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## **Языковые средства акцентного выделения в английском рекламном дискурсе**

**Аннотация.** В статье рассматриваются языковые средства акцентирования, которые подчеркивают определенные прагматические аспекты, например, преимущества продукта и характеристики бренда, направленные на усиление его восприятия. Акцентное выделение достигается с помощью лингвистических приемов, обогащающих рекламный дискурс, таких как эмоционально-окрашенная и оценочная лексика, экспрессивный синтаксис, заголовки, выделенные с помощью графических и стилистических средств. Прагматические характеристики, способствующие выразительности, связаны с релевантными социальными ценностями и ожиданиями, преимуществами продукта и характеристиками бренда. Стилистическое обогащение рекламного дискурса достигается посредством метафор, гипербол, параллелизма, игры слов и целенаправленного подбора лексики, способствующих достижению прагматических целей рекламы: привлечению внимания и формированию желаемого отношения аудитории.

**Ключевые слова:** эмфаза, экспрессивный синтаксис, инверсия, заголовки, гипербола, олицетворение, антитеза, сравнительные прилагательные.

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## **Linguistics means of prominence in English promotional discourse**

**Abstract.** This article considers linguistic means of expressiveness which focus on certain pragmatic aspects such as product benefits and brand attributes which enhance its perception. Prominence is achieved through linguistic techniques enriching the promotional discourse, such as emotional vocabulary, expressive syntax, prominent headings, both graphically and stylistically. Pragmatic characteristics contributing to prominence relate to relevant social values and expectations, product strengths and brand features. Stylistic enrichment of the promotional discourse is reached through metaphors, hyperbole, parallelism, wordplay, and targeted vocabulary selection,

which help achieve the pragmatic goals of advertising: attracting attention and shaping the desired attitude in the audience.

**Key words:** emphasis, expressive syntax, inversion, headings, hyperbole, personification, antithesis, comparative adjectives.

The language of advertising, referred to professional communication, is characterized by various linguistic means contributing to encouraging readers considered as existing or potential customers, as target consumers, to buy promoted goods and services. Frequently, advertising messages perform a manipulative role under the influence of a highly competitive market environment [6]. Metaphor, hyperbole, personification [22], neologisms, repetitions, creolized text, alliteration, assonance intensify the impact on the target audience. The language of advertising has the ability to generate additional semantic components in the process of text actualization, the specificity of the psychological impact on the recipient [4]. Pragmatically, the aim of promotional discourse is to motivate consumers to conversion – taking action, making purchases. In addition, advertising discourse fulfills the functions of informing, motivating, invigorating, and persuading [12]. The verbal component is accompanied by non-verbal elements such as sound and visual design, factual data, graphic signs [3], the staging technique [7], sensationalist approach and constant ongoing brand update [10]. The language of advertising demonstrates the tendency towards genre convergence [9].

Brand is positioned as a unique concept in the consumer consciousness, possessing distinct features and sharing certain anthropocentric characteristics; hence, it requires special vocabulary and grammar which are further associated with the brand and are instantly recognized by the consumer mind – be it a musical tune or illustration. Determined by the target audience, the language for advertisements and commercials is scrupulously selected – up to selecting the appropriate stylistic register. When necessary, borrowed lexis, through transliteration, transcription, calque, original borrowings, or

more organic adaptation, is also included in advertising slogans and text.

Advertised products are positioned as perfect from the standpoint of idealization and suitability for customer choice [21]. When placed in focus on screen, billboard or any other platform of promotion, advertisers create a desirable image of products [25], enhancing their perceived value and associating them with positive emotions and, of course, consumer needs. The necessity is to differentiate the product from those of competitors and to stimulate demand and increase sales.

The aim of this paper is to analyze linguistic means of prominence in English promotional discourse. The material included promotional brochures describing automobiles and their properties for target consumers with the help of the descriptive and communicative-pragmatic methods. The obtained results can be used for developing students' communicative competence in their professional area – advertising, public relations and marketing. The analysis of promotional discourse can be part of curriculum for regular assessment and students' progress evaluation [13].

#### **Headings.**

Headings and subheadings seemed to be the most vivid and prominent elements of the promotional text due to font highlights and their size. Headings tend to be relevant to customer needs, accentuate consumer problems and leverage on social proof. Headings normally utilize a combination of different linguistic techniques in order to efficiently inform customers about the product or service – their benefits or solutions to a consumer problem [23]. Effective headlines are specific, relevant to target audience, underlining product's advantages and benefits [15].

– e.g. *Beauty is in the details. Horizons that inspire (AlfaRomeo).*

– e.g. *Inspires exploration. Driven by design. The beauty of light. Immaculate inside. Irresistible style. Enhanced experience. Uncompromising in every sense (Bentley Bentayga).*

– e.g. *Master of Motion. Premium performance. Speed Racer. The Baroque Angel. “Bubble Car” Boom. The New Class. Magnificent Seven. Megawattage. Innovate to elevate (BMW).*

These examples demonstrate that advertisers rely on multiple linguistic means such as semantically elevated vocabulary in accordance to the AIDA marketing model (attention — interest — desire — action) used for increasing sales — *inspire, inspiration, enhanced, premium, magnificent, immaculate*. In addition, advertisers turn their attention to conceptual metaphors (*angel*), technical terms (*megawattage*), exaggeration, personification (*speed racer*) and social positioning (*the new class*). The headings underline the aesthetic side of automobiles, customer experience exceeding their expectations.

### Syntax.

At the syntactic level, elements – sentences and clauses – are typically short and concise, capaciously summarizing deep ideas and voluminous texts. Various rhetoric figures, distinguished by emphasis, constitute the syntactic structure, including fronting, pseudo-cleft and cleft sentences, inversion, elaborative, introductory and duplicative sentences [14]:

– e.g. *Only the 2021 Cadillac Escalade brings you industry firsts in technology, obsessive design and human-focused features that transform the road into your red carpet (Cadillac Escalade).*

– e.g. *Even before the start I was sure of winning. — Ettore Bugatti.*

– e.g. *Always use seat belts and the correct child restraint for your child’s age and size, even with airbags. Even in vehicles equipped with the Passenger Sensing System, children are safer when properly secured in a rear seat in the appropriate infant, child or booster seat. Never place a rear-facing infant restraint in the front seat*

*of any vehicle equipped with an active frontal airbag (Buick).*

Advertisers prefer relying on imperative sentences, compressed and elliptical clauses, parallel constructions, rhetoric questions, noticeable parcellation [8]. Additionally, emphasers are frequent for attracting attention and accentuating the most valuable consumer characteristics, especially those which are based on new technological innovations or provide extra safety or road control. These techniques serve for attention-grabbing, memorability, and clarity [19].

### Vocabulary.

The vocabulary in promotional discourse includes a combination of positive and action-oriented elements – words and phrases, often being based on persuasive devices like hyperbole, metaphors [24], phraseology [16], pun [5], language play [18], and epithets. Promotional discourse contains a substantial proportion of nouns and verbs that drive action and set a tone of dynamics and speed; in addition, simplified forms like contractions, abbreviations may be recurrent, especially easily recognizable by a broad audience [20]. Low-register vocabulary and archaisms, on the other hand, have proved to pose the risk to brand reputation [11].

– e.g. *Great design is just the starting point for the powerful emotions that characterize the BMW experience. A total devotion to sophisticated aesthetics, from the unforgettable silhouette to the precise lines, forge the BMW visual identity and make every BMW a real head-turner (BMW).*

– e.g. *How do you take the experience of driving a world-class coupe to a higher level? You lower the top. Every LC features an enhanced drive mode for increased responsiveness and sharper steering, and offers a new Yamaha® performance damper for greater stability and ride comfort, but the convertible takes peak exhilaration even further. With its reduced unsprung weight combined with added rigidity and a redesigned lightweight suspension for more agile handling, the LC Convertible will take*

*your breath away, even while surrounded by air (Lexus).*

These examples feature evaluative attributes, referring to functional, social and image-related brand characteristics — *great, powerful, sophisticated, unforgettable, world-class, enhanced, increased*. Apart from that, the text contains examples of antithesis (*higher vs. lower*), comparative forms of adjectives which add associations with superiority over competitors (*sharper, greater, further, more agile*), fixed expression which build associations with high speed and engine power (*take your breath away*).

The obtained results provide evidence for numerous linguistic means aimed at persuasion, raising emotions and prompting audience to action. The promotional discourse

is stylistically enriched, or distinguished by a wealth of expressive means, including the use of tropes, figures of speech, and varied vocabulary to make the message more vivid, precise, or emotional. Prominence is achieved through emphasis [14], the latter being determined by pragmatic factors [17]. Metaphors, comparisons, hyperbole, and other stylistic figures are used to create prominent automobile brand images, enhance emotions and add depth to the discourse [1; 2]. What advertisers strategically consider being a focal point — objects or people — convey a specific message, for instance, the transition to a higher quality standard of living due to selective conceptualization and interpretation, the appeal to certain emotions through goods categorization, and their implicit evaluation.

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