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ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЕ ХАРАКТЕРИСТИКИ АНГЛОЯЗЫЧНОГО РЕКЛАМНОГО ДИСКУРСА

В статье рассматриваются основные лингвокультурологические аспекты рекламного дискурса на примере рекламных сообщений различных категорий. Материалом для исследования являются рекламные слоганы и постеры в британском и американском вариантах английского языка. В последнее время важность рекламной коммуникации не перестает расти. Широкое распространение рекламы в обществе связано с развитием средств массовой коммуникации, поскольку реклама

реализует свой прагматический потенциал, функционируя в потоке массовой информации по ее законам: она дает информацию о внешнем мире, ретранслирует ценности, разделяемые в обществе, задает ориентиры социополитического действия в формах и знакомых образцах традиционной для данного общества культурно-знаковой парадигмы. Таким образом, реклама становится идеологическим инструментом для воспроизведения социальных средств индивидуализации, потребительских норм и привычек. Рассматривая лингвокультурологический аспект рекламного дискурса, автор выделяет его главные особенности, а именно определяющий параметр имплицитности/эксплицитности, направленность на потребителя и использование специальных лингвистических приемов для выражения контента рекламного сообщения, также проводит сравнение некоторых особенностей на примере британского и американского вариантов английского языка.

В результате исследования можно сделать вывод, что рекламный дискурс английского языка определяется не только целью рекламного сообщения, но и такими экстралингвистическими факторами, как культурные особенности и менталитет целевой аудитории.

Ключевые слова: рекламный дискурс, лингвокультурологические особенности, рекламное сообщение, имплицитность, эксплицитность.

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**LINGUACULTURAL CHARACTERISTICS OF
ENGLISH-LANGUAGE ADVERTISING DISCOURSE**

The article sheds light upon the main linguacultural aspects of advertising discourse on the example of advertising messages of various categories. The material for research is advertising slogans and posters in the British and American versions of the English language. Recently, the importance of advertising communication has not ceased to grow. The wide distribution of advertising in the society is associated with the development of the mass media, as the advertising sector realizes its pragmatic goals, functioning in the mass media stream according to its laws: it provides information about the outside world, retranslates the values of the society, sets the guidelines for sociopolitical action in the forms and familiar examples of the traditional paradigm. Thus, advertising becomes an ideological tool for the reproduction of social means of individualization, consumer norms and habits. Considering the linguacultural aspects of the advertising discourse, the author identifies its main features, namely the determining parameter of implicitness / explicitness, the focus on the consumer and the use of special linguistic methods for expressing the content of the advertising message. Also the author compares some features in the British and American versions of the English language.

As a result of the study, we can conclude that the advertising discourse of English language is determined not only by the purpose of the advertising message, but also by such extralinguistic factors as cultural features and mentality of the target audience.

Key words: advertising discourse, linguacultural features, advertising message, implicitness, explicitness.

Introduction

By the end of the 20th century, advertising has become a single global industry through mass communication, in which thousands of people are working. In the history of advertising technology, there has been an evolution from mass advertising to dividing the consumer audience into so-called target groups. In

modern society, advertising is both a powerful industry and a product of its activities. Advertising is aimed at providing the potential recipient of an advertisement with information on goods or services to popularize them.

The need to conceptualize the advertising manifests itself in the diversity of discourses that address this phenomenon.

The notion of "discourse" in contemporary linguistics has different definitions, but in this work we follow E. Malyuga's view of this notion as "a process of social and national interaction, the part of which are construction and understanding of the text as the sum of the process and the result, that is ... text in conjunction with extralinguistic factors" (Malyuga, 2007, pp. 25-26).

It is important for the advertisement language to distinguish oral and written discourses, because their construction differs. The oral discourse allows for greater lexical and grammatical variability. Different phenomena considered to belong to the oral discourse were subsequently incorporated into the language system. They were recorded by dictionaries and became part of the written discourse. Among these are the use of elliptical structures, various kinds of irregularities, which is particularly important for a language such as English, where there is a fixed word order in the sentence (Karasik, 2000).

Advertising as a social phenomenon performs several other functions, in addition to purely economic marketing. The most important of these is socialization, that is, the inculcation in the consciousness of the individual of knowledge and understanding of the norms, stereotypes, values and behaviour that exist in society. It is the adaptation of human being to the existing social medium.

The choice of linguistic means in the advertisement is never arbitrary. The selected means show the attempt to use the language to achieve the intent of advertising.

Empiric Material

One of the main features of advertising discourse is the

completeness of the message, which has a strictly oriented pragmatic setting (drawing attention to the subject of advertising). It is the pragmatic focus of the advertising discourse that dictates the choice of grammatical and lexical units, stylistic techniques, special syntax, and the specifics of the organization of printed material and the elements of different sign systems. The main trends in writing modern advertising texts are, on the one hand, expressiveness, on the other hand, conciseness, brevity and capacity of the information (Golubina, 2002).

For example, "*Nokia. Connecting people*" (Nokia) or "*Think different.*" (Apple) (AdSlogans, 2017).

Another feature is that a message belonging to the advertising genre combines the signs of written text and verbal speech with a combination of extralinguistic and paralinguistic tools (Bove & Arens, 2010; Ledeneva, 2017). The extralinguistic features of advertising discourse include cultural-historical influences on the text generation process and non-verbal design (font, color, size, shape, illustrations; facial gestures of the advertising message characters; audio). Together with a graphic component in printed or audio-visual form, the advertising text is a motivated holistic, meaningful, hierarchically organized sign formation. Take, for example, an American advertisement of MacDonald's burger – "*The thing you want when you order salad*" (The Balance, 2017). The text is placed on the red background with the illustration of burger. The color of the background attracts customer attention, and so does the advertising message, which together make you want the product. And the similar technique was used in the British social advertising to reduce road traffic accidents: "*Apply makeup while driving could be deadly!*" (Fast Company). This slogan is located on a black background, which causes negative feelings of danger and fear. The exclamation point also stresses the importance of the message and enhances the negative connotation of the advertisement.

Furthermore, the anthropocentrism is considered as another feature of the advertising discourse due to the fact that the text of

the advertisement serves the needs of an individual and the society and has a pragmatic focus.

Example: "*L'OREAL. Because you are worth it.*" (AdSlogans, 2017).

In this advertisement, the message is focused on the word 'you'. It is aimed to attract consumers and makes them feel special.

Of course, very typical for advertising discourse is word play which adds up some irony to slogans and other texts (Ponomarenko & Malyuga, 2015), e.g. "*Beanz meanz Heinz*" (Heinz Baked Beans) (AdSlogans, 2017), idioms, "wrong" syntax, and the unusual use of punctuation marks, e.g. "*Schweppes. Schhh! You know who?*" (Schweppes) (Superdream, 2017).

These means often help to create the most expressive and successful advertisement messages.

Slang and colloquialism are very active in advertising. Colloquial structures are used to create an emotionally expressive color, image, clarity, and operativeness of the advertising text that is intended for the mass consumer. And it is true that the texts are often written in such a way that their sound reminds of the sound of colloquial speech. For example, "*Don't text and drive!*", "*Be Your own boss!*", "*Evian-Live young!*" (Evian) (Superdream, 2017). In advertising texts slogans are also widely used in a stylistic way as allusions which makes reference to books, films, proverbs, and idioms that characterize a country in cultural aspects. For example, social advertising in Great Britain "*Share or Not to Share*" (The Balance, 2017) is an allusion to the play by William Shakespeare, the famous words of his protagonist Hamlet «to be or not to be».

In order to attract consumers' attention to an advertising message there is no limit of possible deviations from the language rules. J. Leech in his book "English in Advertising" refers to the spelling, grammatical, lexical, semantic and contextual deviations from the language rules (Garan, 2009). For example, the sausage

advertisement from Knacki: "*Why **pay** more?*" (AdSlogans, 2017). In this slogan the word order in the sentence is non-traditional. This is a distinctive feature of the American English when the usage of functional words and the word order in the sentence become elements of emphasis. The absence of the subject also indicates the impersonality of the advertisement itself.

But one of the main parameters of a specific linguaculture that defines all others is explicitness/implicitness. This parameter allows one to see how the central concept is expressed in the promotional text: either it is expressed directly (the text objectifies the concept using tokens directly verbalizing the concept), or in a hidden way (the meaning of the concept is reflected in a multimodal text as a whole).

The parameter can vary depending on the advertisement category. If the advertisement is consumer-oriented, it will mainly be explicit: "*Show Your shoes!*" (Egle) (Ad.Slogans, 2017). Here one can see a clear call to action, the concept is clearly understood. The alliteration "*show-shoes*" is also used to enhance the effect.

Social advertising is also mostly explicit - "*FIRE kills. You can prevent it.*" (Superdream, 2017) - American social advertising on fire prevention.

But often advertising messages can be implicit. This phenomenon is more characteristic of British advertising than American, since the British culture is more reserved than American which is more straightforward and simple. (Serdobintseva, 2010).

For example, "*We'll take more care of **You***" (British Airways) (AdSlogans, 2017) – no worded advice to buy the company service but a clear indirect incentive to do it.

In addition, implicitness can also be expressed through anthropocentrism, for instance, the capital letter in the pronoun "*You*" reveals the desire of the company to show special respect to the client, satisfy the consumer needs and make him/her feel

privileged. And in contrast, the American advertisement of Adidas company- "*Impossible is nothing.*" (Superdream, 2017) – illustrates implicitness of the advertising message, but it has a forthrightness and clear prompting to action.

Results and discussion

As a result of the work it has become evident that the main basis of the advertising discourse is the completeness of the message, which has a strictly oriented pragmatic setting. The pragmatic focus determines the linguistic means which will be used to attract the target audience.

The implicitness/explicitness parameter is also a weighty factor in the advertising discourse. It also determines the selection of the linguistic means of phonetic, lexical, grammatical, and stylistic levels for creating an advertisement.

As for the differences between the British and American versions of the English language in the advertising discourse, it is worth noting the different ratio of implicitness and explicitness, which depends on the category of the advertisement. The implicitness is more typical for British English, while American English is likely to have explicitness. This differences may be conditioned by different mentality and cultural values of the countries and native speakers.

Conclusions

To sum up, it should be noted that the difficulty in creating advertising texts aimed at a particular linguacultural community is to make an accurate selection of the means that are applicable, taking into account all national cultural and specific characteristics of the selected society. All the elements of the advertising discourse need to be considered in unity and interrelationships, as parts of a single thing, which is aimed at achieving the primary purpose of advertising - influencing the audience. To realize the goals of advertising, advertising texts creators use a variety of attention and impact techniques and means closely related to the linguacultural characteristics of the country on which the advertising text is targeted. This is why the

linguacultural analysis of the characteristics of the advertising discourse is relevant to the study of the foreign language and the culture of language.

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