

## PECULIARITIES OF PHONOSTYLISTIC DEVICES USAGE IN ENGLISH ADVERTISING DISCOURSE

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Стаття присвячена дослідженню особливостей вживання фоностилістичних засобів у англomовному рекламному дискурсі. Увага приділяється вивченню сутності поняття «рекламний дискурс» у сучасних лінгвістичних дослідженнях. Було досліджено типологічні особливості англomовного рекламного дискурсу. В умовах глобальної комунікації рекламний дискурс стає масовим і набуває своїх прагмаспецифічних рис, які відрізняють його від всіх інших типів дискурсів, перш за все за своєю всеосяжністю і багаторівневістю інформації, що передається. Рекламний дискурс представляє собою складний соціокультурний феномен з конкретними цілями, до яких відносимо впливову, соціальну, інформаційну та економічну цілі. Ґрунтовний аналіз англomовного рекламного дискурсу дозволив виділити наступні фонетичні засоби, представлені у даному типі дискурсу, а саме: алітерація, асонанс, звуконаслідування, евфонія, котра являє собою родове поняття, що включає у себе різноманітні способи організації звукового потоку – ритм, риму, епіфору, анафору, алітерацію, асонанс, дисонанс та інші види звукових повторів. Увагу приділено вивченню особливостей вживання засобів евфонії, фонетичної компресії, орфографічного порушення та звуконаслідування.

**Ключові слова:** англomовний рекламний дискурс, фонема, звуконаслідування, фонетична компресія, рима, ритм, алітерація, асонанс, евфонія.

Стаття посвящена исследованию особенностей употребления фоностилистических средств в англоязычном рекламном дискурсе. Внимание уделяется изучению сущности понятия «рекламный дискурс» в современных лингвистических исследованиях. В условиях глобальной коммуникации рекламный дискурс становится массовым и приобретает прагмаспецифические черты, которые отличают его от других типов дискурсов, прежде всего благодаря всеохватности и многоуровневости информации, которая передается. Рекламный дискурс представляет собой сложный социокультурный феномен с конкретными целями, к которым относим влиятельную, социальную, информативную и экономическую цели. Обстоятельный анализ англоязычного рекламного дискурса позволил выделить следующие фонетические средства, представленные в данном типе дискурса, а именно: аллитерация, асонанс, звукоподражание, эвфония, которая представляет собой родовое понятие, включающее в себя разнообразные способы организации звукового потока – ритм, рифму, эпифору,

анафору, аллитерацию, ассонанс, диссонанс и другие виды звуковых повторов. Внимание уделено изучению особенностей употребления средств евфонии, фонетической компрессии, орфографическому нарушению и звукоподражанию.

**Ключевые слова:** англоязычный рекламный дискурс, фонема, звукоподражание, фонетическая компрессия, рифма, ритм, аллитерация, ассонанс, эвфония.

The article is devoted to the study of the peculiarities of the use of phonostylistic means in English advertising discourse. A peculiar attention is paid to the study of the essence of the concept "advertising discourse" in modern linguistic research. The typological features of English advertising discourse were investigated. In the context of global communication, the advertising discourse becomes massive and acquires its pragma-specific features, which distinguish it from all other types of discourses, especially in its overall and multi-level information transferring. English advertising discourse is a complex socio-cultural phenomenon with specific goals, which include influential, social, informational and economic goals. A well-grounded analysis of English advertising discourse has allowed to distinguish the following phonetic means presented in this type of discourse: alliteration, assonance, echoism, euphony, which is a general concept that includes a variety of ways to organize the sound flow – rhythm, rhyme, epiphora, anaphora, alliteration, assonance, dissonance, and other types of sound repetitions. A special attention is paid to studying such phonetic means as euphony, phonetic compression, breach of spelling norms, onomatopoeia. It was also defined, that the use of phonetic compression converts the advertising text into spoken English, making it clear and easy to perceive by all segments of the population. In addition, this kind of simplification of the grammar of the advertising text contributes to its rhythmization, and sometimes also helps in the creation of rhymes. Phonostylistic means of English advertising discourse were analyzed from the point of view of the role they play in the impact on the recipient, and how they cause certain associations with the advertised products or services.

**Key words:** English advertising discourse, phoneme, onomatopoeia, phonetic compression, rhyme, rhythm, alliteration, assonance, stylistics.

Advertising is a dynamic, fast sphere of human activity that is constantly changing. The rapid development of the advertising industry has become one of the brightest phenomena of socio-cultural reality of the last decade. As a result of the increasing influence of the language of advertising on society, a particular attention of the researchers to communicative, linguistic, stylistic and other features of advertising texts, as well as interest in the specifics of the perception of advertising

by representatives of various social, age and gender groups, was reflected in a number of linguistic publications.

Advertising is the text, the dialogue between the manufacture of goods and the potential buyer [2, p. 13]. In modern linguistics, the notion "text" and "discourse" is sometimes used as synonyms, but these are two totally different concepts. Van Dyke differentiates the notion of discourse and text as follows: discourse is the actual pronounced text, and the text itself is the abstract grammatical structure that is being pronounced. Discourse is a concept that deals with language, actual speech activity, whereas text is a concept related to the system of language or formal linguistic knowledge, linguistic competence [7].

Advertising discourse can be classified depending on the sphere of its usage (commercial, social, political), means of distribution (press, radio, television, the Internet), the way of influence (figurative, associative, subject, emotional, rational), and others. Each type of advertising discourse has its own specific features, but the key to all types of discourse is the concision, reliability, dynamism and clarity of information provided.

Like any text, the advertising text is built according to certain rules and has a common structure that includes four main parts: a slogan, a title, a main text, an echo phrase. In order to influence the potential buyer and achieve the desired effect, advertisements employ a wide variety of linguo-stylistic means.

Phonetic stylistics, or phonostylistic, includes all the phenomena of the sound organization of poetry and prose: rhythm, alliteration, onomatopoeia, rhyme, assonance, etc., considering them in the aspect of the presence of a stylistic function [1, p. 11-12]. At the phonetic level, there are stylistic techniques, which in the majority are a combination and alternation of sounds. The phonetic tools of English stylistics include: (1) phonemes frequency use in texts of different linguistic styles; (2) sound repetitions, their correlation and functions; (3) rhyme; (4) sound reproduction and onomatopoeia [4, p. 48-49].

Phonetic repetitions can appear in the text on the verge of phonetic and lexical, phonetic and morphological levels. Anaphora, epiphora, alliteration,

assonance can be viewed as phonetic repetitions. Alliteration is often used in poetry, where it "creates a certain melodic and emotional effect, but it is used not only in poetry, but also in prose, and is a means of sound organization of an utterance, that increases its expressiveness" [3]. Rhyme is the repetition of more or less similar combinations of sounds, linking the end of two or more symmetrically placed lines or parts of verse lines [5, p. 348].

Euphony is an essential part of English advertising discourse, without it any advertisement would lack harmony and expressiveness. According with A.N. Morokhovskiy euphony is considered to be "the optimal coordination of the sound and semantic aspects of the utterance" [4, p. 49].

An example of an advertising slogan that uses rhyming as a means of euphony may be the promotion of coffee "Folgers coffee".

*The best part of wakin 'up ... is Folgers in your cup.* (Youtube, retrieved 10.05.2017).

This well-known advertisement is characterized by rhyming of the last words of the slogan line – *wakin 'up – cup*, which creates a sort of manifest of vivacity and encourages the consumer to buy and drink in the morning exactly this coffee.

Rhyming is used to enhance the pragmatic effect of this advertising text on the recipient; the sound of a simple rhymed text is easy to remember, it is etched in memory, causing tolerant associations with the brand being advertised.

Rhyming is often used in videos, where the popular means of attracting the addressee's attention, influencing him/her is the use of poetic texts and songs. They ensure the imposing of a certain advertising motive, melodies become consistently associated in the consumer's mind with this or that product brand. One of the bright examples of such an advertising trick is the use of a catchy song in "Venus" razor advertisement.

*She's got it*

*Yeah baby, she's got it*

*Well, I'm your Venus*

*I'm your fire* (Youtube, retrieved 27.10.2017).

The rhythmization and rhyming are also observed in the slogan for the “Toshiba” product advertisement.

*Take Toshiba, take the World* (Youtube, retrieved 12.11.2017).

Rhythmization belongs to one of the traditional means of organizing advertising text, which fully corresponds with its pragmatic focus.

Another means of organizing a sound flow in English advertising discourse is alliteration – a special stylistic device, the purpose of which is to create an additional musical melody effect by repeating the same consonants in an utterance [6, c. 87].

In English advertising discourse alliteration is often used as a device of a certain emotional tone creation, corresponding to the content of the utterance; it is also an effective expressive means. An example of an emotional impact on the recipient with the help of alliteration is observed in Jaguar’s advertisement. – *Do not dream, drive it*, where alliteration enhances the effect of the call, which is contained in the text of the advertisement. In addition, combination of consonants *dr* creates an effect of an engine sound reproduction. Alliterations are widely used in advertising texts aimed at female audience. For example, the “Estee Lauder” cosmetic line uses alliteration in their advertising slogan *Fresh Fast Fabulous*, where each word starts with the letter *f*.

Phonetic compression and onomatopoeia are both potent phonostylistic means of English advertising discourse. Phonetic compression foresees the reduction of auxiliary verbs, that is, the reduction of the initial letters of auxiliary verbs. For example, not *will*, but rather *'ll*, or not *are*, but *'re*. For example, in an advertising slogan of the movie "Superman" – *You'll believe a man can fly* – the phonetic compression *'ll* of the auxiliary verb *will* serves two purposes: to economize time and energy and influence the addressee through alliteration – palatable repetition of the letter *l*.

Phonetic compression is used not only in advertising posters, it is often employed in videos that usually show a certain lifestyle, and therefore characters' speech should be as close to everyday native speakers' communication as possible.

For example: *If you`ve never tried to juicy cheese iconic feedback, it`s just right if **u wanna** start!* (Youtube, retrieved 25.09.2017).

The use of phonetic compression brings the advertising text closer to spoken English, making it clear and easy for perception by all segments of the population. Moreover, this kind of grammar simplification of the advertising text contributes to its rhythmization, and quite often it helps to make rhymes. Phonetic compression is a characteristic feature of English advertising discourse, it is widely and efficiently used.

Another phonostylistic means of English advertising discourse is onomatopoeia. Echoism, as a stylistic device employed in advertising discourse, foresees that sounds are selected in such a way that their combination would be immediately associated by consumers with the manufacturer (or the source) of this sound. This technique is quite often used to advertise food, simulating the sounds of pleasure that are usually produced by absolutely satisfied people tasting a delicious food or a drink. For example, for advertising the energy drink *AMP* they use slogan "*AMP. Mmmm. Energy*"; for tinned soup *Campbell's* they created the slogan "*M'm! M'm! Good!*". Such slogans are meant for involuntary memorizing and they serve their purpose to be recognized immediately by a certain target group.

The conducted research proves that English advertising discourse is rich in different phonostylistic devices that include such phonetic means as alliteration, assonance, onomatopoeia. Euphony that includes a variety of ways to organize the sound flow, among which rhythm and rhyme are essential for advertising discourse, together with the effective employment of other phonostylistic devices guarantee deep and lasting impact on the addressee and that, in it's turn, ensures the programmed by manufactures activity – purchase of an advertised product. The

prospects of the research we see in thorough comparative analysis of phonostylistic devices used in Ukrainian, German and English advertising discourse.

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