
**SEMANTIC-SYNTACTIC AND PROSODIC MEANS
OF REALIZING CONCEPTS
IN ENGLISH-LANGUAGE CAR ADVERTISING WITHIN
THE COMMUNICATIVE-DISCURSIVE PARADIGM**

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INTRODUCTION

The proposed work is devoted to the study of the lexical, syntactic and prosodic features of advertising discourse.

The object of the study is advertising discourse, understood as a text conditioned by the situation of advertising communication.

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

The relevance of the study is determined by the following factors:

Advertising discourse as one type of institutional speech communication has been insufficiently covered in linguistic literature.

The study of the lexical, syntactic and prosodic features of advertising discourse is important for understanding the organization of advertising text.

The aim of the work is to construct a model of modern advertising discourse by identifying its lexical-syntactic and intonational features that create an appealing image of a car for the consumer.

The aims of the research determine the following tasks:

- to study the linguistic aspects of advertising text;
- to study the distinctive features of advertising text;
- to investigate the lexical-syntactic features of advertising discourse;
- to examine the intonational structure of advertising at the perceptual level;
- to conduct electro-acoustic analysis of oral advertising discourse at the experimental phonetics laboratory using modern computer-based methods.

The research material consists of spoken television and radio advertising texts. Twenty advertising texts from British and American television and radio

broadcasting were analyzed; these advertisements promote leading brands of modern automobiles.

The aim and tasks determined the structure of the research, which consists of an introduction, three parts, conclusions and a list of references. The introduction substantiates the choice of the research topic and defines its aim, tasks, and relevance. Part I presents the theoretical foundations of the study. Part II contains a lexical-syntactic analysis of advertising discourse. Part III is devoted to auditory and intonographic analysis of the discourse under study. The conclusions summarize the content of the three parts. The reference list includes works by domestic and foreign authors cited or mentioned in the study.

Advertising text is one of the most widespread types of persuasive texts, whose practical orientation determines the selection of verbal and non-verbal means of organization. Thus, advertising text reflects a special sphere of linguistic communication that remains to be defined by linguists. Taking the above into account the relevance of this work devoted to describing the specificity of English-language advertising text becomes clear. Although the problem of advertising text is one of the leading issues in modern linguistics, no single general definition of these two concepts has been developed, nor can such a definition be established. This is due to the complexity and multidimensionality of text in general as a product of human speech and mental activity as well as to the diversity of approaches to its study. Advertising text has its own structure, specificity, distinctions and characteristic features. This is the problem we intend to investigate and we need to define the concept of “advertising text” and identify the distinctive features inherent in this type of text.

1. Theoretical background of the study

1.1. Advertising as a Specific Form of Communication

Advertising (French *réclame*, from the Latin *reclamo* – to cry out) is information about the consumer properties of goods and the types of services with the purpose of creating demand for them. Among the numerous definitions of the concept of advertising, one of the them belongs to O. Selivanova: “Advertising is an article written in one’s own defense, intended to refute something”¹. Numerous interpretations of advertising can also be found in contemporary literature. “Advertising is the process of acquainting consumers with the goods or services offered by a given manufacturer, trading enterprise or other business organization carried out in the form of announcements in the

¹ Селіванова О. О. Сучасна лінгвістика : термінологічна енциклопедія. Полтава : Довкілля-К, 2008. 844 с.

press, on television, radio and other media. Advertising is a paid form of non-personal transmission of information about goods for the purpose of stimulating sales and only information presented by a clearly identified sponsor”². Advertising is a controlled influence exerted by a particular advertiser through the mass media.

All of these definitions despite their apparent specificity and external differences are similar in one respect that advertising is a tool by means of which consumers are provided with information that encourages them to purchase the advertised product. It is generally accepted that the basis of any advertising is the principle of interpersonal communication. It follows from this proposition that, regardless of the form advertising takes, it is always built upon communication. The specificity of communicative activity within advertising is determined by the needs of the target market and is characterized by the mass and one-way nature of advertising communication.

At the same time advertising gives preference to direct communication (one-to-one) and indirect communication (through technical means or correspondence), reciprocal communication (conversation) and one-way communication (a television announcer), interpersonal communication (between two people or within a small group) and mass communication (addressing an audience)². Therefore, within the framework of the theory of mass communication, advertising can be regarded as a mass communication activity that creates and disseminates concise, informative and figurative texts about social values, addressed to groups of people with the purpose of encouraging them to make a choice or perform an action desired by the advertiser. In domestic practice, the term “advertising” was for a long time used inadequately. It was applied to denote an entire complex of advertising activities including various means of stimulating commercial activity such as exhibitions, product packaging, the distribution of souvenirs, printed materials and many others. Abroad, particularly in the United States and other industrially developed countries, advertising is understood more narrowly. The term “advertising” used to designate this activity refers only to advertisements placed in the mass media (the press, radio, television and outdoor advertising). This term does not extend to other forms of promotional activity that facilitate sales aim to gain public goodwill or are intended to establish connections between consumers and producers.

Advertising has a very specific purpose that is unique to it and distinguishes it from other forms of communication. In its most general form, this purpose can be defined as the creation of demand for particular goods and services

² Dyer G. Advertising as Communication. London: Routledge, 1988. 185 p.

and the stimulation of human needs. At the same time it should be taken into account that the formation of consumer demand primarily involves the formation of a positive attitude toward the goods or services being offered. It follows that any advertisement from the very beginning presupposes the simultaneous solution of two problem situations: a substantive (subject-oriented and informative) one and a communicative one. Therefore, when discussing advertising the objectives of communication may be considered from two perspectives: first, from a functional perspective, that is, in terms of the general functions performed in society by the mass media and propaganda; second, from a substantive perspective, that is, in terms of the specific content with which informational texts are filled.

Another important task of advertising is persuasion. Having acquainted consumers with the product being offered, advertising must almost simultaneously encourage the target of advertising (that is, a particular potential consumer or a group of consumers who may be interested in the advertised object) to perform actions leading to the ultimate goal of advertising activity – the transformation of a potential consumer into a buyer. This involves the tasks of psychological influence on the consumer: attracting the audience's attention, arousing interest in the message, stimulating the desire to use the advertised product and encouraging specific actions necessary for its use. It should be noted that the psychological mechanisms underlying the influence of advertising are based on the regularities governing the processes of sensation, perception, memory and thinking. Only through a clear understanding of these processes is it possible to create advertising that fully captures the attention and emotions of a potential buyer or client. By actively influencing consumers advertising is capable of addressing a number of economic, educational, instructional and political tasks.

The economic task of advertising is manifested in increasing the volume of sales of goods and services. Its educational task is reflected in the desire to expand consumers' knowledge about the assortment, quality and properties of goods and services, their purpose, methods of use or application and so forth. The instructional task of advertising consists in developing progressive views and judgments, shaping aesthetic tastes and needs, and instilling the skills required for the proper use of goods and services. On this basis, stable and rational consumer demand is formed.

The functions of advertising arise from the tasks assigned to it. They are realized in the process of advertising perception and are determined by the content and form of advertising messages, the characteristics of the audience (age, gender, social affiliation, etc.) as well as the actual capabilities of consumers. The primary function of advertising is informative. Closely related

to it is the communicative function, which, on the one hand, reflects the social orientation of processes of consciousness and their focus on implementing communicative tasks within this sphere of communication and, on the other hand, is manifested in maintaining feedback between producers and consumers, managing demand and ensuring control over the promotion of goods in the marketplace.

According to psychologists the most influential factor in advertising is not the word itself but rather the communicator who enters another person's sphere of life – not as a “role” or as an abstract performer of an informational function but as a personality carrying his or her own ideas, thoughts and attitudes. Any genuinely informative advertisement necessarily contains at the initial stages of influence first and foremost a personal connection and only afterward a substantive one – that is the direct advertising information about the product. In this respect, advertising may be characterized as a selectively directed flow of information originating from the addresser-communicator, who possesses particular value orientations, motives and social attitudes.

The tasks of advertising stem from its objectives. The most important of these is of a general nature and its essence lies in informing potential consumers about a product, the services provided and new ideas. Advertising is first and foremost information – that is a system of data containing certain information about the object being advertised. Information in advertising is usually presented in a concise yet artistically expressive form that communicates the most important facts to consumers; these facts are pre-selected and processed on the basis of studies of consumer demand and purchasing motives.

It should be noted that the concept of “communication” is understood here in a broad sense. In our interpretation, the concept of the communicative function also encompasses the sphere of concepts related to pragmatics and may therefore be defined as the pragmatic function. By combining the communicative and pragmatic functions under one general designation we seek to emphasize that communication in the sense in which we consider it consists in the explicit pragmatic orientation of the message, which assumes a “hypertrophied” character in advertising.

It should also be added that the stated basic functions mutually determine one another in the process of advertising creation and are manifested equally in any advertising message. The informative and communicative functions of advertising constitute the manifestation of its essence, purpose and operation in society, as well as its very nature; in other words, they are characteristics without which advertising cannot be itself. Correlated with these primary functions are secondary, derivative functions of advertising such as the volutative, appellative, axiological and referential functions among others.

Each of these reflects a corresponding subtask that advertising performs under particular conditions of operation.

The multiplicity of advertising tasks and functions gives rise to a considerable diversity of its types, means of dissemination, methods of creation and other elements from which advertising is formed as a system.

1.2. Advertising and Informational Text as an Object of Linguistic Study

Advertising text is defined differently in both linguistic and economic literature. The numerous definitions found in the works of domestic and foreign scholars largely reflect the complexity of attempting to provide a general and comprehensive definition of such a multifaceted phenomenon. The principal problem encountered by researchers studying advertising texts is above all the absence in contemporary scholarship of a single, universally accepted understanding of the term “text”. In its broadest sense, a text is defined as “a sequence of sign units united by semantic cohesion whose principal properties are coherence and integrity. An advertising text is undoubtedly a literary work in which the author demonstrates the art of writing, the ability to select such words and expressions and to find such descriptions as will create in the reader a clear understanding of the appearance and content of the work, that is, accurately convey the advertising theme”³.

However, as a literary work, an advertising text has its own specific characteristics. An advertising text is an appeal to a person as a member of society. Such an appeal entails a distinctive exchange of information between the individual and the imagined subject with whom communication takes place. In this process, the advertising text functions as a means and unit of communication, serving as the link between the participants in communication: the addresser and the addressee.

By performing its pragmatic function an advertising text, in addition to describing the characteristics of the advertised object (its communicative and informative functions), carries an additional communicative load through the communicative intention embedded in the text by its sender. Viewed from this perspective, an advertising text may be characterized as an act of pragmatic text production, that is, a situation of verbal communication in which the communicator, guided by specific pragmatic objectives, seeks to convey particular information to the addressee, believing that the receipt of this information will ensure the achievement of the goals that initiated the communication. In this case, the communicator is the advertiser, who pursues

³ Євдокимова І. О. Класифікація мовленнєвих масок в англомовному усному рекламному дискурсі // Записки з романо-германської філології. 2022. Вип. 1 (30). С. 74–80. DOI: 10.18524/2307-4604.2022.1(50).262445.

pragmatic objectives with respect to potential consumers. At the same time, it should be borne in mind that the resulting communicative situation is never entirely one-sided. Verbal communication becomes possible only through the presence of another participant – the addressee (the consumer) – who interprets the information addressed to him or her. Since the beginning of the second process, interpretation, can never precede the beginning of the first, text production, in temporal terms, one may speak, on the one hand, of a certain sequence in the realization of the communicative act itself and, on the other hand, of a degree of interconnection between the communicative situations of text production and interpretation. In this case, the situations of text production and interpretation may be regarded as the specific conditions under which the actions of the communicator (the advertiser) and the addressee (the consumer) are realized with respect to the creation of the text and its conscious perception.

To the above, it should be added that in every act of communication, a linguistic expression activates a complex of verbalized and non-verbalized knowledge about the surrounding world, including certain systems of values that are most significant for a given society. Consequently, every text refers, either directly or indirectly, to the value system of the speakers of a given language. Such references provide the basis for the influence of the text upon the addressee. From this perspective, an advertising text may be characterized as a vivid linguistic form of social influence, that is, a one-directional speech act whose content consists in the social influence exerted by the addresser upon the addressee. This type of linguistic influence corresponds to the strategies of explanation and information, involving the messages and judgments that “the speaker” wishes to share with the “interlocutor”. In this case, the speech act may alter the interlocutor’s way of thinking and level of awareness, thereby influencing him or her. At the same time, an advertising text must have a clearly defined target audience, contain precise factual information about the principal characteristics of the product and reveal a motive that is relevant to the intended recipient. In other words, an advertising text should attract attention, arouse interest, encourage further reading, create a desire to purchase the proposed product and, ultimately, stimulate action by providing both a plan of action and the information necessary to carry it out. This is the functional *AIDA formula*², derived from the initial letters of the English words Attention, Interest, Desire and Action.

When defining the specific nature of an advertising text, attention should be paid to the distinctive features characteristic only of this type of text. These include:

- the special role of extralinguistic factors in the formation of the advertising text and its informational structure;

- the specific nature of the denotatum of the advertising text;
- the particular pragmatic orientation of the advertising text;
- the specific cognitive conditions under which communication takes place between the sender of the advertising message and the potential recipient;
- the complex and predominantly semiotic nature of the advertising text.

Let us consider each of these aspects in turn.

It appears that the effectiveness of an advertising text is largely determined by such extralinguistic factors as the conditions under which information is transmitted and perceived, the factor of the addressee, the factor of the addresser, the communicative and substantive context, the channel through which information is transmitted and the specific nature of the denotatum of the advertising text – that is, the advertised product. In the author's view, the extralinguistic level of an advertising text determines its linguistic level. It is precisely the extralinguistic factors that predetermine the particular verbal sequence used in an advertising text as well as its overall scope.

The denotatum of an advertising text is the advertised product or service. Depending on the semantic content of the denotatum, the linguistic content of the advertising text also changes accordingly.

In this case, the leading text-forming factor is the intentional factor (the factor of the communicative-pragmatic intention). The communicative-pragmatic intention determines the manner in which the text unfolds and largely governs the selection and combination of linguistic means, thereby creating the stylistic distinctiveness of the text.

The cognitive conditions of advertising text perception are characterized by a minimum level of attention and concentration, partial analysis, fragmented perception and the recipient's failure to retain the content.

The above-mentioned characteristics, in our opinion, make it possible to regard the advertising text as a special type of text, representing a multi-level complex that reflects the close interrelationship between cognitive and linguistic aspects.

2. Semantic and syntactic features of English Automobile Advertising

2.1. Keywords in English Advertising Discourse

Advertising text contains thematic words and keywords that create the advertising image and convey the main idea of the text. Following Cook G.⁴, we classify as thematic words those words that reflect the principal theme of the advertising text, that is, its central idea, the concept underlying it, its main

⁴ Cook G. *The Language of Advertising: Major Themes in English Studies* : in 4 vols. / ed. by G. Cook. London : Routledge, 2007.

content and the object of the advertising description. Thematic words include nouns (the name of the advertised object), verbs denoting the action that the advertisement encourages the reader to perform, as well as function words.

Thematic words are accompanied by keywords, which characterize the advertised object, the addressee and the addressee's actions. By keywords, we mean the words most frequently encountered in advertising (primarily in the motivational part of the text) when actualizing the needs of the recipient and providing verbal motivation for his or her actions. They serve to describe the properties of the advertised product and the advantages that its acquisition provides. Unlike thematic words, keywords are expressed exclusively by content words.

Keywords serve as a means of expressing the concepts embodied in advertising texts. Summarizing the findings of previous studies by V.V. Olinchuk and I.L. Sydorenko⁵, we identify the following concepts: individuality, pleasure, comfort, success, common sense and benefit. Let us examine the ways in which these concepts are realized in advertising materials.

According to the explanatory dictionary, the concept of individuality is defined as "all the characteristics that belong to an individual and that distinguish him from others"⁶. In English advertising discourse, this concept is represented by the following lexical units: *unique, distinctive, distinction, different, unlike, style, stylish, masterpiece, special, specific, strong character, characteristic, inimitable, remarkable and original*.

The following semantic features are distinguished within this group of words: *extraordinary; having no equal; easily recognizable; deserving attention; interesting; making a strong impression*.

Keywords develop the principal idea of the text and contribute to foregrounding important information. Keywords such as *differently, unlike, quality, distinction* and *a masterpiece* increase the amount of information conveyed and emphasize the exclusiveness of both the automobile itself and the people who own it. Only very wealthy individuals with refined taste can afford to purchase such a masterpiece.

In English culture, the concept of *style* functions as a positive value, as reflected in the proverb "*The style is the man*". By acquiring items distinguished by an individual appearance, a person sets himself or herself apart from others and demonstrates a personal sense of style.

⁵ Олінчук В. В., Сидоренко І. Л. Семантика та прагматика усного рекламного дискурсу // Українська ментальність: діалог світів : матеріали Міжнародної наук.-практ. конф. (Одеса, 2–3 жовт. 2003 р.). Ч. 2. Одеса : Астропринт, 2003. С. 197–204.

⁶ Hornby A. S. Oxford Advanced Learner's Dictionary of Current English. 10th ed. Oxford : Oxford University Press, 2020.

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 reflects 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 your own?

An automobile is a socially significant object; it may be a source of pride for its owner, confirm his or her social status and become a topic of discussion among other people. The rhetorical question “*So why drive a car only to fulfill other people's expectations?*” implies that one should not be satisfied with merely being no worse than others. Consequently, one should not purchase a car that merely meets other people's expectations and does not differ from similar vehicles, a point that is further emphasized by the phrase “*One goes the concept of being just one of the crowd*”. The automobile is viewed as a means of expressing *individuality*; it reflects the owner's personal vision of what a car should be. Hence, the text employs such keywords as *own ideas*, *individual thinking*, *unique* and *distinctive*. The behavioral model conveyed by the text suggests that one should do what others expect, yet purchase things that exceed their expectations and are capable of inspiring admiration.

Individuality is also manifested in patterns of behavior when a person does something that goes beyond the ordinary. Such behavior is encouraged, for example:

If you want to go off-road, track down the specialists. The experience of driving 4×4 is unlike anything else. And the same goes for buying one. ... we suggest ... you beat a path to your nearest specialist dealer. ... You can be certain of a vehicle that helps you get the most out of getting off the beaten track. And can't be beaten for value.

The expression “*to go off-road*” placed in the headline, echoes the idiom “*to get off the beaten track*” in the concluding part of the text, which means “*to do something unusual*”, that is, to act differently from everyone else, to express one's individuality. This meaning closely corresponds to the message of the advertisement. Such a type of behavior is encouraged by society. The text employs a form of play-on-words based on the use of different lexical-semantic variants of the keyword *beaten* and the cognate verb *to beat*. The following semantic chain is created:

- *to beat a path* – to blaze a trail, that is, to be among the first purchasers of this model of off-road vehicle;
- *getting off the beaten track* – to leave the well-trodden path;

- *can't be beaten for value* – to acquire a high-quality automobile at a reasonable price.

Individuality is also expressed through appearance, for example:

How do you improve your looks? The Fiat Punto Cabrio is an Italian designer number you are bound to look good in. Stylish too. The Punto is from one of Italy's most prestigious car design houses, Giugiaro's Ital Design. But looks aren't everything. That's why we strengthened the windscreen to act as a roll bar. What's more, with an electric hood, you'll be sure to look your best wherever you go... To change your appearance overnight, call...

An open-top sports car enables its owner to appear elegant and fashionable. An additional feature of the vehicle, the retractable roof, helps preserve an attractive appearance even in rainy weather. The combinations of the verb *look* with the evaluative adjectives *good*, *stylish* and *best* are arranged in ascending order of positive evaluation. The noun *appearance* has the meaning “style of dressing” and functions as a contextual synonym of the noun *looks*, which has a broader general meaning.

The analysis conducted demonstrates that the most frequently used word is the adjective *special*, which means “of a particular or certain sort; not common, usual, or general”⁶. This adjective helps convince the addressee that the quality has been improved and that the proposed product or service is something exceptional, intended exclusively for the recipient.

One of the principal concepts in English advertising discourse is pleasure, which is expressed through such lexical units as *pleasure*, *pleasing*, *enjoy*, *fun*, *satisfaction*, *satisfied*, *boast*, *irresistible*, *please*, *happy*, *happiness*, *indulgence*, *indulge*, *smile* and *laugh*.

Let us consider the following examples:

Most luxury cars are for the driven. The LEXUS GS 300 is for the driver. The GS 300's 3-litre, 24-valve engine 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 cognate words *driven* and *driver* are emphasized through a parallel construction reinforced by antithesis. In terms of *luxury* and *comfort*, the automobile may be compared to a limousine; however, unlike the latter, it is intended for those who derive pleasure from driving and therefore place high demands on the vehicle's technical characteristics: “*there's no luxury car for real drivers, of course*”. The principal idea of the text is that the automobile combines excellent technical performance, which provides driving pleasure, with a high level of comfort.

The comfort of the automobile brings pleasure to its owner, which is expressed through understatement, for example:

*In fact, everything about Kangoo is designed to bring a smile to your face. The noun smile is defined as "an expression on the face showing amusement or happiness"*⁶.

Thus, the automobile is presented as something intended to make its owner happy.

The concept of *success* is also fundamental to English advertising discourse.

To convey the idea of success, English advertising discourse frequently employs the adjective *new*. Our analysis has shown that the adjective *new* is particularly common in advertisements aimed at affluent consumers. For example:

The new Jaguar V8 XJ gets up to things rarely seen in a saloon. It's cradled by an all-new suspension system, which takes the refined and robust handling ... to newer and greater heights.

The adjectives *new*, *all-new* and the comparative form *newer* are used to persuade the addressee that by purchasing the latest model of automobile, a person demonstrates his or her social status and confirms personal success.

The key concept of *common sense* is expressed through such words as *sensible*, *intelligent*, *worldly-wise* and *wise*. Rationality is associated with practicality and with a realistic view of circumstances, as reflected in such lexical units as *down-to-earth*, *practical* and *real*.

Let us consider examples illustrating the realization 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-litre model starting from only 14,925 on the road, it now makes perfect sense to choose a Volvo S40.

We also regard the concepts of *comfort* and *benefit* as key concepts. Benefit is understood as *advantage*, *profit* and *help*, that is, as an *advantage*, *assistance* or *material gain*⁶.

In English advertising discourse, this concept is commonly expressed through such adjectives as *surprising*, *astonishing*, *jaw-dropping*, *incredible*, *unbelievable* and *startling*. Something positive may be obtained unexpectedly; such a situation is presented as inexplicable and extraordinary, evoking pleasant emotions that are described by means of emotionally evaluative adjectives.

Thus, advertising texts are created with the purpose of exerting the maximum possible influence upon the addressee. The principal semantic load of the text is carried by keywords, which express the main idea of the text, convey the most significant information and actualize the needs of the advertising recipient.

Keywords function as a means of objectifying concepts – multidimensional mental constructs possessing an evaluative dimension. In advertising discourse, we distinguish the following concepts: *individuality*, *pleasure*, *comfort*, *benefit*, *common sense* and *success*. These concepts are expressed in advertising texts through keywords, evaluative vocabulary, phraseological units, proverbs and sayings.

2.2. Syntactic features of English oral advertising discourse

Many researchers classify advertising texts according to the mass media through which they are disseminated – that is, by the advertising medium (print advertising, television advertising, radio advertising, etc.).

Television advertising is, above all, a video sequence or a vivid visual image that is easily remembered and accompanied by a minimal verbal text, which is often reduced to a brief advertising slogan or catchphrase, such as “*Change the script*” (the English version of a Pepsi advertisement).

The principal media characteristic of radio advertising is its use of the full range of nuances of the human voice together with audio effects. Radio advertising combines precise targeting of a specific audience with a relatively high frequency of repetition.

Finally, television advertising is regarded as the most effective and the most expensive form of advertising because it possesses enormous potential for influencing a mass audience.

The effectiveness of an advertising text depends upon the successful combination of all its constituent components: image, sound, visual representation and verbal texture. At the same time, researchers emphasize the primary importance of the verbal component of advertising – the written or spoken text. It is only through the verbal text that the central advertising idea acquires its actual realization. Owing precisely to verbal signs, these key ideas are interpreted strictly in accordance with the advertising communicative intentions envisaged by the advertiser.

Narrative or dramatized advertising is most frequently employed in television commercials, since the possibilities offered by television make it possible to dramatize the advertising idea by presenting it in the form of a specific storyline, as is the case in a series of automobile commercials. Let us now turn directly to an analysis of the stylistic and syntactic features of advertising texts. Seeking to achieve an intensive and concentrated impact, advertising employs a broad range of expressive devices at every linguistic level. Allusion, metaphor, simile, parallelism, various types of repetition, onomatopoeia, the concentration of imperative verb forms and connotative adjectives are all widely represented in advertising texts.

Among the most significant features of advertising texts at the morphological-syntactic level is the frequent use of imperative verb forms, which considerably enhances the dynamic character of the advertising message. For example:

Share the excitement. (Nissan)

Buy the car. Own the road. (Pontiac)

The overwhelming majority of advertising texts consist of affirmative declarative sentences, both simple and complex. This appears quite natural in view of the specific nature of this type of communication. Essential information about the advertised product, the manufacturing company, and where and when the product may be purchased is generally presented in the form of affirmative statements.

Negative declarative sentences are also encountered in television and radio advertising texts. In advertising, negative sentences are used primarily to describe an undesirable situation that can be avoided by purchasing or using the advertised product or they appear in comparative advertising, where the audience is presented with product features that competing products do not possess. For example:

If another car rental company quotes you a cheaper weekly price... then we won't just match it, we'll beat it.

Interrogative sentences occur in English advertising texts mainly in headlines or serve to attract the audience's attention:

- *Looking for something new?*
- *Still with us?*
- *Shall we continue?*
- *Tell you more?*

Questions appearing in advertising texts are often rhetorical in nature and function semantically as affirmative statements. For example:

Do you want to save money?

Of course you do – and you can with Toshiba.

Researchers also draw attention to the distinctive use of personal and possessive pronouns in advertising texts. The persuasive tone of an advertising message is often constructed through the consistent application of the following communicative model:

- *we, our* – to refer to the advertiser;
- *you, your* – to address the potential customer;
- *they, their* – to refer to possible competitors.

Particularly frequent are second-person personal and possessive pronouns, since they strengthen the persuasive force of the advertising appeal. For example:

Your own car. Your own phone. Your own place. Your dad's insurance?
(Nationwide Insurance)

Adjectives and adverbs are used to describe the various characteristics of the advertised product, including its shape, size, quality, price and the sensations it evokes. Among the most frequently used adjectives in English-language advertising are: *good, better, best, free, fresh, full, sure, clean, wonderful, special, fine, big, great, real, easy, bright, extra, rich and golden.*

Adjectives emphasizing the originality of a brand are also common, such as *genuine, authentic* and *original*. However, the undisputed leader in terms of frequency of occurrence is the adjective *new*, which can be found in almost every second advertising text.

In addition to syntactic and stylistic devices, an effective spoken advertising text necessarily takes into account the possibility of prosodic influence. The use of the associative properties of a word's sound form helps to create a particular image. For example, the repetition of sibilant sounds is associated with smooth, flowing movement, as illustrated in the following excerpt from an advertisement for Rolls-Royce:

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 feeling of ease and precision; a self-leveling suspension system lets you forgive and forget the rudest of uneven roads.

The analysis of the principal characteristics of advertising texts concludes the examination of the syntactic features of advertising discourse. We shall now proceed to the next level of analysis, namely, the consideration of mass media advertising texts at the perceptual level.

3. Prosodic organization of English-language automobile advertising

3.1. Research methodology and materials

At the present stage in the development of text linguistics, the majority of studies devoted to the problems of the semantic organization of texts in general and of various text types in particular examine the interaction of linguistic elements at different levels (lexical, syntactic and prosodic) in the process of decoding textual meaning.

The discrete nature of a text makes it possible to distinguish its constituent components. In spoken discourse, the function of segmenting the text in accordance with its meaning is performed by prosodic devices, which structure such semantic units of varying complexity as the syntagm, phrase and text.

Experimental phonetic research widely supports the view that prosody, encompassing melodic, dynamic and quantitative features, provides

communicants with their initial orientation during the act of verbal communication and facilitates comprehension of the utterance. According to Odesa National University Speech Laboratory Phonetic School, the components of prosody include speech melody (variation in pitch), timbre (voice quality), stress (syllabic and phrasal) and temporal characteristics (speech rate and pausing). Prosody performs the following functions: communicative, emotional-modal, personal-social, structuring, rhythm-forming and style-forming⁷.

The solution to any particular problem in phonetics cannot be regarded as complete if it is based solely on data obtained by means of research instrumentation. It is essential to take into account human linguistic consciousness, which plays a crucial role in identifying meaning. As noted in the literature: "In investigating speech perception, we are primarily interested in determining which acoustic characteristics of speech sounds are significant for speakers of a given language and which are not. Thus, we investigate not the sound units themselves, but rather the reactions to them – that is, the evaluation of the properties of these units by native speakers". According to E.O. Nushikian, the study of the perception of the speech signal as a whole, as well as of its individual parameters, constitutes an indispensable prerequisite for any phonetic investigation⁸.

The methodology employed in investigating the intonation of advertising discourse and its specific functions, for example, the appellative function (orientation toward direct address), the realization of emotional-evaluative meanings, the pragmatic function (influencing the consumer) and others – depends upon the objectives, nature and subject of the research.

The experimental material was selected in such a way as to take into account, wherever possible, the lexical means (keywords) and syntactic features of advertising discourse structures in which particular evaluative connotations are most frequently expressed, including the emphasis of the advantages of the advertised product, the evaluation of the addressee and the addressee's actions, as well as emotional and expressive connotations constituting the pragmatic aspect of advertising discourse. Particular attention during the analytical procedure was devoted to utterances realizing a specific concept, conveying the principal idea or producing a particularly strong persuasive effect on the consumer.

⁷ Волошин В.Г., Григорян Н.Р., Музя Е. М., Олінчук В.В. Методи обробки результатів експериментально-фонетичних досліджень мовлення та їх лінгвістична інтерпретація. Одеса: БМВ, 2011. 185 с.

⁸ Нушикян Е.О. Типологія інтонації емоційного мовлення. Київ; Одеса: Вища школа, 1986. 157 с.

The inclusion of utterances with different structures and different connotations within the scope of the study was intended to investigate the close interaction between grammatical structure, lexical composition and intonational means, as well as to determine the cases in which intonational features accompany lexical-grammatical devices and those in which they compensate for them.

Advertising discourse, as a complete speech product, was deliberately chosen as the unit of analysis. According to E.O. Nushikian, the overall meaning of a text is reflected in its integral intonational organization, which influences not only the intonational and rhythmic characteristics of individual utterances but also the prosodic organization of individual words. In the present study, these are the keywords representing a particular concept⁸.

When investigating the pragmatic meaning of intonation, it is important to bear in mind that, in the act of communication, equal significance is attached both to the meaning intended by the speaker and to its perception by the addressee.

A panel of auditors, experts in phonetics, consisting of lecturers and post-graduate students from the Faculty of Romance and Germanic Philology was asked to identify the characteristic prosodic features that enabled them to perceive the various connotations of the advertising discourses under investigation.

The listeners were assigned the following tasks:

- To identify the placement of stress, mark the syntagms within the discourse and indicate the presence and duration of inter-syntagmatic and inter-phrasal pauses;
- To identify the semantic center of the utterance and indicate the keyword receiving prominence within the semantic center;
- To determine, through association, the concept to which the keyword relates;
- To determine the pitch level of the utterances and the pitch level at which the evaluative word is pronounced;
- To determine the speech rate of the phrases comprising the advertising discourse;
- To determine the loudness level of the discourse phrases;
- To determine the melodic contour of each phrase in the discourse;
- To identify the emotional-evaluative and expressive components of the discourse and characterize the voice quality employed in the pronunciation of these phrases;
- To determine the communicative type of each utterance.

Perceptual (auditory) analysis, as one of the principal stages of the present phonetic investigation, was intended to reveal the nature of the relationship

between prosodic information and information conveyed at other linguistic levels of advertising discourse.

In order to determine which portion of prosodic information, together with information from other linguistic levels, is sufficient for the perception of advertising texts, the degree of emotional evaluation and the level of persuasive impact, English-language spoken advertising discourses broadcast on British and American television and radio were selected. These discourses ($n = 6$) were subjected to perceptual analysis. Authentic recordings were transferred to a file and the speakers included both male and female announcers. Each spoken discourse realized a particular concept.

For the perceptual analysis, advertising discourses promoting automobiles were selected. The discourses under investigation included utterances of different communicative orientations and structural types, ensuring that all lexical and syntactic advertising devices identified during the study were represented in the research material.

The results of the perceptual (auditory) analysis were processed using methods of mathematical statistics, with the findings expressed as percentages according to the following formula:

$$a = \frac{100k}{m}$$

where

k – the average score assigned by the listeners in determining the parameter under investigation (pitch range, speech rate, or loudness);

m – the number of phrases in each advertising discourse produced by a particular speaker;

100 – the maximum percentage value (100%).

The calculations were performed separately for each speaker. The present study reports the judgments of ten listeners. The mean score assigned by each listener (C) was calculated by summing the ratings of all listeners for each intonational parameter, as well as for each category within that parameter, for example: (1) very loud; (2) medium; (3) very low. The total number of ratings (p) was then divided by n , the number of listeners, according to the following formula:

$$C = p : n$$

The perceptual analysis of the spoken English-language advertising discourses was conducted according to the traditional procedure proposed, for example, in one of the latest editions of a phonetics textbook, as well as in accordance with the methodology developed by the Laboratory of Experimental Phonetics of Odesa National University named after I.I. Mechnikov⁷.

3.2. Auditory Analysis

A significant aspect of the present study was the cognitive approach, which is based on the way a message or other phenomenon is perceived by a human being, rather than on its representation by a machine. It is precisely perceptual analysis that makes it possible to determine the extent to which particular prosodic features are significant in realizing a specific communicative intention. Ultimately, the human being is the alpha and omega of the cognitive cycle of speech production, perception, processing, categorization, storage and subsequent speech generation.

The principal method employed in the analysis of the material was the method of comprehensive prosodic analysis of complete discourses. Observation of syntagms demonstrated that those containing keywords exhibit the greatest degree of prosodic prominence within advertising discourse.

The perceptual analysis of syntagms revealed that the direction of pitch movement in the pre-nuclear parts of syntagms was predominantly descending. According to the listeners, the discourse phrases were characterized primarily by descending stepping scales, while level scales occurred less frequently. The listeners also noted that, in comparison with the surrounding context, emotionally colored units were distinguished by a wider pitch range, a higher pitch level, a descending pitch movement in the pre-terminal part of the utterance, variation in terminal tones and changes in speech rate (either slowing down or accelerating).

Experimental perceptual analysis of the key phrases expressing evaluation in spoken advertising discourse demonstrated that all the texts shared the use of gradually descending scales (most frequently consisting of a single stressed syllable), falling-rising tones in non-final syntagms and mid-falling tones in the final syntagms of the advertising discourses.

The pitch level of utterances containing keywords was identified by the listeners with a relatively high degree of accuracy. The processed response data (Table 1) indicate that approximately half of the discourses produced by all speakers were perceived as being delivered at medium or high pitch levels. Utterances characterized by heightened expressiveness were recognized as having a wide pitch range. Variations in the listeners' responses resulted from the fact that some phrases began at a higher pitch level but ended with a considerable lowering of pitch. Conversely, utterances beginning with a moderate pitch range often concluded at a relatively high pitch level.

Evaluation constitutes a highly important characteristic specific to advertising discourse, encompassing the emphasis on the merits of the advertised product as well as the evaluation of the addressee and the addressee's actions. The advertiser's speech must not only be readily perceived through the available

Table 1

Perception of the pitch range of advertising discourse phrases containing keywords (in %)

Advertising Discourse	Speaker	Very High	Medium	Very Low
Nissan	Female	15	40	45
Lexus	Male	20	35	45
Jaguar	Male	30	60	10
Volvo	Male	40	40	20
Pontiac	Female	55	30	15
Rolls-Royce	Male	60	30	10

channels of communication but also exert an appropriate influence on the listener by creating an impression of persuasiveness, importance and significance, while simultaneously constructing the speaker's image as a competent and benevolent interlocutor. In this respect, the prosodic characteristics of voice quality (timbre) represent an essential component of the speaker's vocal profile.

The utterances of the advertising discourses expressing various types of automobile evaluation were subjected to perceptual (auditory) analysis.

The listeners' observations concerning changes in the voice timbre of the speakers when expressing different types of evaluation in advertising discourse indicate that a high degree of positive emotional evaluation is associated with such voice qualities as soft, velvety, cheerful, resonant, elevated and breathy, which may be characterized as reflecting the predominance of tone over noise. Conversely, a high degree of negative emotional evaluation is achieved through the use of a hard, harsh, staccato, tense, guttural and deep voice, indicating the predominance of noise over tone (see Table 2).

The listeners also observed other changes in voice quality, including pronounced glottal stops preceding the pronunciation of plosive consonants as well as word-initial vowels in evaluative words expressing emotional evaluation. In utterances conveying positive evaluation, however, these glottal stops preceding the evaluative word were comparatively weak.

Examples of lexical oppositions include the following:

startling – killing; surprise – accident; soft – tough; tranquil scenes – worries at home; like heaven – back to reality; the right price – total waste; low price – high price; intelligent – mad; wise – insane; create a new look – old-fashioned; infinite, unlimited – limited; sensible – reckless, frivolous; high performance – failure.

In phrases expressing emotional evaluation of the advertised object or the addressee, whether positive or negative, particular emphasis is placed on the intensifier *so* or *very*. In highly emotional utterances, these words are pronounced

Table 2

**Results of the auditory analysis of the perception of emotionally
evaluative utterances in advertising discourse**

Discourse feature	Speaker	Positive evaluation of the advertised object / addressee / actions	Negative evaluation of the advertised object / addressee / actions
Pitch level (register)	Female	High ↔ Mid	Low; Mid
	Male	Mid	Mid ↔ Low
Pitch contour	Female	Rising ↔ Falling	Falling
	Male	Falling	Falling ↔ Rising-Falling
Voice quality (timbre)	Female	Soft, enthusiastic, relaxed, relatively even, resonant, breathy, gentle, flirtatious	Abrupt, hard, indifferent, quiet, contemptuous, deep, disappointed
	Male	Neutral, calm, impartial, friendly, relaxed	Guttural, muffled, hard, tense, contemptuous, neutral, even
Other characteristics	Female	Legato delivery, expressive, lively, surprised, emphasis on the intensifier, lengthening of initial sonorants	Lengthening of consonants
	Male	Sympathetic delivery, emphasis on the intensifier, lengthening of initial consonants	Lengthening of stressed vowels, slow articulation through clenched teeth

with a raised pitch. In many phrases, the listeners noted the lengthening of initial sonorants *n*, *l*, consonant clusters such as *gr*, *fr*, *kr* and *dr*, as well as the presence of an emphatic pause (glottal stop) preceding the articulation of plosive consonants.

Negative emotional evaluation is characterized by the staccato articulation of words. However, the overall duration of the phrase increases due to the lengthening of consonants and the presence of an emphatic pause (strong glottal stop) before plosive consonants. In such cases, the voice quality is perceived as abrupt and hard. The lengthening of initial sonorants was also observed in utterances expressing positive evaluation of a person, object or action. In this case, however, the transition from one sound to another is smooth (legato). The female voice is perceived as soft and breathy.

Pitch contour characteristics exhibited less systematic dependence on semantic components than pitch register and did not display a consistent set of variable features related to gender. Apparently, the rise-fall contour reflects not so much the intrinsic relationship between semantics and prosody in qualitative adjectives as the particularly high degree of expressiveness characteristic of advertising discourse presented on television and radio.

Since advertising discourse is addressed to a particular audience, it performs both a communicative and a persuasive function. A text is capable of influencing its addressee only if it is successfully perceived and understood. Thus, voice timbre may be regarded as one of the principal means of constructing the image of the automobile and influencing consumer perception.

Advertising discourse is characterized by a positive pragmatic orientation, which is clearly evident throughout all stages of the perceptual analysis. To achieve the desired emotional impact on the addressee, the creators of advertising texts deliberately select those linguistic means capable of fulfilling the principal objective of this type of discourse, namely, attracting potential buyers to a particular automobile brand. According to G. Dyer, the pragmatic aspect is the central consideration in advertising research. This approach presupposes prioritizing the establishment of the relationship between the influence of the advertising text and the factors determining whether or not the required action is performed, above other possible and existing approaches to advertising analysis. The pragmatic perspective makes it possible to evaluate both the effectiveness of advertising and the appropriateness of employing particular persuasive devices to varying degrees².

During the perceptual analysis, we investigated the associations that arose among the listeners after perceiving advertising discourses representing specific concepts (e.g., satisfaction, comfort, etc.). The principal objective was to determine which lexical means contributed to the formation of particular conceptual impressions. The results of the study are presented in Figure 1. According to the auditors, adjectives were the most frequently used lexical means influencing the formation of a particular image of the automobile.

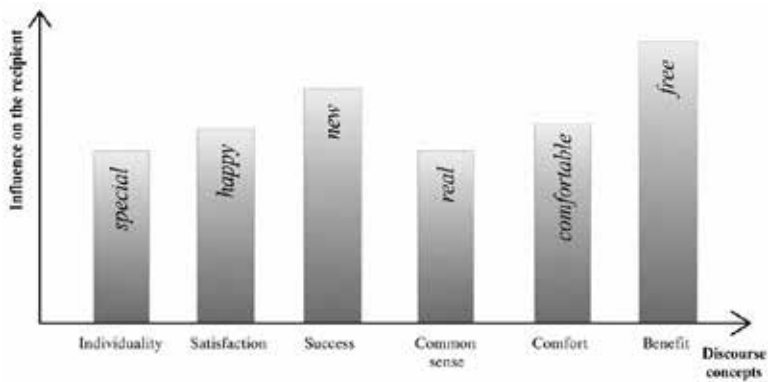


Fig. 1. Range of concepts in automobile advertising discourse as perceived by the auditors

The communicative type of expressive sentences in the advertising texts was identified by the listeners with a relatively high degree of accuracy. Among the three communicative sentence types presented (declarative, exclamatory and interrogative), interrogative sentences were recognized most accurately. This may be attributed to the distinctiveness of their intonational pattern as well as to the higher pitch level characteristic of this type of utterance.

- *Tell you more?*
- *Still with us?*
- *Tired of reality?*

Loudness, the next parameter analyzed, is one of the most prominent prosodic features of advertising discourse and was readily recognized by all listeners. More than half of the phrases produced by all speakers were classified as having a normal level of loudness. Approximately one quarter of the phrases were perceived as having increased loudness. Only a small proportion of the advertising phrases were identified as having reduced loudness. These were generally the phrases constituting the informational background of the discourse. The results of the processing of the listeners' responses are presented in Table 3.

The obtained results demonstrated that the perception of loudness depends to a considerable extent on the degree of informational prominence: all utterances produced with a high degree of expressiveness were perceived by the listeners as loud.

The analysis of the perceptual data on loudness revealed that the loudest utterances were, in general, the marked signal key phrases containing expressive syntactic structures, emotionally evaluative vocabulary and intensifiers.

The analysis of the listeners' responses also revealed certain variations in the perception of the speech rate of advertising discourse, which can primarily be attributed to the individual speaking styles of the announcers. The listeners observed that the majority of expressive, emotionally colored phrases, as well

Table 3

Perception of the loudness of advertising discourse phrases (in %)				
Advertising Discourse	Speaker	(Very) Loud	Normal	(Very) Quiet
Nissan	Female	25	60	15
Lexus	Male	22	72	6
Jaguar	Male	34	62	4
Volvo	Male	30	60	10
Pontiac	Female	15	65	20
Rolls-Royce	Female	50	40	10

as phrases expressing positive evaluation of the automobile and signal phrases ensuring a high degree of persuasive impact, were produced by both male and female speakers at a slower speech rate. By contrast, the overall speech rate of the advertisements was consistently perceived by all listeners as fast, which is presumably associated with the need to economize broadcast time.

The analysis of the speech rate in spoken advertising texts demonstrated that it rarely remains constant throughout the entire discourse. Such variation contributes to the perception of the dynamic nature of the advertising narrative. In many cases, the speech rate changes within a single utterance. For example, when an utterance contains a keyword, an evaluative word or a direct address to the listener, the rate of speech becomes slower.

The next stage of the perceptual analysis involved the investigation of the rhythmic organization of advertising texts containing positive emotional evaluations of automobiles, with the aim of arousing the interest and curiosity of potential consumers. According to T.A. Dijk, the pragmatic aspect constitutes the principal focus of advertising research. This approach gives priority to establishing the relationship between the persuasive impact of the advertising text and the factors determining whether or not the required action is performed, rather than to other possible approaches to advertising analysis. The pragmatic perspective makes it possible to assess both the effectiveness of advertising and the appropriateness of employing particular persuasive devices to varying degrees⁹.

Since a text is addressed to a particular audience, it performs not only a communicative function but also a persuasive one. A text is capable of influencing its addressee only if it is successfully perceived and understood.

Advertising is a complex form of human activity. The product resulting from this activity is designed in such a way as to influence human consciousness. Advertising should be memorable, information-rich and concise. It may be regarded as a form of communication that seeks to translate the characteristics of goods and services into the language of the needs and expectations of consumers.

It is well recognized that advertising is directed at people and aims to influence their consciousness. Consequently, the fundamental mechanism of advertising is its influence on the consumer. This influence may be considered from several perspectives. One involves the study and application of motivational factors explaining consumers' purchasing activity and behavioral orientation. Another concerns the processing of information by the recipient,

⁹ Dijk T. A. van. *Text and Context: Explorations in the Pragmatics of Discourse*. London ; New York: Longman, 1977. XVII, 261 p.

including analysis, synthesis, generalization, memorization and the construction of the advertising message. In this regard, the form of the advertising text plays a crucial role. The results of the analysis of the listeners' responses concerning the rhythmic organization of advertising texts are presented in Figure 2. Thus, rhymed or verse-form advertising texts exert the greatest informational impact on the listener (consumer) and the rhythm of verse may therefore be regarded as a primary means of persuasive influence.

The task of the advertising copywriter is to maintain a psychological state in which the recipient's observations and thoughts are directed along a particular path of impressions. The emergence of interest is characterized by the listener's concentration on the advertising message, which gradually assumes a dominant position in the recipient's consciousness. As a result, a positive emotional state arises, encouraging the listener to acquire further knowledge about the object of interest. It has been observed that interest in an advertising text increases significantly when it contains something new or unexpected for the listener. Thus, a rhythmically balanced and melodically organized advertising text guides the potential consumer toward a particular conclusion and stimulates the desire to achieve a specific goal.

The principal text-forming factor in an advertising text is its communicative-pragmatic orientation, which determines the manner in which the advertising message unfolds and largely governs the selection and combination of linguistic means, thereby creating the stylistic distinctiveness of the text.

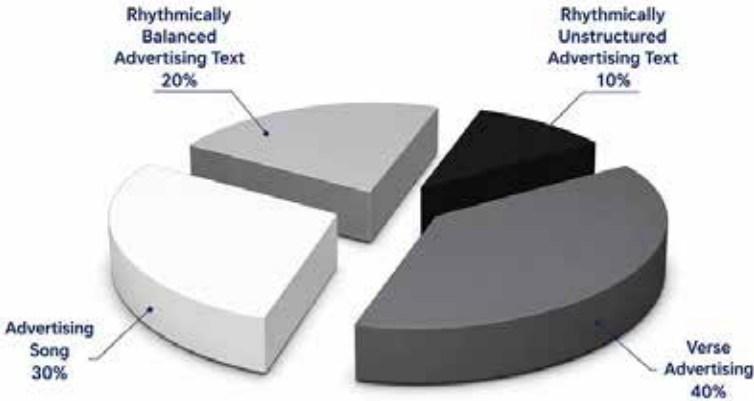


Fig. 2. Informational impact of different forms of advertising on the audience

An advertising text is also characterized by the general linguistic properties of a text, including integrity, coherence, cohesion, completeness and language dependence.

Based on the comparison of the phonetic characteristics of rhythm, the following conclusion may be drawn: since speech rhythm depends on phenomena associated with the syntactic structure of the text as well as its functional-stylistic characteristics, it is possible to predict its rhythmic organization.

Intonation constitutes the principal mechanism for the formation and transmission of the semantic meaning of an utterance expressing a particular advertising concept. Among the acoustic features most clearly distinguishing the advertising texts examined are the terminal pitch contour and the pattern of pitch movement throughout the scale of the utterance. In addition to rhythm, the concept of the temporal organization of a text includes such closely related phenomena as pausation, intonational segmentation and rhythmic patterning.

Advertising is always information but information is not always advertising. On the one hand, advertising provides consumers with the information necessary for purchasing and using products. On the other hand, by combining informativeness with persuasion and suggestion, advertising exerts an emotional influence on the recipient. Melody and speech rhythm constitute supra-segmental phonetic means that contribute to the functional-stylistic differentiation of advertising texts.

Advertising speech must not only be readily perceived through the available channels of communication but must also ensure an appropriate persuasive effect on the listener by creating an impression of credibility, importance and semantic significance, while simultaneously constructing the speaker's image as a competent and benevolent interlocutor. The prosodic characteristics of rhythm therefore constitute an essential component of the speaker's vocal profile.

The intonational profiles of advertising discourse obtained during the experiment may be used in future investigations of the intonational characteristics of different speech styles, including, for example, the informational style.

3.3. Methodology of electro-acoustic analysis

Speech consists of a continuous stream of sounds that are organized into specific configurations through which meaning is conveyed. The study of these configurations is the domain of intonology, that is, the science of intonation. Today, intonation is understood as a complex unity of speech melody, phrasal stress, temporal characteristics, rhythm and voice timbre. Some components of intonation possess a multi-layered structure. Thus, speech melody comprises pitch and loudness, while temporal characteristics include duration, speech rate

and pausation. Speech melody is defined as variations in pitch, which constitute its principal correlate.

Phrasal stress serves to highlight words within an utterance. As the basis of the rhythmic structure of a phrase, it identifies the semantic center of the utterance.

Speech rate, another essential component of intonation, represents the average speed of speech over a particular stretch of discourse. At least three types of speech rate are generally distinguished: moderate, fast and slow. Speech rate may be either constant or variable.

A constant speech rate occurs within monosyllabic and short multisyllabic segments of speech, whereas a variable speech rate is characteristic only of longer stretches of discourse. It should be noted that speech rate is determined by both linguistic and extralinguistic factors, including the topic of conversation or the nature of the text, the time allotted for transmitting information, the emotional context of the communicative situation and the speaker's ability to express ideas clearly.

Another temporal component of intonation is the pause. A pause is defined as either a break in phonation or an intonational boundary. It may be analyzed from the perspective of: its position within a phrase or supraphrasal unit; its location within a syntagm; its duration; its temporal filling; the speaker's attitude toward the utterance; and the direction of its function¹⁰.

Spoken discourse is characterized by both logical pauses and hesitation pauses. Logical pauses indicate the extent to which the speaker is prepared to express a thought and how confident the speaker is about what is being said. They also facilitate the segmentation of speech into syntagms, phrases and supraphrasal units.

Another component of intonation is rhythm, which consists of the regular alternation of acceleration and deceleration, tension and relaxation, lengthening and shortening.

As for voice timbre, it consists of harmonic overtones and resonance tones superimposed upon the fundamental frequency.

A tone is a sound possessing a clearly distinguishable and readily perceptible pitch characteristic. Pitch level may be high, low, or mid.

A distinction is made between simple and complex terminal tones. Together they form a system consisting of units that differ in both form and function, although it is impossible to establish precise boundaries between them. This is because, on the one hand, tones as functional units represent an abstraction

¹⁰ Чеснокова М.В. Соціальна та просодична варіативність англійського мовлення : монографія. Одеса : НУ «ОМА», 2023. 139 с.

or generalization, while, on the other hand, they comprise a broad range of concrete realizations. The following nuclear tones are generally distinguished: high rise, low rise, high fall, low fall, compound rise, compound fall and rise-fall-rise.

Terminal tones are closely associated with melodic scales, which constitute the principal components of the syntagm and form the intonational contour of the sequence of syllables preceding the terminal tone.

The process, principles and means of segmenting speech and connecting its constituent parts, including raising and lowering the fundamental frequency, the placement of stronger and weaker stresses, relative acceleration and deceleration of speech and interruptions in pronunciation are collectively referred to as the prosody of speech.

At the Laboratory of Experimental Phonetics of Odesa National University, in order to investigate the prosodic characteristics of individual phrases in the spoken texts, we measured the acoustic parameters of the structural components of each utterance, including the initial unstressed syllable, the first stressed syllable and the last stressed syllable.

The data obtained from the electro-acoustic analysis were subsequently processed mathematically using a combination of descriptive and inferential statistical methods¹¹.

The statistical analysis made it possible to determine, for all syntagms, the mean fundamental frequency (F0) in Hertz, the mean intensity in decibels and the mean duration of both syntagms and syllables in milliseconds.

The pitch range was determined by comparing the acoustic values of the maximum and minimum pitch levels. For each speaker, the maximum and minimum fundamental frequency (F0) values within the experimental material were identified. The pitch range was then divided into three zones:

Narrow pitch range: 120–60 Hz for male speakers and 230–55 Hz for female speakers.

Medium pitch range: 260–85 Hz for male speakers and 290–150 Hz for female speakers.

Wide pitch range: 330–135 Hz for male speakers and 350–165 Hz for female speakers.

The pitch levels were likewise grouped into three zones: high, mid and low.

In investigating the parameter of intensity, the maximum intensity values within each syntagm were first identified and the stressed syllables

¹¹ Олінчук В. В., Шкворченко Н. М. Застосування нових методик комп'ютерного аналізу ділового англомовного дискурсу (на матеріалі усного жіночого мовлення) // Науковий вісник Південноукраїнського національного педагогічного університету ім. К. Д. Ушинського : зб. наук. пр. Одеса : Астропринт, 2012. С. 112–116.

corresponding to these maximum values were determined. Subsequently, the mean energy level of the acoustic packets within each syntagm was calculated. This was accomplished by dividing the sum of the peak intensity values within the syntagm by the number of acoustic packets.

The mean duration of the syntagm, measured in milliseconds using computer-generated acoustic analysis graphs, was calculated as the arithmetic mean of the absolute values.

3.4. Prosody of spoken English advertising discourse based on the results of intonogram analysis

The investigation of the prosodic characteristics of advertising discourse representing the concepts under study required the completion of the following tasks:

To confirm or refute the validity of the proposed classification of advertising discourse concepts realized through keywords.

To determine the role of intonational means in differentiating the concepts represented in spoken advertising discourse.

The present study employed a comprehensive methodology for the experimental investigation of prosody, combining methods for examining both the subjective perceptual characteristics of intonation and the objective acoustic parameters of spoken language.

To verify the differences among the six types of concepts, an electroacoustic analysis was conducted, making it possible to identify the frequency-, energy- and temporal-based differentiators of the key concepts of success, novelty, comfort, benefit and others. The Praat software package was used to analyze the speech signals by measuring fundamental frequency (F0), intensity and duration. Spoken English advertising discourses broadcast on British and American TV and radio were selected for analysis. These authentic advertising discourses (n = 6), which had previously undergone perceptual analysis, were recorded onto file. Both male and female speakers participated in the recordings. Each spoken discourse represented a particular concept.

For the intonographic analysis, advertising discourses promoting automobiles were selected. The analyzed material consisted of utterances with different communicative functions and syntactic structures, while ensuring that all lexical and syntactic advertising devices identified during the study were represented.

The results of the computer-assisted analysis demonstrated that the concepts represented in advertising discourse differ significantly with respect to the frequency, energy and temporal characteristics of the structural elements of the utterances and therefore exhibit systematic variation at the prosodic level.

It was found that, when realized in the context of advertising discourse, the concept of satisfaction is characterized by higher peak F0 values across all structural elements of the syntagm than the concept of common sense. This difference may be attributed to the greater expressiveness of the intonational pattern associated with emotional evaluation in contrast to rationality.

The concept of benefit is characterized by the lowest peak F0 values of the first stressed syllables, nuclear syllables and post-nuclear syllables in comparison with the other concepts investigated in the present study. The analysis further demonstrated that the concept of benefit exhibits the smallest frequency intervals of the first stressed syllable, the nuclear syllable, the terminal part of the utterance and the overall pitch range of the phrase among all the concepts represented in the advertising discourse.

The investigation of terminal pitch contours revealed that utterances expressing the concepts of common sense and benefit are characterized by the predominance of rising terminal tones and the absence of compound tones.

In utterances expressing the concept of comfort, the mid-falling and compound tones were the most frequent. In contrast, utterances representing the concepts of individuality and success were characterized primarily by low-rising and compound tones.

The most frequent terminal pitch contour patterns associated with the concepts investigated in the present study are presented in Figure 3.

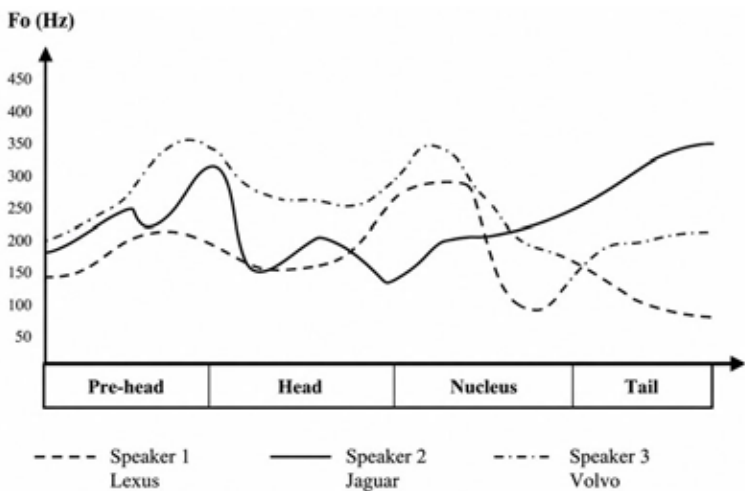


Fig. 3. Intonation contour models of phrases representing advertising concepts

Analysis of the peak intensity values of the structural elements of phrases in advertising discourse showed that the concepts common sense and benefit are characterized by slightly lower peak intensity values of the first stressed syllables than the concepts comfort and individuality, considerably lower corresponding peak intensity values than the concepts happiness and success.

The concept success differs from the concept benefit in having higher peak intensity values of the first stressed syllables and lower peak intensity values of the nuclear syllables. Compared with the concept happiness, the concept benefit is characterized by lower peak intensity values of both the first stressed syllables and the nuclear syllables.

The concepts success and happiness exhibit the highest peak intensity values of both the first stressed and nuclear syllables in comparison with the other concepts of advertising discourse. This indicates that peak intensity is a significant parameter for differentiating these concepts.

The energy-related intonation characteristics obtained during the experiment for each concept type make it possible to clearly observe the specific features of their intonation structure and confirm the validity of the conclusions drawn from the auditory analysis (see Figure 4).

The analysis of duration parameters in utterances expressing different concepts revealed that phrases containing the concepts comfort and common sense are characterized by the greatest duration of the first stressed syllables compared with other concept types. By contrast, utterances expressing the

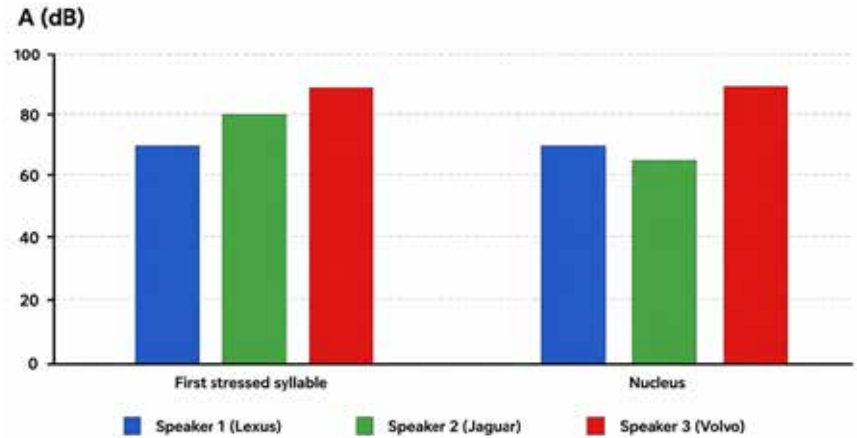


Fig. 4. Mean peak intensity values of the first stressed syllables and nuclear syllables in phrases containing different concepts in the context of advertising discourse (average data)

concepts success and happiness demonstrate the shortest duration of both the first stressed and the nuclear syllables.

The analysis of the average syllable duration of the phrase body and the average syllable duration of complete phrases representing different concepts revealed that utterances expressing the concept of common sense exhibited the greatest average syllable duration both in the phrase body and in the phrase as a whole compared with the corresponding values for the other concepts under investigation. In contrast, utterances expressing the concept of success were characterized by the shortest average syllable duration of both the phrase body and the entire phrase among all the advertising concepts analyzed (see Figure 5).

The results of the analysis of inter-phrase pause duration indicate that, among the concepts investigated in advertising discourse, the longest pause durations were observed in utterances expressing the concept of comfort, whereas the shortest pause durations occurred in phrases representing the concept of success.

These findings were consistent for both male and female speakers, indicating the linguistic significance of the observed patterns. The conclusions drawn from the experimental study confirm the proposed hypothesis that a wide range of frequency-, energy- and temporal-based parameters contribute to the organization and differentiation of various types of advertising in spoken English.

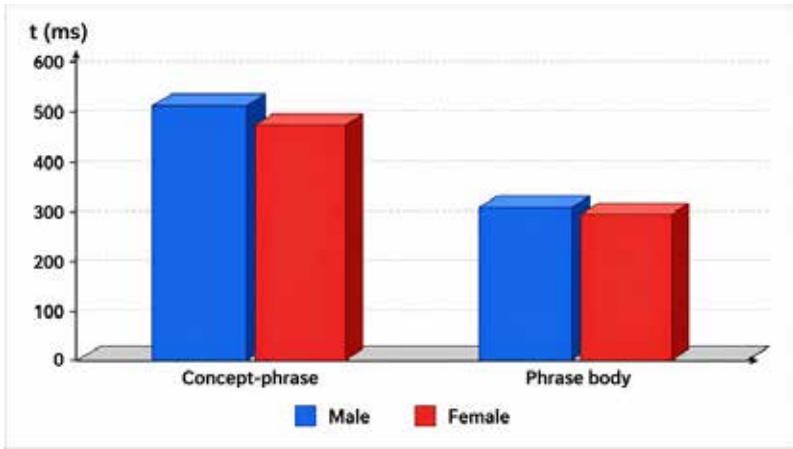


Fig. 5. Mean syllable duration values of phrases representing different concepts and of the phrase body

CONCLUSIONS

Discourse analysis is based on such categories as social action, the process of discourse construction (including its production and comprehension) and variability, i.e., the reflection of the characteristics of different socio-communicative contexts and speakers' intentions. The system-forming features of advertising discourse include purposeful social action, participants, strategies and values.

Summarizing the findings of the present study and identifying the specific characteristics of advertising texts, the following features should be emphasized as being inherent to this type of discourse:

1. Extralinguistic factors play a crucial role in shaping the advertising text and its informational structure.
2. The specific nature of the denotatum of the advertising text.
3. The distinctive pragmatic orientation of advertising discourse.
4. The integrated and multimodal character of advertising texts.
5. The specific cognitive conditions under which communication takes place between the sender of the advertising message and its potential recipient.

Advertising texts are constructed according to communicative strategies established within this sphere of communication. These strategies constitute an essential feature of advertising and are aimed at achieving its communicative objectives.

The strategy of persuasive speech is based on assumptions about the communicative situation and the intended audience, taking into account such parameters as social roles, psychological characteristics, professional background and other relevant factors.

The strategy of an advertising text is significantly influenced by its communicative purpose, the pragmatic orientation toward the recipient, the nature of the referent, the stage of the advertising campaign and the communication channel.

As a system-forming feature of advertising discourse, communicative strategy serves as the means through which speakers realize their communicative intentions. Communicative strategies are objectively identified through the analysis of speech acts employed in discourse construction and the functions they perform. The principal strategies of advertising discourse include establishing contact, attracting attention, providing information and stimulating the recipient to act.

Statistical processing of the results obtained from the perceptual analysis of the prosodic organization of advertising discourse confirmed the validity of expert evaluations and demonstrated the reliability of the principal intonation patterns characteristic of spoken advertising.

The syntactic, lexical and prosodic means used to express positive evaluation of consumer goods, together with the communicative and pragmatic

devices employed to stimulate consumer interest, constitute a specific linguistic code that conveys the advertising message within the informational structure of advertising discourse.

Advertising discourse is generally characterized by a high information density, brevity and a relatively rapid, loud and clear manner of delivery. Speech tempo slows down in discourse segments containing semantically important, informationally new, emotionally charged, expressive, or evaluative content. These segments are typically accompanied by increased loudness and/or a higher pitch level, thereby facilitating the realization of the principal functions of advertising, namely its communicative-pragmatic and appellative functions.

A number of individual and linguistic factors influence the tempo of spoken advertising discourse, including:

- speech rate;
- the nature of intonational phrasing and pausing;
- textual rhythm.

The stability and variability of prosodic characteristics depend on speakers' social, intellectual and gender-related characteristics. Female speakers generally tend to produce speech at a faster tempo. For some listeners, a faster speaking rate is perceived as an indicator of competence or a higher intellectual level.

The advertiser's task is to maintain a psychological state in which the recipient's perceptions and thoughts are guided in a desired direction. Interest arises when the listener focuses attention on the advertising argument, which becomes dominant in the recipient's consciousness. This process is accompanied by a positive emotional response and a desire to obtain further information about the advertised product or service. It has been observed that interest in advertising discourse increases considerably when it contains novel or unexpected information. Consequently, advertising discourse guides potential consumers toward a desired conclusion and motivates them to pursue a specific goal, provided that it is rhythmically balanced and melodically organized.

Intonation represents one of the most important mechanisms for constructing and conveying the semantic meaning of an utterance that realizes a particular advertising concept. Among the acoustic parameters that most clearly differentiate the concepts investigated are the terminal pitch contour and the overall pitch movement throughout the intonational scale. Other important parameters for identifying concepts in spoken advertising discourse include the peak fundamental frequency (F0) of the first stressed and nuclear syllables, the frequency interval between structural elements of the phrase, the frequency range, the peak intensity of the first stressed and nuclear syllables, the duration of the first stressed and nuclear syllables, the mean syllable duration of phrases and pausing characteristics.

The intonational profiles of different advertising concepts obtained in the course of the experiment may be applied in the study of intonational characteristics of other speech styles, such as informational discourse.

The findings of the present study may also be widely applied in teaching English intonation at higher educational institutions and for speech synthesis in AI studies.

SUMMARY

The paper examines the prosodic organization of oral automobile advertising discourse within the framework of pragmatic communication theory. Its primary objective is to determine the role of linguistic means in the creation of automobile advertising images. The theoretical section reviews contemporary approaches to advertising discourse and its communicative and social functions. The lexical and syntactic analysis demonstrates that advertising texts employ verbal, visual and auditory elements to convey the concepts of individuality, pleasure, comfort, success, sense and benefit. Special attention is paid to the use of evaluative vocabulary and stylistic devices that enhance the persuasive potential of advertisements. The perceptual analysis reveals that rhythm, pitch, loudness and tempo are the principal prosodic components shaping spoken advertising discourse. The study of automobile advertisements shows a strong correlation between rhythmic and intonation groups, contributing to the coherence and persuasive effect of the texts. Acoustic, computer-assisted and statistical analyses confirm that fundamental frequency, intensity and speech tempo function as effective means of pragmatic influence on the audience. The findings demonstrate that lexical, syntactic and prosodic features operate jointly to reinforce the communicative impact of advertising discourse. The results contribute to the understanding of spoken advertising discourse and provide practical value for linguistic research and English language teaching.

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