic discourses. Notably, there is a tendency to perceive the message as something not entirely credible.

Advertising itself serves as a form of impersonal presentation and promotion of commercial ideas, goods, and services through advertising text. This text comprises a set of audiovisual means directed at the recipient, aimed at achieving a planned effect that is directly or indirectly related to the object of advertising.

Researchers identify various types of advertising based on different criteria. For instance, F. Kotler categorizes advertising according to its objectives into several types, including prestige advertising, brand advertising, classified advertising, sales advertising, and explanatory-propaganda advertising.

International scholars also recognize several types of advertising, such as trademark advertising, trade retail advertising, political advertising, directory advertising, institutional (corporate) advertising, social advertising, and interactive advertising.

The authors of the study "The Language of Advertising" differentiate advertising into commercial and non-commercial categories.

Commercial advertising is further subdivided into image, industrial, and consumer advertising. An important aspect of the linguistic formulation of advertising texts is the distinction between classified advertising and advertising on spreads [4].

In contemporary linguistic culture, the term "advertising" syncretically combines the meanings of both product and activity. It can refer to a text of an advertisement, a specific advertising genre or sub-genre (such as television advertising or political advertising), or the activity of engaging in advertising. The genre specificity of the advertising phenomenon encompasses both the method of delivering the advertisement and the purpose of composing the advertising text. The text, immersed in the context of advertising communication, serves as the foundation for identifying the broadest meaning of the term "advertising," which is advertising discourse.

Results and discussion. The primary objective of advertising discourse is to attract consumer attention to one of many typically similar products, creating a positive image that lingers in the consumer's memory, ideally permanently. Rather than focusing on the product itself, advertising aims to sell typical psychological preferences of people. For instance, wine advertising often emphasizes "traditions" and "roots," showcasing wine names against backdrops of castles and palaces, with possible taglines such as "This cheese was made by my grandmother." In this sense, advertising becomes a sign; thus, what is sold is not the product itself but its symbolic equivalent [8]. When making a purchase, individuals respond not to the differences in the product but to the distinctions in its symbolic essence.

Television advertising discourse employs linguistic units from all levels of the language system. The use of phonetic and accentual elements creates a distinctive rhythmic and melodic pattern within the advertising discourse. Intonation plays a crucial role, serving as a means of enhancing the emotional color of sentences and rhetorical questions. Various attention-grabbing techniques are employed, such as voice amplification to convey heightened emotion and voice reduction, which can create a sense of detachment [1].

The vocabulary of advertising texts is primarily neutral, comprising about 85% of the total, although nearly all lexical layers are represented,

excluding exoticism, poetic language, archaisms, dialects, and jargon. Advertising in popular magazines and newspapers is aimed at the average consumer. The target audience for these publications is quite broad and heterogeneous in terms of social, gender, age, and geographical criteria. Therefore, the advertising text must be crafted to be comprehensible and engaging for almost anyone. This accounts for the dominance of neutral vocabulary in the analyzed texts, which stands at 79%. Examples include words like "kind," "feel," "scene," "clothes," and "to see."

Neutral or interstylistic vocabulary serves as the primary and most actively utilized part of the lexicon. Consequently, the higher the percentage of neutral or interstylistic vocabulary in an advertising text, the more accessible the advertisement appears to the reader. Following this, scientific vocabulary constitutes about 1%, including terms such as "Lithium Ion battery," "Salicylic acid," "fluorescent," "melatonin," and "serotonin".

According to the data obtained, neologisms account for 3% of the vocabulary in advertising texts. Examples include words like "modem," "walkie-talkie," "Imagerunner," "Ethernet," and "smartphone." Typically, new products are designated with unusual and vivid terms to attract attention and emphasize that such products are unprecedented. Consequently, copywriters often employ neologisms as a tool for engagement, aiming to stimulate interest and the desire for something not yet available to others.

Literary vocabulary also appears in advertising texts, with examples like "fragrance," "translucent," "exclusive," and "to glow." The research indicates that the percentage of literary vocabulary (2%) is relatively minor; however, it is sufficient to lend the text a sense of gravitas without transforming it into a literary work. It was observed that the presence of literary vocabulary is particularly significant within the context of technical innovations and household appliances [5]. This is attributed to the fact that literary vocabulary expresses general scientific concepts, allowing for a more nuanced expression without overwhelming the text with excessive scientific jargon.

Additionally, it is noteworthy that barbarisms constitute 1% of the vocabulary in the analyzed texts. Examples include "Grundig" (German for "muddy"), "modus operandi" (Latin for "method of operation"), "spectrum" (Latin for "range"), and "lux" (Latin for "light"). As borrowed words, barbarisms "liven up" the text and, alongside scientific vocabulary, are intended to attract attention and highlight a connection to other cultures, thereby enhancing the appeal of the advertised product.

In the examined advertising texts, journalistic vocabulary represents 2%. Examples include "prestigious," "virtually," "technology," "productivity," and "global." This vocabulary is characterized by its relevance, heightened problem awareness, emotional resonance, and focus on maximizing impact on readers.

Conversational vocabulary imparts a tone of informal dialogue to the text. In the analyzed material, it constitutes 0.8% of the vocabulary. Examples include phrases such as "thingamajig" (meaning "thing" or "gizmo"), "to shake up the way we think," and "breezy." The study found that copywriters often utilize conversational vocabulary in advertising for cosmetics and household appliances. This can be attributed to the private and familial nature of using such products [2]. Thus, conversational vocabulary is employed to immerse potential customers in a homely atmosphere, subsequently leading them to the idea that life can be more comfortable and ultimately suggesting their product as a solution. Additionally, conversational vocabulary enables individuals to relax, making them more receptive to persuasion.

Colloquial lexical units account for 0.2% of the vocabulary. Examples include "Hey" and "fussy." This type of language breaks down the barrier between the product manufacturer and potential customers. In some instances, it can even shock the audience, serving as a guarantee for making the advertisement memorable. Colloquial language was observed in only a few advertisements, indicating the cautious approach of copywriters. Notably, these texts were dedicated to the advertising of cameras and mobile phones.

Official-business vocabulary makes up 1% of the text. Examples include terms such as "to implement," "mission," "transaction," and "credential." Alongside scientific vocabulary, it lends a sense of seriousness to the text, which, according to some readers, enhances the credibility of the information presented.

The grammatical features of advertising language are distinctly unique. In advertising, grammar takes a backseat, as the primary goal is

to achieve both semantic and emotional impact. The superlative degree often appears in advertising language in defiance of grammatical norms; for instance, phrases like "this product is better, faster, longer, stronger" are frequently heard in radio and television advertisements. Moreover, comparative and superlative forms are sometimes even used with nouns, despite grammatical rules prohibiting such constructions, as seen in phrases like "it's the peanutiest butter." In trivial advertising, text construction tends to simplify grammatical structures and rely heavily on clichés – stereotypical phrases that contribute to the overall repetition and limitation of vocabulary [8].

However, the most effective advertising texts are built on much more complex principles. In these cases, the creators of the texts avoid directly describing the advertised product, its attributes, characteristics, and advantages. Instead, they focus on "creating an image," which is achieved in two main ways: first, through meticulously designed graphic and illustrated presentations of the material and its linguistic formatting that associate the advertised product with a particular symbol; second, by linking the product to a specific social group that holds "prestige" in the eyes of potential consumers [3]. Such texts appeal to the hierarchical value systems inherent in individuals, often relying on principles of covert suggestion.

The grammatical group of the advertising slogan that appears most frequently in terms of usage cases consists of function words. At first glance, this could be attributed to the analytical nature of the English language, characterized by the presence of definite (the) and indefinite (a/an) articles. However, the number of articles in the examined advertising slogans constitutes a small fraction of the total number of function words.

This phenomenon can be explained by the inherent brevity of advertising slogans, which emphasizes high informativeness within their components. In other words, the use of function words in slogans allows for concise communication while still conveying essential information, making them effective in capturing the audience's attention.

When creating a slogan, as with any advertising text, three essential conditions must be considered, as formulated by Alastair Crompton: "I know who I am addressing; I know what I want to say; I will say it in a way that no one has said it before." To signal direct address to the consumer, personal pronouns are used in slogans.

Typically, the second-person form "you" and the possessive pronoun "your" are employed, as seen in slogans like:
- "You Too Can Have A Body Like Mine" – brand: Charles Atlas
- "M&Ms melt in your mouth, not in your hand" – brand: M&Ms

Less frequently, the first-person pronoun "I" or "me" and the possessive pronoun "my" are utilized. In these cases, the slogan is styled as direct speech from an "enthusiastic" recipient of the advertisement or even the brand owner, such as:
- "I liked it so much I bought the company" – brand: Remington

Among adjectives, "good" is the most commonly used, appearing in all degrees of comparison:
- "You're in good hands with Allstate" – brand: Allstate Insurance
- "Probably the best beer in the world" – brand: Carlsberg

Adverbs in advertising slogans serve to exclusively describe the beneficial impact of the product on the potential buyer. The semantics of the vast majority of these phrases are positive; however, this diversity ultimately reduces to variations of three words: good, better, and the best, as illustrated by:
- "M'm! M'm! Good!" – brand: Campbell's Soup.

The grammatical features of advertising language are highly distinctive. In this domain, grammar often takes a back seat, as the primary goal is to achieve a semantic and emotional effect. Instead of adhering to traditional grammatical norms, advertising texts aim to evoke emotions by creating impressions through the free use of constructions and ignoring rules.

The use of the highest degree in advertising language, contrary to grammatical norms, may manifest in comparative phrases, such as "this product is better, faster, longer, stronger." Occasionally, one can observe the application of degrees of comparison in nouns, which is usually unacceptable: "it's the peanutiest butter." In simple advertising texts, there is often a tendency to simplify grammatical structures and employ clichés, leading to repetitiveness and a limited vocabulary.

However, the most effective advertising texts are frequently constructed on more complex principles. Authors avoid directly describing the product, its characteristics, and advantages, opting instead for "image creation." This can be achieved through carefully thought-out graphic and illustrated presentation that associates the product with certain symbols, as well as by linking it to social groups that possess "prestige" in the perception of potential consumers. Such texts appeal to a hierarchy of values, often relying on methods of covert suggestion.

Conclusion. Advertising discourse refers to the relationships between advertisers and the recipients of advertising, established through the dissemination of advertising products. This includes advertising messages in print media, electronic media, as well as on external mediums (such as billboards, banners, light panels, etc.), on the walls of transportation vehicles, and additionally on non-traditional mediums, which can encompass any household items, elements of interior and urban space, and various types of computer storage.

The perception of advertising messages is characterized by several features that align advertising discourse with artistic-literary and journalistic discourses. One such feature is the perception of the message as something not entirely credible.

Advertising is a form of impersonal presentation and promotion of commercial ideas, goods, and services through advertising text, which consists of audiovisual means directed at the recipient, with the aim of providing a planned influence that is directly or indirectly related to the object of advertising.

Advertising discourse is characterized by specific syntactic, lexical, and grammatical constructions that distinguish it from other types of discourse. Each fragment of advertising discourse is aimed at achieving the function of influencing the potential buyer or user of the service. In the future, a comparative analysis of English-speaking and Ukrainian-speaking discourse is possible.

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