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SEMANTIC-SYNTAXICAL ORGANIZATION OF ENGLISH ADVERTISING DISCOURSE

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SUMMARY

The article highlights the semantic and stylistic features of modern oral advertising discourse based on authentic texts of television and radio advertising. The relevance of the research is associated with the insufficient study of advertising discourse as one of the types of institutional speech communication and the importance of understanding the lexical and syntactic organization of sound advertising.

The presented research aims to identify the semantic and syntactic features of English-language advertising discourse, which is characterized by social rules and "ritualized" frameworks of functioning.

It has been proved that the structural organization of the advertising text is focused on optimizing the speech impact of advertising on the consumer. Particular attention is paid to thematic and keyword elements that construct the advertising image and communicate the core message of the text. It has been determined that keywords in advertising discourse are means of objectification of concepts – multi-dimensional formations that have value. As a result of the study, it has been revealed

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that the frequent concepts in modern English-language advertising discourse are ***individuality, pleasure, comfort, benefit, common sense, and success.*** *It has been found that such means of expressiveness as allusion, metaphor, comparison, parallelism, various types of repetition, onomatopoeia, concentration of imperative verb forms, and connotative adjectives are widely represented in the analyzed advertising texts. Attributive word combinations and syntactic structures involving enumeration also play a crucial role in shaping the syntagmatic pattern of advertising discourse. The study proves that using various linguistic and stylistic means in advertising discourse creates expressiveness, which acts as its main stylistic feature. Poetic advertising, which is widely represented in English-language television and radio discourse, puts forward its requirements both to the material and the subject of advertising.*

The research findings allow us to identify the main linguistic trends, which are a direct reflection of the maximally directed pragmatics of the advertising text.

Keywords: *advertising discourse, English-language television and radio advertising, keywords, semantic and syntactic features, poetic advertising, linguistic and stylistic devices.*

Introduction. Advertising text is one of the most common types of influential texts, the practical orientation of which determines the selection of verbal and non-verbal means of their organization. As is known, advertising text reflects a special sphere of linguistic communication, which linguists will still have to define. Taking into account the above, the relevance of the presented work, which is devoted to the analysis of the specifics of English-language advertising discourse, becomes clear. The difficulties of this problem are associated with the complexity and multifaceted nature of the text as a whole as a product of human speech and mental activity, as well as with the variety of approaches to its study. Advertising text has its own structure, it is characterized by a certain specificity, it has its own characteristic features. As N. N. Kokhtev notes, «advertising is a tool with the help of which the consumer is provided with such information that encourages him to purchase the advertised product» (Kokhtev, 1997: 8).

The subject of the study is the semantic and syntactic arrangement of modern oral advertising discourse based on authentic texts of English-language television and radio advertising.

The relevance is determined by the fact that the work was carried out in line with the general anthropocentric trend of modern functional linguistics, focused on the analysis of the structure

and organization of communicative interaction, the study of discourse and its categorical system, and the strategy of discourse management. In addition, the relevance is due to the following factors:

– insufficient study of advertising discourse as one of the types of institutional speech communication;

– the importance of studying lexical and syntactic features for understanding the organization of advertising text.

The general theoretical basis of the study was provided by the works of G. G. Pocheptsov, T. I. Krasko, O. O. Feofanov, T. Yu. Kovalevskaya, V. V. Zirka, O. V. Medvedev, N. M. Lysitsa, R. I. Mokshantsev, N. V. Kutuza, V. V. Usova, T. V. Smirnova, etc.

The purpose and objectives of the study. The purpose of the presented research is to identify the semantic and syntactic features of English-language advertising discourse.

The purpose involves solving the following **tasks**: to consider the linguistic aspects of advertising discourse; to clarify the functions of advertising vocabulary, to establish the frequency of lexical components that attract attention and are remembered by recipients; to analyze the functional and semantic features of English-language advertising texts; to investigate the syntactic features of English-language authentic advertising texts.

Materials and methods of research. The research material was the texts of audio television and radio advertising. 20 texts of British television and radio advertisements advertising cars and other products were analyzed. When analyzing advertising texts, contextual-interpretive and component analysis were used, as well as elements of discursive analysis to highlight the communicative nature of advertising suggestogens.

Results and discussion. In our study, we are most interested in the fact that in modern linguistics, advertising is considered as a «specific stylistic variety of language» (Kovalevska, 2001: 18), which, in turn, is another form of communication in society. The advertising text contains thematic and key words that create an advertising image and convey the main idea of the text. According to N. N. Kokhtev (Kokhtev, 1997: 17), we attribute to thematic words words that reflect the main theme of the advertising text, the main content of the presentation, the object of the advertising

description. The role of thematic words is played by nouns (the name of the object of advertising), verbs that denote the action to which the advertisement encourages the reader, and service parts of speech.

Thematic words are accompanied by keywords that characterize the object of advertising, the addressee and his actions. By keywords we mean the words that are most often found in advertising (mainly in the motivational part of the text) when actualizing the requirements of the recipient of advertising and verbally motivating his actions. They serve to describe the properties of the advertised product, to highlight those advantages that ensure its purchase. Unlike thematic keywords, they are expressed only with the help of full-valued parts of speech.

It should be noted that keywords are a means of expressing concepts contained in advertising texts. As a result of the analysis, we consider the following to be such concepts: individuality, pleasure, comfort, success, common sense, benefit. Lexical means of expressing these concepts are given in the following table.

Concept	**Content of the sign**	**Method of implementation in lexical units**
1	2	3
1. Individuality	Unusual; one that has no equal; easily recognizable; one that deserves attention; interesting; one that makes an impression.	*unique, distinctive, distinction, different, unlike, style, stylish, masterpiece, special, specific, strong, character, characteristic, inimitable, inventive, remarkable, original*
2. Satisfaction	something happened that is assessed as a good coincidence of the will of a person's needs; to rejoice at something good; to be proud; to boast.	*pleasure, pleasing, enjoy, fun, satisfaction, satisfied, boast, irresistible, please, happy, happiness, smile, laugh*
3. Success	achievement of the goal; components of success: high status in society, wealth, popularity.	*success, successful, admired, promotion (Give yourself promotion); to make a killing (make a large profit) new, newer.*

Continuation of the table

1	2	3
4. Common sense	positive assessment and positive motivation, the superiority of evidence over emotions, the use of knowledge, wisdom, experience; orientation to real situations.	*sensible, intelligent, practical, real, down-to-earth, wordly-wise, good*
5. Comfort	the presence of conditions in which a person feels comfortable; the absence of anxieties and worries; financial well-being.	*real peace of mind, tranquil, comfort, comfortable, cosy, convenient*
6. Benefit	something that helps or improves life; something that gives you a better position compared to others.	*advantage, profit, help, surprising astonishing jaw-dropping, incredible, unbelievable, startling*

Let's consider ways to implement these concepts in modern advertisements.

The concept of individuality, according to the dictionary definition, is as follows: *«all the characteristics that belong to an individual and that distinguish him from others»* (Goddard, 2002: 34). This concept in English advertising discourse is specified in the following lexical units: *unique, distinctive, distinction, different, unlike, style, stylish, masterpiece, special, specific, strong character, characteristic, inimitable, remarkable, original.*

We identify the following meaningful features in this group of words: *unusual, unparalleled; easily recognizable; worthy of attention; interesting; impressive.* For example:

You've got your own ideas. Shouldn't your car reflect them? The Lexus GS 300. If you've been searching for a luxury car that reflect individual thinking we have a suggestion. The Lexus GS 300.

One goes the concept of being just one of the crowd. In its place, we give you unique and distinctive design combined with 212 bhp of highly efficient but effortless power and all the safety features and extras you could think of – as standard.

So why drive a car only to fulfill other people's expectations? Wouldn't you rather drive a car that exceeds you own?

As we can see, a car is a socially significant object; it can be a source of pride for its owner, confirm his social status, and be a topic of discussion for other people. Rhetorical question *So why drive acar only to fulfill other people's expectations? – to be no worse than others,* which means that you can't buy a car that only meets other people's expectations and is no different from similar cars, which is also confirmed by the phrase *One goes the concept of being just one of the crowd – Get rid of the idea of being one of the crowd.* A car is considered a means of expressing individuality, it expresses the owner's own imagination of what his car should be like, hence, the text uses such keywords as *own ideas, individual thinking, unique, distinctive.* The behavior model that follows from the above text: you need to do what people expect from you, buy things that exceed the expectations of others, are able to cause their admiration.

The analysis shows that the most frequently used lexeme is the adjective *special*, which matters *of a particular or certain sort, not common, usual or general* (Goddard, 2002: 24). This adjective helps to convince the addressee of high quality, that the offered product or service is something special, intended exclusively for the addressee.

One of the main concepts in English advertising discourse, according to our observations, is the concept *of satisfaction,* which is expressed in such lexical units as *pleasure, pleasing, enjoy, fun, satisfaction, satisfaction, satisfied, boast, irresistible, please, happy, happiness, indulgence, indulge, smile, laugh.* For example: *Most luxury cars are for the driven. The LEXUS GS 300 is for the driver.*

The GS 300's litre, 24 valve develops over 200 bhp. ... Yet while you enjoy all this driving pleasure you could be sitting in a limousine... After the first parking the idea that there's no luxury car for real drivers, of course.

The same-root words *driven*, *driver* are distinguished by a parallel construction, reinforced by antithesis. The car can be compared in luxury and comfort to a limousine, but unlike the latter, it is intended for those who enjoy driving and therefore place high demands on the technical characteristics of the car: *there's no luxury car for real drivers of course.* The main idea of the text is that the car combines excellent technical characteristics that provide pleasure when driving it and comfort.

The convenience of the car provides satisfaction to its owner, which is expressed through understatement, for example: *In fact, everything about Kangoo is designed to bring smile to your face.*

The noun *smile* has a meaning *an expression on the face showing amusement or happiness* (Goddard, 2002: 91). Thus, a car is designed to make its owner happy.

Key to English advertising discourse is the concept of success.

To express the idea of success in English advertising discourse, the adjective new is used. The use of the adjective new is recorded in advertisements aimed at wealthy people, for example: *The new Jaguar V8XJ gets up to things rarely seen in saloon. It's cradled by an all-new suspension system, which takes the refined and robust handling... to newer and greater heights.*

The adjective *new, all-new,* and the comparative degree newer are used to convince the addressee that by buying a car of the latest model, a person demonstrates their social status and confirms their success.

The key concept *of common sense* is expressed in the following words: *sensible, intelligent, worldly-wise, wise.* Reasonableness is combined with practicality, with a vision of the real state of affairs, for example, *down-to-earth, practical, real.* Here are examples of the implementation of this concept in advertising discourse:

If money talks Volvo speaks perfect sense.

A car for people with more sense than money.

And of course it comes with all the classic standard safety, features you'd expect of a Volvo (so your senses won't be numbed either).

With the 1.6 liter model starting from only 14 925 on the road,

it now makes perfect sense to choose a Volvo S 40.

the price is no cause for concern.

As a concept, we considered the key concept *of benefit.* Benefit is considered as *advantage, profit, help* (Goddard, 2002: 13) – as an advantage, as help, as material benefit. It should be noted that in English advertising discourse this concept is used with adjectives: *surprising, astonishing, jaw-dropping, incredible, unbelievable, startling.* Something useful, good a person can get unexpectedly, such a situation appears as inexplicable and incredible and causes pleasant emotions, which are described using emotionally-evaluative adjectives.

Thus, advertising texts are created in order to have the maximum impact on the addressee. The main load in the text is carried by keywords that express the main idea, convey the most important information, and actualize the addressee's requirements for advertising. Keywords are means of objectification of concepts – multidimensional formations that have a value dimension. These concepts are expressed in the advertising text using key and evaluative words, phraseological units, proverbs and sayings.

Many researchers of advertising texts classify them by mass media – advertising media (print, television, radio advertising, etc.).

It should be noted that the main media feature of radio advertising is the use of a wealth of shades of the human voice and audio effects. Radio advertising combines targeting the target audience with a fairly high frequency of reproduction. And, finally, television advertising is considered the most effective and expensive, as it has a huge potential for influencing the mass audience.

The effectiveness of an advertising text depends on the successful combination of all its components: image – sound – image – verbal fabric. At the same time, researchers highlight the primary possibility of the verbal component of advertising – verbal text.

Let us turn directly to the analysis of the stylistic syntactic features of advertising texts. Aiming at an intensive concentrated impact, advertising uses a rich range of expressive means at all linguistic levels. Allusion, metaphor, comparison, parallelism, various types of repetitions, onomatopoeia, concentration of imperative verb forms and connotative adjectives – all this is widely represented in the analyzed advertising texts. The most significant features of an advertising text at the morphosyntactic level include the frequent use of imperative verb forms, which significantly enhances the dynamism of the advertising appeal, for example:

1) *Share the excitement (Nissan);*

2) *Buy the car. Own the road (Pontiac).*

The vast majority of advertising texts consist of narrative sentences of an affirmative nature, both simple and complex. This seems quite natural, if we proceed from the specifics of this type of communication. The main information about the advertised product, about the manufacturer, where and when this product can be purchased, is implemented in the form of statements.

Narrative sentences of a negative nature are also found in the texts of television and radio advertising (see also: Geis, 2002). In advertising, negative sentences serve mainly to describe a negative situation that can be prevented by using the purchased product, or are used in advertising for comparison, when the listener (viewer) is offered product properties that a competing product does not have. For example: 1) *Never be treated like a number again*. 2) *If other car rental company quotes you a cheaper weekly price... then we won't just match it, we'll beat it.*

Interrogative sentences are used in English advertising texts mainly in headlines or serve to attract the attention of listeners: 1) *Looking for something new?* 2) *Still with us?* 3) *Shall we continue?* 4) *Tell you more?*

Often, questions found in advertising texts are purely rhetorical in nature and are statements in their content. For example: *Do you want to save money? Of course you do and you can with the Toyota*.

Repetition, just like the rhetorical question, plays an important role in advertising discourse. As researcher I. V. Sokolova notes, the increase in the textual informativeness of advertising is facilitated by «stereotypical compositional structure and the use of stereotypical language means, among which lexical repetitions and enumerative constructions occupy an important place» (Sokolova, 2000: 279). Types of repetition can be different. Anaphora (single beginning) is the repetition of individual words or phrases at the beginning of a sentence. The repeated number of times at the beginning of a sentence a phrase, phrase or word psychologically sets the listener up to believe the information. For example: 1. *Natural beauty. Natural ingredients. Natural glow.* 2. *Look to hock heed for leadership. Look to hilly for perfection.*

The repetition of words or phrases at the end of sentences or adjacent passages (epiphora) is also very common in advertising. Like anaphora, epiphora helps to more quickly remember the advertising text, emphasizes the specific features and advantages of the offered product, for example: *This is work of art inside a work of art*. One of the variants of repetition is the use of parallel syntactic constructions. Such examples differ from anaphora and epiphora in the partial preservation of repeated elements, that is, the incomplete

repetition of lexical units that form parallel constructions. Compare: *Before it saw the light of day, it saw the light of countless days.*

A type of repetition is a stylistic device called polysyndeton, the deliberate repetition of functional elements. This technique can be defined as «an effective juggling act that can give a message greater significance»: *Why stop here? Why not roll, say, 6 of these blades into a band? Why not seal this band in a little cartridge, so you never have to touch its edge? Why not put a lever on the razor, to unwind the band as you need it? Why not indeed?*

An important role in the syntagmatic pattern of advertising texts is also played by attributive word combinations. Since one of the most important components of an advertising text is a description of the advertised product or service, attributive combinations, which include adverbs and adjectives, carry a general functional load. Scientists consider adverbs and adjectives to be the key words of an advertising text.

Adjectives and adverbs are used to describe a wide variety of properties of such a product – shape, size, quality, cost, sensations that this product evokes. The most commonly used adjectives in English advertising include: *good, better, best, free, fresh, delicious. Full sure, clean, wonderful, special, fine, big, great, real, easy, bright, extra, rich, golden.* Adjectives that indicate the originality of a trademark are often found – *genuine, authentic, original.* But perhaps the record holder for frequency of use is the adjective new – it can be found in almost every second advertising text. The combination of ideas with expressive means gives the text a special energy, enhancing its overall figurative and linguistic impact on the mass audience.

In addition to syntactic and stylistic techniques, a successful advertising text necessarily takes into account the possibility of prosodic influence. The associative properties of the sound form of the word help to create a certain image, for example, the repetition of whistling sounds is associated with soft, variable movement, as in the following fragment from the advertising text about the Rolls-Royce car: *A unique automatic air-conditioning system maintaining any temperature you desire at two levels of the interior: a sophisticated rack-and-pinion system turns the humble steering wheel into a tiling of ease and precision: a self-leveling suspension system lets you forgive and forget the rudest of uneven roads.*

In addition, in the analyzed advertising texts, we recorded a poetic form, which has a number of features. First, not every product can be advertised in poetic form. A few short rhyming lines should convey only the main information, which should be instantly and involuntarily remembered. This is impossible to do when advertising new products or technologies that are still unknown to the buyer. However, this does not mean that the rhyming technique cannot be used in advertising innovations. You can rhyme the beginning, slogan, any part of the text, you can simply use rhyming lines, as in the following example: *Why aren't you coming to our offcie Disco parties. This Christmas? Too Busy or Just couldn't get organized in Time? We'll never fear because a party-is near Friday 20th January 1995 to be precise! So come and party and Forget Those Christmas blues.*

Secondly, it is impossible to rhyme information about the technical capabilities of the product. Terms in advertising only complicate perception. Therefore, the poetic form of advertising is used, as a rule, with a view to a wide audience. Hence the third feature of rhyming in advertising. Poetic advertising conveys basic, but general information. From poetic advertising, unlike prose text, something interesting is always expected. This is quite understandable, because the main function of advertising in the form of poetry is to attract attention. A well-rhymed opening or slogan contributes to the further perception of the entire advertising discourse. We attribute the use of rhyming in advertising to the indirect speech tactics of the addressee and believe that it is a type of fascination - indirect influence.

Conclusions. So, to perform a communicative task in each type of advertising, a certain set of linguistic means of influence is used, in particular, methods of expressiveness of syntax. Spatial methods include repetition, nominative sentences, ellipsis, parcellations. It should be noted that the rhetorical question is a frequent syntactic method in advertising texts.

The advertising text contains thematic and key words that create an advertising image, convey the main idea of the text. Key words are a means of expressing concepts contained in advertising texts. As a result of the analysis, we distinguish the following concepts for such concepts: individuality, pleasure, comfort, success, common sense,

benefit, the concept of individuality is specified in the following lexical units: *unique, distinctive, distinction, different, unlike, style, stylish, masterpiece, special, specific, strong character, characteristic, inimitable.* The concept of pleasure, which is expressed in such lexical units as *pleasure, pleasing, enjoy, fun, satisfaction, satisfied, boast, irresistible, please, happy, happiness, indulgence, smile, laugh.* To express the idea of success in English advertising discourse, the adjective new is used. The key concept of common sense is expressed in the following words: *sensible, intelligent, wordly, wise, wise,* reasonableness is combined with practicality, with a vision of the real state of affairs: *down = to-earth, practical real.* The concept of comfort is expressed in advertisements: *calm, special, tranquil, worries at, left far, behind.* We single out the key concept of benefit. Benefit is considered as advantage, profit, help, – this concept is used with adjectives: *surprising, astonishing, jaw-dropping, incredible, starling.*

So, from the point of view of the analysis of stylistic and syntactic features of advertising texts, advertising uses a wide range of expressive means at all linguistic levels. The use of various linguistic and stylistic means in advertising discourse creates expressiveness, which acts as the main stylistic feature. The methods of expressiveness of advertising discourse are determined by the addressee factor and can reveal the nature of open or indirect linguistic tactics on the part of the addressee.

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СЕМАНТИКО-СИНТАКСИЧНА ОРГАНІЗАЦІЯ АНГЛІЙСЬКОГО РЕКЛАМНОГО ДИСКУРСУ

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АНОТАЦІЯ

Стаття присвячена висвітленню семантико-стилістичних особливостей сучасного усного рекламного дискурсу на матеріалі аутентичних текстів теле- і радіореклами. Актуальність проблеми пов'язана із недостатньою вивченістю рекламного дискурсу як одного з видів інституційного мовленнєвого спілкування та важливістю розуміння лексико-синтаксичної організації звукової реклами.

Метою представленої розвідки є виявлення семантико-синтаксичних особливостей англомовного рекламного дискурсу, якому властиві соціальні правила та «ритуалізовані» рамки функціонування.

Доведено, що структурна організація рекламного тексту спрямована на оптимізацію мовленнєвого впливу реклами на споживача. Особливої ваги набувають тематичні та ключові слова, які створюють рекламний образ, передають основну ідею тексту. Визначено, що ключові слова у рекламному дискурсі слугують засобами об'єктивації концептів – багатовимірних утворень, які мають ціннісне значення. З'ясовано, що частотні концепти в сучасному англомовному рекламному дискурсі це – ***індивідуальність, задоволення, комфорт, користь, здоровий глузд, успіх.*** *Виявлено, що такі засоби виразності як алюзія, метафора, порівняння, паралелізм, різні види повторів, ономатопея, концентрація імперативних форм дієслова і конотативних*

прикметників, широко представлені в проаналізованих рекламних текстах. Важливу роль у синтагматичному малюнку рекламного дискурсу відіграють атрибутивні словосполучення та синтаксичні конструкції з елементом переліку. Доведено, що застосування різноманітних мовностилістичних засобів у рекламному дискурсі створює експресивність, що становить його основну стильову рису. Віршована реклама, яка широко представлена в англомовному теле- та радіодискурсі, висуває свої вимоги як до матеріалу, так і до предмета реклами.

Отримані результати дають змогу виокремити основні лінгвістичні тенденції, що є прямим відображенням максимально спрямованої прагматики рекламного тексту.

Ключові слова: *рекламний дискурс, англомовна теле- і радіореклама, семантико-синтаксичні особливості, віршована реклама, мовностилістичні засоби.*

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