

УДК 81'42'367: 659

**Oksana Kachala****LINGUISTIC AND SYNTACTIC FEATURES OF  
ADVERTISING TEXTS**

*Approaches to the analysis of advertising texts from the point of view of linguopragmatics are considered in the article. The theories of scholars concerning the interpretation of the concept of "advertising text" are generalized. The peculiarities of the syntactic structure of advertising texts are defined, which are illustrated by the relevant examples.*

*Keywords: advertising texts, syntax, linguopragmatics of advertising.*

The ambiguity of the ontology of advertising determines the possibility of its multi-dimensional interpretation. However, a large number of definitions seems possible to unite in two directions: "advertising as a message" and "advertising as communication".

In the first case, the scholars (A. Dayan, F. Kotler, etc.) proceed from the assumption that advertising is not just information about the product, but also the formation and functioning of certain values, standards of thinking, worldview, norms, produced and implemented in the communicative space.

According to another approach, advertising is viewed not statically but dynamically as a process (J. Burnett, S. Moriarty, W. D. Wells, G. E. Hills, R. B. Woodruff, etc.). As a result of this form of communication, information about products, services and ideas is translated into the language of consumer needs and inquiries.

By studying the discourse of advertising in the pragmatic linguistic aspect, one must pay attention to the fact that the parallel study of the pragmatic and linguistic aspects of advertising enables to identify the language means that function in advertising texts and find out their pragmatic orientation. The pragmatic aspect of the analysis of the language of advertising appears in similar studies (T. M. Livshits, I.V. Griliches, O. A. Ksenzenko) in that language means are described in their comparisons with the pragmatic orientation of the advertising text, that is, the influence of advertising on the choice of a potential consumer.

Pragmatics examines all the conditions in which a person uses language signs [3, p. 127], while the terms of use are understood as the conditions for adequate choice and use of linguistic units in order to achieve the ultimate goal of communication – the impact on partners in the process of their linguistic activity. N.D. Arutyunova considers pragmatics in the field of

“research in semiotics and linguistics, in which the study of the functioning of speech signs, including a complex of issues related to the speaker of the subject, the addressee, their interaction in communication and the situation of communication” [1, p. 389–390].

Advertising discourse is a “pragmatic discourse” on the grounds that certain communicative strategies are updated in it. The theory of speech acts (one of the main sections of linguistic pragmatics) relates, first of all, to the name of J. Austin, who has drawn attention to the fact that a statement can be not only a message of information, but also other actions (for example, request, advice, warning). Within the framework of the theory of linguistic philosophy, J. Austin and J. Searle proposed a delineation of a loci (act of speaking), illocution (the implementation of an act in the course of speaking) and perlocution (influencing the feelings, thoughts and actions of others and obtaining the result – intentional / unintended effects of influence) [1, p. 108].

In the course of the implementation of the linguistic act, two actions are carried out simultaneously: the actual proclamation of the statement (the locutive act) and the illocutionary act, for example, the expression of the request, etc. In other words, in addition to the transmission of a message, the communicative intention of the speaker is realized. According to J. Austin, the statement may be designed, in addition, to make influence on the listener, that is, to have a perlocutive effect.

A number of issues that pragmatics studies is relevant for advertising, in particular, the impact of the expression on the addressee. Each ad text is designed for a certain perlocutive effect. The pragmatic orientation of any advertising text is the need to urge the addressee to take appropriate action. The effectiveness of communication through advertising is precisely the range of this impact.

N.D. Arutyunova, discussing the problem of the addressee's factor in the speech act, puts the pragmatic meaning of the linguistic act in the dependence not only on the speaker of the subject, but also on the linguistic situation, and also to a significant degree on the recipient [1]. It is the consistency of communicators' parameters that ensures the correct communication. Any act is designed for a particular model of the addressee. In this case, the role of the recipient is such that makes the speaker think about the organization of his speech. Thus, a broad understanding of pragmatics encompasses a complex of issues related to the speaker of the subject, the addressee, their interaction in communication and the situation of communication. “The combination of conditions that determine the formation of a particular language product by the subject and the corresponding perception of the recipient, including the condition of the

adequacy of the linguistic influence on the communicant, is inseparable integrity and the essence of the communication itself” [3, p. 139].

Understanding under pragmatics the theory of linguistic influence, we note that the positive pragmatic orientation of advertising discourse is a factor that largely determines its specificity and is crucial for the formation of other distinctive features of printed advertising.

The pragmatic orientation of the texts of this type determines the logical and / or emotional core of the statement, the general tone of discourse, dictates the selection of linguistic and non-linguistic means and the way of their filing and organization.

In addition, as already noted, the ad text is an example of the most effective use of linguistic means. “An important requirement for promotional texts is a maximum of information with a minimum of words” [6, p. 27]. The pragmatic aspect of the ad text is directly manifested in its peculiar organization – the choice of grammatical and lexical units, stylistic techniques, special syntax, the organization of printed material, the use of elements of various sign systems.

There are two tendencies of creating promotional texts: the shortness, conciseness of expression and expressiveness, the capacity of information. In trivial advertising, the design of the text is to simplify the grammatical structures and the presence of clichés within the general repetition and limited vocabulary. However, the most effective promotional texts are built on more sophisticated principles. The creators of texts in this case avoid direct description of the subject of advertising, its properties and advantages. However, the most effective promotional texts are built on more sophisticated principles. Creators of texts in this case avoid direct description of the subject of advertising, its properties, characteristics and benefits. The style of advertising is multilayered, combining the features of journalistic, scientific, popular science, partly spoken and business styles. Such a combination stems from the very nature of advertising, its main functions – communication and influence [6, p. 30].

Often, advertising not only informs the reader, but also forms a vivid advertising image through a system of figurative and expressive means of speech. With intentional concentrated influence, the language of advertising constantly requires an update, as the expressive means are worn out and, quickly spreading, begin to reproduce mechanically. As a result, the imagery is erased, and hence, the credibility of the advertisement decreases.

Advertising uses a wide range of expressive means at all language levels.

Often, advertisements use tracks. The most common types of tropes are: allegory, hyperbole, irony, metaphor, metonymy, personification,

periphrasis, synecdoche, comparison, epithets. No less distinct and phraseological turns [4]. Journalists often use the phraseology not only in the form in which it exists in the language, but also in the altered. By updating the semantics, the structure of phraseological translations, they create new semantic shades.

The ad also uses various stylistic shapes. The most common forms of language: anaphora, antithesis, unconstrained design, gradation, inversion, parallelism, rhetorical question, ellipse, epiphora. The figurative means of the language revive, update the advertising text.

In the literature on advertising, it is emphasized that in advertising simple sentences prevail. The use of simple sentences is related to the dynamism, expressiveness of the ad text, which should be readily perceived by a reader, as well as the influence of the spoken language. Effective is the use of exclamatory sentences, which play the role of peculiar signals in the text, call to action. Effective are also incentive structures that express offer, invitation, conviction, etc. They provide liveliness and emotional expression.

The effectiveness of the advertising text depends on the successful combination of all its components: image, sound, verbal side. However, researchers point out the paramount importance of the verbal component of advertising – verbal text. Problems of the ratio of verbal and non-verbal (figurative) signs in the system of printed texts were found in the thesis of Yu.E. Levi “Verbal and Non-Verbal Means of Influence of Advertising Texts” [5].

Consequently, the very positive pragmatic orientation of advertising discourse is a factor that largely determines its specificity and is decisive for the formation of other distinctive features of advertising. In addition, as already noted, the ad text is an example of the most effective use of linguistic means.

Analyzing the syntactic structure of the sentence of the English advertisement, the following peculiarities can be single out:

- *Ellipsis*

Ellipsis refers to the omission of the unnecessary elements of a sentence or of those that have already occurred in the context. It can be used to avoid redundancy, to give prominence to a message, to narrow the intervals of communication, to simplify the procedure of expression, and to intensify the linguistic effect, etc. When used in advertisements, ellipsis results in conciseness and vividness. Elliptical sentences are actually incomplete in structure but complete in meaning. The adoption of elliptical sentences also can spare more print space, and take less time for readers to finish reading.

In addition, a group of sentence fragments may gain special advertising effectiveness. Let us compare the following two advertisements.

A. *Baked. Drenched. Tested to the extreme. A Motorola cellular phone*

...

B. *The Motorola cellular phone are baked and drenched to extreme.*

Obviously, through use of an elliptical structure, sentence A is far more brief, eye-catching and forceful than sentence B. What's more, it conveys attitudes that sentence B lacks. Sentence A implies a kind of appreciation for the phone, by splitting the sentence into several fragments and rearranging its word order. Therefore skillful arrangement of elliptical sentences may add color to a sentence.

In advertising English, ellipsis can be the omission of subject, predicate, object or others, and even one-word or one-phrase sentence can be used. Omitting verbs is one way of ellipsis as mentioned above, while omitting subject is another way. Subject, which is omitted often, refers to the products or services advertised. Here is an example:

*made of 100% pure enjoyment  
will not fade until long after  
your family returns home (Universal Studios)*

This is an advertisement about an amusement park. Here, Universal Studios as subject is left out twice, which makes the advertisement shorter but more concise and effective.

Certainly, not all the subjects omitted refer to the products or services. It can also refer to the consumers. In general, the subject omitted is YOU.

In summary, ellipsis is a deliberate omission of words that would normally be required by grammatical construction, but which are obvious from the context. Advertising English is a style of immediate impact and rapid persuasion. In general, whether the medium is print, radio or television, the advertiser can rely on your attention for only a very short time, and therefore the sales message must be short, clear, distinctive and memorable. Using ellipsis can make sentences short, concise, can emphasize the key words, and avoid redundancy. Ellipsis in advertising English is employed for vividness and aesthetic appreciation of the audience.

- *Sentence fragments.*

In advertisement, we can find language that is clearly written to be read. At the same time, its sentences structures are also found that are typical of spoken language and are intended to represent spoken language, like the use of sentence fragments. "The language used in the advertisements involves a mixture of spoken and written patterns of languages" [2, p. 468].

Sentence fragment, also called “disjunctive syntax” by G. Leech, is considered to have the unique value of association. Here’s an example:

*The Land’s End cashmere sweater. Soft and silky as the beard of a Mongolian goat.* (Land End)

Two sentence fragments give readers the chance to associate. It allows readers to understand it differently. It weasels something which won’t let the consumers doubt about the products. If this advertisement is written in this way:

*The Land’s End cashmere sweater is soft and silky as the beard of a Mongolian goat.*

It’s a Standard English sentence, but one question will be raised by the readers: is the Land’s End cashmere sweater soft and silky as the beard of a Mongolian goat? Then the function of the advertisement will be affected and can’t be fully realized.

Thus, we may conclude that the most frequently used sentence patterns in English commercial are statements, commands, interrogative sentences and exclamations. As for the sentence structures, elliptical structures, sentence fragments and comparative constructions are most widely used in English advertising.

### **References**

1. Арутюнова Н. Д. Прагматика // Лингвистический энциклопедический словарь / Гл. ред. В. Н. Ярцева. М.: Сов. энциклопедия, 1990. – 685 с.
2. Загнітко А. П. Теоретична граматика сучасної української мови. Морфологія. Синтаксис / А. П. Загнітко. – Донецьк : ТОВ “ВКФ “БАО”, 2011. – 992 с.
3. Колианский Г. В. Коммуникативная функция и структура языка. М.: Наука, 1984. – 176 с.
4. Куликова Е. В. // Лингвистические парадигмы и лингводидактика: Материалы XII Междунар. научно-практич. конф. Иркутск, 13–15 июня 2007 г. С. 83–88.
5. Леви Ю. Э. Вербальные и невербальные средства ответственности рекламных текстов. Автореферат дис. ... канд. филол. наук. М.: МГЛУ, 2003. – 21 с.
6. Розенталь Д. Э., Кохтев Н. Н. Язык рекламных текстов. М.: Высш. школа, 1981. – 127 с.

**Оксана Качала**

**ЛІНГВІСТИЧНІ ТА СИНТАКСИЧНІ ОСОБЛИВОСТІ  
РЕКЛАМНИХ ТЕКСТІВ**

*У статті розглянуто підходи до аналізу рекламних текстів з точки зору лінгвопрагматики. Узагальнено теорії науковців щодо трактування поняття “реklamний текст”. Висвітлено особливості синтаксичної структури рекламних текстів, які проілюстровані релевантними прикладами.*

*Ключові слова: рекламний текст, синтаксис, лінгвопрагматика реклами.*