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Linguistic means of expressiveness in publicity texts of print mass media

Abstract

This paper is devoted to the distinctive features of publicity texts of print mass media and singles out expressive syntactic-stylistic means usage of text intensification and remembering.

1. Introduction

In recent years the quantity of works devoted to studying different advertising aspects have been steadily increasing (G. DYER 1982, G. COOK 1992, A. GODDARD 1998). Advertising activity is analyzed from different viewpoints: economic, sociological, cultural, juridical, psychological, socio-philosophical, linguistic etc. Thus, marketers are interested first of all in the economic efficiency of publicity. Sociologists bring to light the regularities of publicity influence on various people groups taking into consideration their value directions. Culture specialists are focused on the publicity as mass culture manifestation. Jurists do some research on publicity texts presumably breaking this or that administrative and legal regulation. Psychologists studying publicity concentrate on such phenomena as social perception, population activity, a motivation of making a success, claim level and others. In philosophical works publicity is regarded as the tool of social transformations taking place in last decade. In this case publicity is interpreted as an essential characteristic of modern globalization.

The aim of the paper is to explore the distinctive features of publicity messages, underline the usage of expressive syntactic-stylistic means and the significance of the modified usage of some idioms in them.

2. Publicity text: the concept content and its main characteristics

Publicity message can be defined as a graphical and textual unity where linguistic and extra linguistic factors are blended together and where there is a positive pragmatic orientation. Understanding pragmatics as the theory of language influence we underline that positive pragmatic orientation of publicity texts is the factor which determines specific features of such texts in many respects and is a key one for forming other features of advertising. The pragmatic aspect of publicity messages reveals in a specific organization (the choice of grammatical and lexical units, stylistic devices; particular syntax, the organization of printed material, the usage of different sign systems elements). Publicity is also characterized by anthropocentrism as it serves people needs.

Publicity has all qualities characterizing any text, including genre interrelationship. There is a genre division into print publicity genres, radio advertising genres, TV address variants and main kinds of outdoor publicity. Functional particularity of publicity genres is the orientation towards active efficient recipients' reaction, their stimulating to a needed promotional action: buying, voting for a definite candidate and the choice of a specific show or desired charity act (V.V. UCHENOVA 2001). Media advertising that uses different ways of address – an advertisement, detailed advertisement, story, expert's consultation, catalogue, price list, and bill – is of great interest to us. The publicity style is manifold combining the characteristics of publicistic, scientific, popular scientific, partly colloquial and business styles. Such a combination is apparent from the essence of publicity, from its main functions – informing and influence.

3. The structure and particularities of a verbal part of publicity text

Media advertising is based on the combination of graphical or photo representation with a verbal text of different length: from a short heading to detailed body text. At the same time, researchers note the supreme importance of verbal component of advertising – text. The verbal part of a publicity text has an inner structure: as a rule, this is a heading, body text and echo-phrase. The publicity heading aim consists in attracting audience attention and arousing interest to advertised goods or services. The publicity heading contains an address and main advertising argument which is later developed in the body text (A.N. NAZAIKIN 2007). Publicity often not only informs a reader but also forms a colorful image through the system of language devices.

Every type of text chooses to a greater or lesser extent language means that help it to reach its aims. However, language units appearing in the text shows not only their regular characteristics, but also those which were latent before functioning. This is valuable for those types of texts where novelty factor is important.

There are two tendencies in the basis of the publicity text creation: conciseness, communication conventionality and expressiveness, the wealth of information. In a trivial advertisement the text creation reduces to grammatical structure simplification and cliché abundance. However, more effective publicity texts are based on more complicated principles. In this case, copywriters avoid the direct description of publicity objects, their qualities, characteristics and advantages. Publicity language is constantly requiring renewal to be effective.

Advertising uses a wide range of expressive means on all language levels. The examples are taken from advertising texts of English language magazines. Tropes are used in publicity to create a brighter and multidimensional advertising image. The most prevalent tropes are allegory, hyperbole, irony, metaphor, metonymy, personification, periphrasis, pun, synecdoche, simile, and epithet.

(1) *California has many hungry minds…*Hungry minds is the example of synecdoche.

(2) *Who will you be in the next 24 hours?* It is the advertisement of watch mark Twenty-4 produced by Patek Philippe.

(3) *Authentic, beautiful, best, brilliant, creative, delicate, essential, extra, fabulous, first-class, fresh, genuine, great, golden, high, impressive, incredible, outstanding, perfect, pleasant, rich, unique, unforgettable, vital, warm, wonderful etc.* These attributes are generally used in advertisements.

In publicity different stylistic figures are used. The most prevalent figures of speech are: anaphora, antithesis, asyndeton constructions, gradation, inversion, parallelism, rhetorical question, ellipsis, epiphora. Figurative language means make the publicity text vivid and modernized.

(1) *High definition. High style.* Anaphora is used for better memorizing and highlights the high quality of the goods advertised.

(2) *Love it when you're here. Rent it when you're not.* It is the example of a parallel construction.

4. Phraseological units classification according to Russian tradition

Publicity is known to use all possible means to create positive emotions. One of such means is using phraseological units which possess pragmatic characteristics which help to predict the desired language influence effect. In Russian tradition the most famous classification of phraseological units is the following (V.V. VINOGRADOV 1977, N.M. SHANSKY 1985):

1. *Phraseological unions*. The meaning of the union is not understandable from the meanings of the words that compose it. For example, *to eat a dog* (translation from Russian) means "to be very good at smth". It may be said that phraseological unions are the units with lost inner forms.

2. *Phraseological unities*. The whole meaning of the unity is not understandable from the sum of word meanings, but there is a certain motivation, the image that can be understood. For example, *a white blackbird* (translation from Russian) means "a person who is very different from other people in a group"

Phraseological unions and phraseological unities constitute the core of phraseology. They are called idioms.

3. *Phraseological combinations*. In such a combination one of the words has a constrained meaning and the other has a direct meaning and a free usage. For example, *a bosom friend* (translation from Russian) means a very close friend.

4. *Phraseological expressions*. These expressions are made up of words with direct meanings which are not constrained. These units are well-known and repeated in the same form and meaning. For example, *beauty will save the world* (translation from Russian).

We think that it is necessary to consider all possible positions of the wide understanding of phraseological units. All of them are sure to be of more than one word and reproducible.

5. Linguistic particularities of print publicity texts on lexico-phraseological level

5.1. Praseological units in print publicity

The frequency of occurrence of phraseological units depends on their belonging to the contemporary language stratum since it should be easily recognizable and remembered. That is why idioms with archaic components or obsolete meanings may be found rarely.

As a rule, phraseological units occupy so called strong or stressed positions that are heading, slogan, the first phrase, the last phrase. It is known that the beginning and the ending of the text are remembered better than its middle. Deliberate usage of idioms in these positions is connected with pragmatic aims.

(1) *Good to the last drop*. It is the slogan of Maxwell House where the idiom "to the last drop" is used.

(2) *It's just that we would rather be doing something, than simply making a noise about it*. It is the last phrase of WWF advertisement where the idiom "make a noise" is used.

The publicity language requires renewal all the time because expressive means become played-out and getting widely used begin to be reproduced automatically. As a result the publicity figurativeness and persuasiveness reduce. Journalists often use not only regular forms and meanings of phraseological units which are present in the language but they also employ modified phraseology. Refreshing semantics, renewing an idiom structure they create new shades of meaning.

5.2. Stylistic devices of phraseological units modification

Double actualization, insert, component substitutions are the most typical stylistic devices of idiom occasional modifications (E.V. KULIKOVA 2008). The reader perceives two sides of phraseological occasionalism: usual and modified.

Double actualization is the co-occurrence of idiom metaphorical meaning and its prototype literal meaning. For example, slogan: *lost and found* (a place where things that are lost are kept until someone comes to claim them). Literal meaning may be illustrated in the sentence taken from mobile phone advertisement: *Lost and found. Parents can thus easily keep an unobtrusive eye on their children.* There is overlapping of metaphorical and literal meaning. There is also one more phraseological unit: keep an eye on (to look after someone or something and make sure that they are safe) with an incurrent element – unobtrusive.

Insert is introduction of one or several elements into phraseological unit.

Pragmatic effect of meaning specification of a phraseological unit or its component can be shown in two aspects. On the one hand, meaning specification of phraseological unit quite often leads to concretizing that helps to enliven phraseological unit, evoke recipients' concrete conception, approximates this or that publicity to a real situation of communication. On the other hand, an incurrent component quite often characterizes and evaluates

that helps copywriters to express their subjective, emotional attitude to advertised goods or circumstances connected with their acquisition.

For example, *the largest collection of skeletons in one closet*. The idiom a skeleton in the closet (an upleasant secret about something) is used in the advertisement of the site of the magazine “the Economist”. The incurrent component “one” attracts readers’s attention and underlines the advantage of the site.

Component substitution means that one or several components of a phraseological unit are replaced by the other or others .The usage of this device may lead to double actualization. For example*, safe and sound* (unharmed) is changed into *safe with sound* in burglar alarm advertisement.

There is one more example taken from Russian advertisement of educational services. The English equivalent: *The eyes are the mirror of the soul*. It is changed into *the eyes are the mirror of the thought*.

The last example is also taken from a Russian hair dress store advertisment and has equivalent in the English language: *two heads are better than one*. If translated word by word we have: *one head is good, and two heads are better*. It is changed into: *one head is good, and in a hat is better*.

5.3. Conclusion

Specific properties of advertising texts are determined by their evident orientation to influence which reveals both at the language level and with the help of all mass media means. On the whole the general characteristic of advertising texts at the language level is using diverse syntactic-stylistic tools of expressiveness: anaphora, repetitions, metaphor etc. For some advertising texts the presence of phraseological units is typical.

Becoming the part of the text phraseological units take on definite text importance as they create links in the text structure and when they are used in a modified form they become very strong means of influence. Publicity is sure to give preference to modified idioms in order to attract and amaze the customers.

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