

УДК 811.112.2

А.Н. Исаева

Российский университет дружбы народов

**ВЕРБАЛЬНЫЕ И НЕВЕРБАЛЬНЫЕ АСПЕКТЫ  
ЖЕНСКОГО РЕКЛАМНОГО ДИСКУРСА (НА  
МАТЕРИАЛЕ АНГЛИЙСКИХ И АМЕРИКАНСКИХ  
ПЕЧАТНЫХ СМИ)**

*В статье рассматриваются основные вербальные и невербальные аспекты женского рекламного дискурса. Автор рассматривает основные характеристики синтаксиса, лексики, семантики рекламного языка. Анализируются основные способы образования неологизмов: конверсия, словосложение, аффиксация. Наиболее распространенным явлением в женской рекламе является метафора, в частности, структурная метафора.*

*Ключевые слова: рекламный дискурс, цвет, неологизмы, конверсия, словосложение, метафора.*

A.N. Isayeva

Peoples' Friendship University of Russia

**VERBAL AND NON-VERBAL ASPECTS OF WOMEN  
ADVERTISING DISCOURSE (BASED ON PRINT  
ENGLISH AND AMERICAN MEDIA)**

*The article considers verbal and non-verbal aspects of women advertising discourse. The author analyzes basic syntactical, lexical-semantic features of advertising language. Main ways of forming neologisms are examined: conversion, compounding, affixation. Metaphor is one of the most popular tropes in women advertising discourse, especially structural metaphor in the concept of "war".*

*Key words: advertising discourse, colour, neologisms,*

*conversion, compounding, metaphor.*

### **Introduction**

Today advertising has broken into every corner of our life in many forms: newspaper, magazine, TV, radio, posters and Internet. One cannot but agree that advertising has a huge power aimed at attracting and manipulating people, their thoughts and opinions, choices and decisions.

Many researchers viewed discourse differently. According to Teun Van Dijk (1989), “discourse” is a spoken text, while “text” is an abstract grammatical structure of it. The concept of discourse relates to the actual speech act, whereas the “text” relates to the system of language or formal language skills, linguistic competence. Leech in his book (Leech 1972) writes, that the language of advertising belongs to so called ‘loaded language’. The term “loaded language” refers to words, phrases, and overall verbal and written communication that is intended to inspire emotion in the reader or listener.

Advertising discourse is complex communicative phenomenon, with pragmatic orientation that combines features of distinctive speech and written text with a set of semiotic means. The effectiveness of advertising discourse depends on how the information encoded in it corresponds to the cultural, social, national characteristics of the recipient. The communicative nature of language, culture and advertising discourse is responsible for their close relationship. In advertising discourse numerous verbal and non-verbal means are used to persuade the consumer to purchase the product. In line with Cook, we view print advertising as discourse i.e. text and context together, and as such, non-verbal elements of ads is exploited for communicative purposes. Therefore, it is necessary to bear in mind that both verbal and non-verbal codes are powerful devices used by advertisers for the sake of achieving their objectives and neither of them should be neglected when analysing persuasive strategies in the discourse of advertising.

### **Results and analysis**

The use of colours plays an important role in the process of persuasion. Specific colours used in advertising are aimed at capturing the reader's attention.

According to Bovée and Arens (1992), colour enhances image and "sells". For example, green colour used in cosmetic advertising transmits the positive connotations associated with it on the advertised product. In people's mind everything that is green has to do with nature. That is why the use of green in advertisements automatically makes people think that the product is "natural" which means it consists of natural, harmless ingredients, "healthy" and "eco".

The graphical tools used in advertising, are intended to draw attention to the advertised object, its properties, and as a result, create a desire to buy the product. In advertising media various types are used. Advertising makes use of various strategies how to highlight a certain word, phrase or the whole slogan. One of the most frequent ways is the use of capitals, for example, the following print advertisement consists of capitals only:

"DON'T JUST APPLY! STYLE YOUR LASHES! UP TO A 65% LIFT. A BOLDLY THICKENED LOOK." (Glamour 06/2013).

The following example contains only particular words in capitals. It helps to draw the attention of the reader to the most important and catchy words:

"the COLOR you CRAVE – the PROTECTION you NEED." Australian Gold (Elle, 03/2015).

Handwritten font indicates friendliness and fosters trust between the reader and the product.

All in all, graphical features of advertising layout, the use of capitals and handwritten font as well as emphasis on key words make for the implementation of pragmatic function of advertising.

Syntactical features of women advertising discourse can be

characterized by the predominance of simple sentences over complex, extensive use of elliptical constructions. Along with that, all 4 types of sentences are used in advertising discourse, however, declarative is prevalent, which reinforces the informative function of advertising.

Parallel constructions are widely used in advertising language, aiming at strengthening the emotionality and importance of the message. Parallelism more often occurs in elliptical sentences. It helps to omit unnecessary information and make the text more concise and effective. It is also reasonable in terms of economical use of print space:

“Unbeatable protection. Unbelievable price.” (Glamour 03/2015).

“Dramatic depth. Unstoppable character.” (Glamour 03/2015).

“Not heavy. Not masky. Not shiny.” (Cosmopolitan 04/2015).

Lexical level of advertising discourse is characterized by the use of 1) imperative verbs (get, take, try, infuse); 2) compound adjectives (anti-ageing, natural-looking, age-defying); 3) possessive pronouns (your, our, my), that help establish trust and reliability between the customer and the advertiser.

There is another salient feature of women ad discourse – a wide use of neologisms. Most of them were formed by

- conversion – when one part of speech is used as another without any change of form: make up (noun) – to make up (verb), look (verb) – it looks like masterpiece, look (noun) – have the look of healthy hair; colour (noun) – to colour (verb), brush (noun) – to brush (verb)
- clipping – a shortening of a word by cutting two or more syllables: fabulous – fab; professional – pro; flexible – flex, glamorous – glam, comfortable – comfy.
- Blending – blends are defined by Lehrer as “compounds consisting of a whole word and a splinter (part of a morpheme) or two splinters” Ex: Provocalips – provocative + lips;

Fabulash – fabulous + lash; Elasticolor – elasticl + color;  
Apocalips – apocalypses + lips.

Advertising language is rich of personification, simile, antithesis, metaphor, hyperbole. One of the most popular trope in women advertising is metaphor. Beauty advertising is characterized by high frequency of structural metaphors, especially in the concept of “war”:

- 1) “How to make your stubborn make up *leave without a fight*.”
- 2) “A powerhouse against the first signs of aging.”

It can be noticed out that advertisers view problems as enemies, that have to be defeated.

### **Conclusion**

All in all, women advertising language is defined by its extremely positive communicative and pragmatic orientation. This characteristic of advertising language determines the choice of linguistic and extralinguistic means by advertisers.

### REFERENCES

1. Bovée, C., Arens, W. (1992). Contemporary Advertising, Irwin.
2. COOK, Guy. 1996 (1992). The Discourse of Advertising. London: Routledge.
3. LEECH, Geoffrey, N. 1972. English in Advertising: A Linguistic Study of Advertising in Great Britain (English Language Series). London: Longman.
4. VAN DIJK, Teun. (1989). “Social cognition and discourse”. In Handbook of Social Psychology and Language, edited by H. Giles and R.P. Robinson, 163-183. Chichester: Wiley.

### MAGAZINES:

Cosmopolitan, April, 2015. US  
Elle, March, 2015. UK  
Glamour June, 2013. UK  
Glamour March, 2015 US