

Linguistic Characteristics Of Advertising Discourse: Creolized And Non-Creolized Advertising Texts

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Annotation: Significant impact of advertising on society, makes it necessary to train specialists capable of participate in the creation of high-quality (competent, correct) advertising and evaluate the finished advertising product. Because the one of the main advertising distribution channels today are the media, this activity intersects with the sphere of professional interests of journalists. The study of the stylistics of the texts of advertising discourse pursues as a theoretical goal (familiarizing students with the main stylistic resources of advertising discourse), so and practical (improving speech culture; mastering the skills of analyzing and processing text: developing the ability to evaluate a speech work and edit advertising texts). This article introduces basic forms organization of advertising communication and with the specifics of advertising texts - their structure, genre composition, features of expressive organization, as well as with typical errors in the organization of advertising discourse. The object of consideration is the texts of tourist advertising.

Key words. argument, advertising strategy, psychological influence, formal signals, peculiarities, maxims of the advertising text, Iconic signifiers, cultural code, modality, creolized text.

1. INTRODUCTION

Advertising discourse is defined as a special kind of imperative discourse that occupies an intermediate position between argumentative (persuasive) and propagandistic (manipulative) discourses. On the one hand, the advertiser does not have the ability to give orders; he can only convince, persuade, which is also typical of the argumental discourse. On the other hand, advertising presents as an argument only the merits of the product, real or constructed, affects the mass consciousness in order to make changes in the cognitive base of the addressee. "Discourses of advertising and propaganda are based on the same nature of psychological influence, the weapon of which is manipulation. [Terpugova, 2000, p.8-9]"

Depending on the advertising strategy, the characteristics of the target audience, text platform (message content and ways its embodiment) advertising discourse can be both status-oriented and personality-oriented. Advertising is defined as "weak", "asymmetric", "institutional" discourse. In the first case, the fact is taken into account that advertising is perceived in a single information flow, without a clear orientation towards perception and, as a rule, is not subject to deep, analyzing comprehension. The second takes into account the lack of clear feedback, response from the addressee, which is "present in the situation only hypothetically."

Main part. The latter characteristic is based on the understanding of discourse as communication of people, considered from the point of view of their belonging to a particular social group or in relation to a particular typical speech-behavioral situation (for example, institutional communication). V. I. Karasik distinguishes political, administrative, legal, military, pedagogical, religious, tourist, mystical, medical, business, advertising, sports, scientific, scenic and mass-information types of institutional discourse [Karasik, 2006].

Another feature of advertising discourse is its complex nature. This important property of the discourse of advertising is due to the peculiarities of the advertising text, which has a polycode nature (that is, it often includes, in addition to verbal, also visual and / or auditory signs).

The central property of a pragmatic advertising message is the property of advertising, highlighted by E. A. Lazareva - "the advertising orientation of all text components to promote their object, to attract attention to it, to fully involve the addressee in the sphere of advertising communication [Lazareva, 2003, p. 144]".

Let's single out the informative and formal signals of advertising. The content that allows the addressee to identify the text as belonging to the advertising discourse. The content signals include the topic (subject of advertising), idea (main idea) of the advertising work, argumentation in favor of the purchase, submitted in accordance with the three "maxims of the advertising text" (term by E. A. Lazareva [1997, p. 31]): maxim of command, maxim of obsession and maxim of unique attractiveness.

Formal advertising signals can be: (advertising module); 1) modular form of information presentation; 2) brightness, catchiness; 3) special character presentation of material: creolization of the text, the use of icon, auditory signs; 4) the use of a special, unusual font; 5) special instructions ("advertising rights"), etc.

An advertising work is a text of a special kind, since in its structure can function signs of different semiotic systems. Before characterizing this phenomenon, briefly let's dwell on the concept of "sign".

"Philosophical Encyclopedic Dictionary" defines the sign as a material, sensually perceived object (phenomenon, action), which acts as a representative of another object, property or relationship [1998, p. 166].

There are different classifications of signs. One of the most famous was proposed by Charles Peirce, who distinguished signs-icons (mental images, drawings, etc.) that have a natural resemblance to an object, signs-indexes (graduated scale, signal, cry, etc.) and conventional signs-symbols (story, book, law, institution) [Peirce, 2000, p. 75-97]. In the classification of C. Peirce there was no division of signs into linguistic and non-linguistic ones. For example, in addition to visual pictures, he also referred to "icons" as a metaphor, to indices - a demonstrative pronoun, to symbols - a noun. Subsequently, this classification was clarified: a conventional the nature of iconic and index signs ([Eco, 1998, 123-131]), only non-linguistic signs. So, "A Brief Philosophical Dictionary", noting the primacy of the division of signs into linguistic (signs of natural and artificial languages) and non-linguistic, the latter includes indices (symptoms, signs, instrument readings), iconic signs (copies, images of designated objects) and symbols (emblems, banners, coats of arms) [BPD, 1998, p. 106]. For the analysis of print advertising, the most interesting is the selection of iconic signs that occupy one of the most important places in the structure of the advertising text. Research is devoted to the problem of the place and role of the iconic mark in the advertising text R. Barthes [1994] and W. Eco [1998].

From the point of view of R. Barthes, an advertisement represents is a series of discrete (i.e., separate) nonlinear signs, transmitting three messages:

- 1) linguistic (denotative and connotative);
- 2) iconic "denotative" ("literal", perceptual, directly perceived);

3) iconic "connotative" ("symbolic").

A language message has two functions: pinning and linking the iconic message. Any image polysemically (that is, polysemous); under the layer of his signifier there is a "floating chain" of the signified; the reader can concentrate on the signified and do not turn any attention to others. Necessary "techniques", "intended to stop the floating chain of signifiers, designed to help overcome the horror of the semantic uncertainty of iconic signs: linguistic communication is just one of these techniques" [Bart, 1994, p. 304]. The verbal component of the advertising message allows you to identify both individual elements of the image and the entire image as a whole. "The naming function helps to consolidate - with the help of linguistic nomenclature - those or other denotative meanings", "allows ... to choose the correct level of perception", as well as to control the acts of interpretation of the "symbolic" message.

According to R. Barthes, the implementation of the function of consolidation leads to the fact that "the text, as it were, leads the person reading the advertisement, among the multitude of iconic signifiers; ... often quite subtly manipulating the reader, the text guides him, directing him to a predetermined meaning". The text is able to "dictate this or that view of the image: the consolidation of meaning is a form of control over the image". Iconic signifiers are free, text plays a repressive role [Bart, 1994, p. 307].

Analysis. A language message can simultaneously execute both functions, but it is important which one prevails. The iconic sign conveys the properties of the object: optical (visible), ontological (assumed) and conventional, conventionally accepted, modeled (for example, the rays of the sun, depicted as dashes) [Eco, 1998, p. 131].

At the same time, the consumer of advertising perceives denotative and connotative iconic messages at the same time, such syncretism corresponds to the very function of the image within the framework of mass communication [Bart, 1994, p. 302]. The task of the denotative message is to "naturalize the symbolic message, to give the appearance of naturalness to the semantic mechanism of connotation, especially tangible in advertising."

Analyzing the connotative message, R. Barthes points out that it is "some construction formed by signs extracted from different layers of our dictionaries (idiolects)" [Bart, p. 313]. The signs of the "symbolic" message are discrete and are drawn from a certain cultural code. Moreover, the number of possible readings of the same image by different subjects varies depending on different types of knowledge.

"This means that one and the same vocabulary (image) is capable of mobilize various dictionaries". This is due to the fact that the meaning of the iconic sign can be interpreted ambiguously. A similar point of view is shared by E.E Anisimova, according to which the image is not such a clearly expressed sign unit as the word, and its semantics, in comparison with the latter, is characterized by much less certainty, vagueness, and blurring of its boundaries [Anisimova, 2003, p. 11].

Consequently, a verbal sign is needed to clarify the meaning of the image or to "fix" the iconic sign. U. Eco refers iconic codes to "hard-to-define" weak codes, verbal codes to "strong" ones [Eco, 1998, p. 134-136]. However, some of the above provisions his theories are reinterpreted by Umberto Eco. So, U. Eco the continuity of the iconic sign is affirmed, the impossibility of isolating discrete meaningful elements in its field, similar to those existing in natural language [Eco, 1998, p. 137]. The position of the totality of the clarifying meaning of the verbal sign in relation to the visual is questioned. According to the researcher, "advertising always uses visual signs with an established meaning, provoking habitual associations that play the role of rhetorical prerequisites, the very ones that arise among the majority" [Eco, 1998, p. 107].

Verbal and iconic elements of the advertising text “do notare the sum of semiotic signs, their meanings are integrated and form a complexly constructed meaning”[Alekseev, 2002, p.11]. Accordingly, one of the objectives of the study of advertising rhetoric, according to U. Eco, is to trace how the rhetorical solutions of both registers (verbal and visual) are crossed [Eco, 1998, p. 180]. Let's turn to this question.

An advertising text composed of signs of different semiotic systems was called a creolized text [Alekseev, 2002; Anisimova, 2003; Lazarev, 2003; Sorokin, Tarasov, 1990; and etc.]. Initially, the term "creolized" was used to denote a language that was formed due to the interaction of two languages and became the main means of communication in a given collective (for example, New Melanesian language was formed during the interaction of English with Melanesian) [SIS, 1987, p. 260]. Yu. M. Lotman used the term in a similar meaning when he spoke about the creolization (mixing) of the writer's language with the languages available in the arsenal of the reader's consciousness [Lotman, 1970, p. 36]. Later, it began to be called texts, "the texture of which consists of two inhomogeneous parts: verbal (linguistic / speech) and non-verbal (belonging to other sign systems, rather than natural language) [Sorokin, Tarasov, 1990, p. 180].

Today, creolized text is defined as “complex textual education, in which verbal and iconic elements form one visual, structural, semantic and functional whole, aimed at a complex pragmatic impact on the addressee ”[Anisimova, 2003, p. 17]. According to E.E Anisimova, a creolized text does not fundamentally differ from a homogeneous verbal text; it has the same textual categories of integrity, coherence, modality, temporality, and locality. The integrity of the creolized text is set by the communicative-cognitive attitude of the addressee, a single theme.

Connectivity is expressed in coordination, close the interaction of the verbal and iconic components on different levels: content, linguistic, compositional.

At the substantive level, the connectivity of the components is manifested in semantic connections between them in the form of direct denotative correlation (signs of both codes denote the same objects or situations) or indirect denotative correlation (signs of both codes denote different objects / situations related thematically or associatively). The second type of connection presupposes the activation of the addressee's interpretive capabilities. Linguistic markers of the connection of elements are, for example, personal and possessive pronouns of the 1st and 2nd person, accompanying the image of "a typical consumer". Between the components of the text, certain values are also set. The location of the iconic means, their frequency and density determine the rhythm of the graphic organization of the text. The categories of temporality and locality are realized with the help of verbal and iconic means. Iconic means can independently carry temporal and spatial information, but more often they fit into the temporal / spatial plan of the verbal part of the text and support it, make it clearer [Anisimova, 2003, p. 17-50]. It remains to say a few words about the category of modality.

This category is recognized as one of the most important text categories [Anisimova, 2003; Gordeliy, 1990; and etc.]. *Modality* considered as “a complex of actualization categories, characterizing from the point of view of the speaker the propositional basis of the content of the statement to reality according to the dominant features of reality / unreality ”[The Theory of Functional Grammar, 1990, p. 59].

2. RESULTS

There are six types of modal meanings: 1) the speaker's assessment of the content of the utterance from the point of view of reality / unreality (hypothetical), expressed using the mood and tense forms of the verb, some conjunctions and particles; 2) an assessment of the situation expressed by modal verbs and modal words from the point of view of its possibility, necessity or desirability; 3)

assessment of the reliability of the reported (modal adverbs, introductory words, etc.); 4) target (communicative) setting of the speaker (use of narrative, interrogative, incentive, optative sentences); 5) approval / denial; 6) emotional and qualitative assessment of the content of the statement [The Theory of Functional Grammar, p. 67-68]. In the advertising text, modality takes on a special role - becomes, as E.G. Soboleva points out, a speech mechanism, regulating the perception of advertising and the behavior of the addressee [Sobolev, 1997, p. 34]. In a creolized advertising text, “a significant portion of modal information is carried by non-verbal means”, and “depending on the linguistic context, one and the same iconic sign can acquire a different modality” [Anisimova, 2003, p. 30-31].

The distribution of modal information between parts of the text can also be different: in some texts, the main carriers of modal information are verbal means, in others - iconic ones, while the “modal keys” of verbal and iconic means can coincide or contrast [Anisimova, 2003, p. 32-33].

The perception of a creolized text is similar to the perception of a homogeneous verbal text. As Yu. G. Alekseev points out, the recipient forms a single concept of the creolized text, in the creation of which the concept of the verbal text and the concept of the image (information extracted from the non-verbal part of the text), as well as the knowledge and ideas that make up the individual cognitive space of the addressee [Alekseev, 2002, p. 13]. Accordingly, all the visual elements of the creolized text are significant, the functional load is borne by both its color and font design. However, in print advertising, the advertising image deserves special consideration, since “illustration is the brightest, first of all, attention-grabbing component of the strip, its visual and, consequently, compositional center” [Volkova 2003, p. 95]. Iconic pictorial means form the dominant of the field of paralinguistic means of the creolized text [Anisimova, 2003, p.8].

A detailed list of image functions in creolized text is presented by E. E. Anisimova, who singles out the main (attractive, informative, expressive, aesthetic) and private functions. D. Ogilvy noted that the image should arouse the reader's curiosity, it should be a kind of bait to the text [Ogilvy, 1994, p. 28-29]. The iconic means of the creolized text, along with the verbal ones, reproduce the picture of the world, the scale of values, the aesthetic ideals of the nation [Anisimova, 2003, p. 93, 94].

A detailed list of the functions of the image in the creolized text is presented by E.E. Anisimova, highlighting the main (attractive, informative, expressive, aesthetic) and private functions [Ogilvy, 1994, p. 38].

- euphemistic. Unlike a word that accurately captures a thought, an image expresses a thought allegorically, often veiled, which allows relative freedom of its interpretation by the addressee;
- the function of creating an image (policy);
- characterological (creation of a temporary, territorial, social, national color);
- satirical.

This list of functions demonstrates the possibility of different relationships between verbal and pictorial parts of the creolized text. The verbal part can be seen as a qualifier for the non-verbal part. At the same time, the non-verbal part can serve as a qualifier of the verbal part [Sorokin, Tarasov, 1990, p. 184]. The image can be an auxiliary, equal or leading component in relation to the verbal text. The dynamics of the relationship between verbal and visual elements in the advertising text and the number of these elements are determined by the functional orientation, type and type of advertising [Volkova and others., 2003, p. 95, 159]. Classifications of creolized texts take into account the nature of the relationship between these elements.

First, there are three groups of texts, depending on the presence in them of an image and the nature of its connection with the verbal part of the text:

- 1) Texts with a zero-leveled edge (the image is not presented). These works form a group of non-creolized texts.
- 2) Texts with partial transcription (verbal part is relatively autonomous, independent of the image, between verbal and pictorial components add up autosemantic relationship). Pictorial component accompanies the verbal part and is optional element in the organization of the text.
- 3) Texts with full transcription (verbal part cannot exist autonomously, regardless of the pictorial parts - between both components are installed synsemantic relations).

The verbal part is focused on the image or refers to it, and the image acts as an obligatory element of the text [Anisimova, 2003, p. 15].

Secondly, creolized texts are distinguished by the relationship of complementarity between the image and the verbal part (the image is understandable without words, the verbal part performs the function of complement) and reciprocity relations (the image depends on the verbal commentary, which determines its interpretation; the verbal part performs the main function).

Thirdly, four types of creolized texts depending on the character and information denotative (*d*) or connotative (*c*), - conveyed by the image and the verbal part:

- 1) image (*d*) + word (*d*) = *informational message*;
- 2) image (*d*) + word (*c*) = *illustrative message*;
- 3) image (*k*) + word (*d*) = *commenting message*;
- 4) image (*k*) + word (*c*) = *symbolic message*.

Fourth, the ratio of the amount of information transmitted by various signs is taken into account, and the following types of creolized texts are distinguished:

- 1) rehearsal (the image mainly repeats the verbal text);
- 2) additive (the image introduces significant additional information);
- 3) excretory (the image emphasizes some aspect verbal information, which is much larger than iconic in its volume);
- 4) opposing (the content conveyed by the image, conflicts with verbal information based on a comic effect often occurs);
- 5) integrative (the image is embedded in the verbal text, or verbal text complements the image in the interest of sharing information);
- 6) pictorial-centric (with the leading role of the image, the verbal part only explains and concretizes it) (O.V Poimanova, cited from: [Anisimova, 2003, p. 16]).

Since creolization "is one of the ways to create communicative tension "

[Sorokin, Tarasov, 1990, p 181], creolized texts are actively used in the media.

Note that not all advertising text belongs to the category creolized. There are also non-creolized texts (their number is small) that use only the verbal channel of information transmission (informational advertisements in the press).

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