

CHARACTERISTICS OF THE PARTS OF SPEECH IN THE COSMETICS MAGAZINE ADVERTISEMENTS FOR WOMEN

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ABSTRACT

The purpose of the research is to identify the parts of speech categories common for the blocks of the texts under investigation, to characterize their functioning and semantic meaning.

The methodology of the paper: English magazine advertisements of decorative cosmetics and skincare products for women have been picked out with the help of continuous sampling method from the magazines *Cosmopolitan*, *In Style*, and *Glamour*. The method of structural-semantic analysis was used to reveal the structural-semantic blocks of the texts under investigation; functional method – to investigate speech units from the viewpoint of their role in magazine advertising texts formation; method of component analysis and semantic method – to analyse the semantic meaning of parts of speech in the context of the magazine cosmetics advertising.

The major findings of the research: magazine cosmetics advertisements for women are characterized by: 1. the verbs in active voice present tense 3d person singular form that denote the positive impact of the advertised product; 2. the nouns that create the image of the advertised product, describe the context of its usage and exert the manipulative influence on the addressee; 3. the figure means of numeral denotation that create the effect of the authenticity of the advertised object in quasi accurate evaluations.

The impact of the article: the research is predetermined by the current trend of advertising texts investigation in terms of the language and contributes to the communicative and text linguistics. The study of the parts of speech role within the advertising texts makes the contribution to the functional linguistics. The results of the research can be used in the work of marketers and copywriters, who are interested in the optimization of advertising activity.

Keywords: ad text, structural-semantic block, verb, noun, numeral.

An ad text in the form of a magazine advertisement is a main instrument of an ad regulating activity that presents the author to the target audience, draws attention of potential addressees, arouses their interest and persuades them to buy the product of advertising.

The verbal component is an obligatory means of an ad content-compositional structure representation. The following structural-semantic blocks are being singled out in the verbal paradigm of magazine advertising of cosmetics (MAC) for women – obligatory (heading, main ad text, slogan) [1] and optional ones, which submit additional information about pragmatic intentions of the author (prescriber, verbal logo, echo-

phrase) Copywriters attach specific importance to the verbs. The verb performs important functions in the texts under investigation: it indicates the impact of the advertising product on the recipient, shows how to use the product and how to get it. Thus the verb reveals the essential characteristics of the advertising subject. In this paper we combined the verbs, which are characteristic of MAC, into the functional-text group of the verbs that denote a positive impact on the recipient: to stop, to deflect, to defend, to defy, to reactivate, to lock in, to block out, to treat, to hold, to brush, to enhance, to protect, to refine, to soften, to restore, to repair, to help, to brighten, to hydrate, to smoothen, to reduce, to fight, to refract, to glide on, to create, to clean, to flatter, to stimulate, to produce, to soothe, to fortify, to improve, to prevent, to protect, to transform, to magnify, to replenish, to remove, to condition, to highlight, to pop out, to pour on, to go clean, to whisk away, to infuse, to massage, to erase, to seal in, to moisturize, to pamper, to strengthen, to boot, to nourish, to fill in, to plump up, to absorb. These verbs emphasize the beneficial effects of advertising subject on the addressee underlining some positive qualities of the product or its effectiveness in cosmetic problems solving: "Protects and strengthens with the richness of honey" (main ad text of Nivea lipstick) [2]. The mentioned verbs are effective in the advertising product positive image manifestation.

The verbs that denote a positive impact on the recipient are effective in the creation of the advertising subject attractive image. The verbs that comprise the functional-text group in question are manifested mainly in heading and main text. The fact can be justified by the semantics and functional peculiarity of the mentioned blocks, where the main characteristics of the advertising subject are revealed.

Regarding the use of verbs in MAC texts, there is a tendency to the domination of some morphological categories over the other ones. The verbs that denote a positive impact on the recipient function mainly in the indicative mood in the blocks of MAC. However, in the advertising texts of cosmetics for women the most important verbal morphological categories are the categories of mood, tense and person.

In MAC a verbal influence in the indicative mood is achieved by means of the present tense forms of the third person singular, with the help of which the essence of the advertising subject is revealed – its purpose, properties, performance and efficiency level are manifested: "It goes on surprisingly light yet gives you significantly firmer skin in just 5 days" (main ad text of Olay facial cream) [3]; "It does it all..." (main ad text of Olay body cream) [3].

There are the verbs in the present tense form of the first person plural in the cosmetics advertising: "Now that you're dealing with wrinkles, we still have the solution..." (main ad text of Neutrogena facial cream) [2]. This verbal form creates the illusion of the offer that comes not from an official source but from a friendly companion, who is glad to give a helpful advice to the recipient. The virtual situation of the advertiser's and the addressee's combined activity is manifested.

Due to the fact that the advertising discourse is "plunged into the reality" and directed at the future, the present time forms are the characteristic of the advertisements in general and MAC texts in particular. The future tense forms are a rare commodity in the texts under investigation. However, the use of the future tense in the advertisements of cosmetics is sometimes justified by the fact, that the forms in question help to outline the perspective and to show the effect of the advertising product acquisition: "When you

see the instant difference, you'll want to keep going" (main ad text of Clinique cosmetics) [2]

Past Simple and Present Perfect forms are used in the main advertising text and in the heading to emphasize an already existing situation or to show the result of the product using: "So they created Clarifying Lotion" (main ad text of Clinique facial cream) [2]; "We've always helped keep your skin clear" (heading of Neutrogena facial cream advertisement) [2].

In an advertisement the verbs in the imperative mood form are characterized by the highest potential, because their primary function – a call to a desired action – is closely related to the main goal of advertising. In addition to their primary function the imperatives have other semantic shades in the texts under investigation:

1. Raising of a question: "Try lightweight coverage that's made to fit you?" (heading of Covergirl coverage foundation advertisement) [2].
2. Friendly appeal, advice: "Shop now!" (prescriber of Covergirl facial cream advertisement) [2].
3. Emotional appeal: "Love the skin you're in" (slogan of Olay facial cream advertisement) [2].

The mentioned imperatives are the specific means of manipulation in the context of cosmetics advertisements. The beauty of own skin, nails or hair is the problem that will never leave the fair sex indifferent. That is why no matter how high the scepticism level is the unconscious reaction of a woman to the appeal will be positive, for nobody wants to have problems with beauty. For instance, the slogan of Olay company "Love the skin you are in" calls the addressee to love her own skin, as it does not matter, that to love means to buy the subject of advertising, for the love to herself and cherishing of own health and beauty is the need of the woman, to whom the copywriters appeal.

The Participle I "introducing" is a characteristic of MAC texts subheadings. It is a cliché for the mentioned structural-semantic block and is an effective means of cosmetic novelty presentation: "Introducing Veet Suprem'Essence™" (subheadings of Veet hair removal cream advertisement) [2].

The Present Continuous forms are presented mostly in such type of prescriber as captions. The verb "to wear" in Continuous aspect is used in order to relate the appearance of the famous personality that is shown in the advertisement to the subject of advertising: "Jessica Biel is wearing Grow Luscious™ Mascara in Black" (prescriber of Revlon mascara advertisement) [4]. The form "is wearing" is a cliché for the prescriber of the type as it is used to emphasize the fact that on the very picture the reader is able to see the effect of an advertising product on the celebrity's face. Although we have noticed the tendency to avoid Continuous aspect in prescribers of some MAC texts: "Zoey Deschanel wears new Lash Accelerator mascara with grow lash complex" (prescriber of Rimmel mascara advertisement) [4]. It is an example of an advertising manipulating tactics that is aimed at the achieving of the effect that the advertising product is constantly and repeatedly used by a celebrity.

Among the modal verbs the ones with the meaning of "capability" are characteristic of MAC texts for women: "Can your smooth pass the second day test?" (heading of Pantene shampoo advertisement) [2]. Modal verbs with the meaning of "duty" are

intrusive and can antagonize the reader, thus they are not commonly found in the texts under investigation.

The noun occupies a dominant position in the ad text, in which the nominal type of language and concrete type of human thinking are realized [5]. As a result of the research of noun semantic characteristics in blocks of MAC for women the following aspects of noun meaning were identified.

Firstly, the noun creates the concrete image of an ad subject, naming: 1. the brand of an advertiser's company: "Easy breezy beautiful COVERGIRL" (slogan of Covergirl eye shadow ad) [3]. Nouns, which designate the trademark name, are presented not only in logo, but also in other compositional blocks of ad texts. The repetition of the brand name in the different blocks of MAC proves the intension of the advertiser to provide its recognition and storing. 2. The subject of advertising (moisturizer, serum, eye-roller, lipstain, spray, lotion, eyeshadow, nail enamel, lipstick, coverage, basecoat, strengthener, mascara, topcoat, growth treatment, lipcolor, hairspray, shade, exfoliator, moisturizer, liner, shampoo, serum, condition, micro-roller, makeup-remover, mascara, hair remover, foundation, cleanser, corrector, eluminizer, gloss, scrub, lotion, applicator, powder): "I won't double up on foundation" (heading of Noxzema foundation ad) [4]. 4. Styles, creative techniques (smoky-eye, nail-art): "Get the intensified smoky-eye" (heading of Covergirl eye shadow ad) [3]. The mentioned nouns are presented in all but for logo verbal compositional blocks of the MAC.

Secondly, the nouns that describe the context of goods usage are a characteristic of MAC. This corpus is presented by the following nominations of: 1. the object of cosmetic influence (skin, eyes, lips, lashes, body, hair, cheeks, nails). These nouns always coincide in heading and main ad text of a MAC. In most cases the woman's face and hair become the object of cosmetics advertising: "What are extremely long, no-flake lashes wearing this season?" (heading of Covergirl mascara ad); "It's the latest look in lashes ..." (main text of Covergirl mascara ad) [2]. 2. The reason for ad subject application – cosmetic problems of different sources, the problem zones of a female body and face (dead flakes, dark spots, discolorations, skin-aging, pimples, crow's feet, pores, fine lines, wrinkles, photo-aging). Such nouns are the only carriers of negative semantics in MAC. It is irrational to avoid their usage, after all the motivating of the addressee to perform a desirable action predetermines the indicating of problems which are to be solved. Heading is the main attractor of an ad text that is not overloaded with the lexemes of negative semantics: because of the limited volume of this block, only nouns that indicate trivial, habitual, not shocking cosmetic problems are used in it: "How Laser Focus softens lines, wrinkles, and sun damage." (heading of Clinique wrinkles treatment ad) [3]. In a large-size main ad text the nouns, which indicate "terrible" variants are used, moreover, their quantity is higher than in heading: "... Eyes seem to magnify all those visible aging sings: fine lines, wrinkles and crow's feet, puffiness and dark circles, dryness and creepiness..." (main text of Elizabeth Arden wrinkles treatment ad) [4]. 3. Target audience: singular or plural noun "woman"/"women" that names the addressee of MAC. This noun is presented only in 15% (in 300 of 2000) of the texts under investigation. In case of the usage in a certain compositional block, semantics of such noun is aimed at allocation of a concrete group of addressees, underlining that an ad product is maid especially for it, and, as result, stimulating this group to perform a desirable action. So, in the following examples it can be seen, how copywriters by means of the mentioned noun appeal to the woman as if

inviting her to join the numerous circle of similar to her beautiful and happy ones: "Women prefer infallible over the leading long wear lipcolor." (main text of L'Oreal lip gloss ad) [3]; "97% of women tested saw an immediate improvement in the look of skin around the eyes" (heading of Elizabeth Arden anti-age eye serum ad) [4].

Thirdly, the usage of nouns of certain semantics in MAC is caused by the advertising manipulative tactics: 1. Imposing by copywriters of new increasing "needs" by means of the active usage of appeals to the addressee's values, which are also connected with the subject of advertising [6]. Such values are created in MAC with the help of: 1.1 the nouns, which semantics is connected with the concepts style, fashion, science, technology, professionalism. The usage of nouns like "expert", "salon", "dermatologist", "science", "technology" convince the addressee in efficiency and reliability of the advertised subject, prevents her of thoughts about a fake, creates a valuable image of so-called professional cosmetics: "Your Lips Deserve Expert Care" (heading of Sally Hansen lipstick ad) [2]; "Created by our team of scientist and dermatologists, powered by 200 patents and counting." (main text of Sally Hansen lipstick ad) [2]; "Salon manicure made Simple." (heading of Sally Hansen nail polish ad) [2]; "Somuel Gones. Professional Stylist." (prescriber of TreSemme hair styling means ad) [4]; 1.2 the nouns "style", "fashion", "design", as well as their derivatives and compounds with them in all blocks of MAC (except logo and echo-phrase) for the purpose of exerting a suggestive influence on the addressee, convincing her that the subject of advertising is stylish and trendy: "... fashion +culture + attitude" (heading of Rusk hair color ad) [2]; "...Lauren Noon, designer at the fashion brand Express, has some pointers to share about wearing this season's styles well. " (main text of Dove antiperspirant ad) [4]. 1.3 the nouns, which semantics indicates the names of famous persons (women from model and show business, film and TV screen) in such main verbal compositional blocks as heading, main ad text and prescriber for the purpose of assuring the addressee that an advertised subject is effective and efficient, creating an association between it and the perfect appearance of a real celebrity: "Kate Winslet" (prescriber of Lancôme lifting means ad) [3]; "... There's nothing else like it. " – Cate Blanchett" (subheading of SK-II facial serum ad) [3]. The usage of such nouns is caused by the need of ensuring the association of the advertising subject with the image of a real "star", as well as the recognition of the advertised object and the whole ad conception. The nominations of some not widely known, but significant for the advertising concept individuals (the images of experts, cosmetologists, stylists) are also effective: "Years of research by renowned healthy aging expert, Dr. Nicholas Perricone. " (main text of Perricone MD face cream ad) [3]; "NYC celebrity makeup artist Mathew Nigara shares his secrets for irresistible looks." (main text of NYC cosmetics ad) [4]. 2. The demonstration of differentiating signs and properties of the advertised subject in comparison with the competitive goods, which is carried out by means of the nominations of various chemical elements with the integral seme "natural component". So, the nouns "vitamin", "extract", "nectar" within an advertisement help to gain the trust of the addressee, to create a positive and objectified image of advertising: "... vitamin-enriched berry nectar ..." (main text of Maybelline lipstick ad) [2]; "Color crème with bamboo extract" (heading of Garnier hair color ad) [4]. Such nouns are stylistically colored, for they represent nomenclature words. Despite pragmatic efficiency of the last, they do not reflect the main advertising argument; therefore their usage is not a characteristic for all (except heading and main text) the size-limited verbal composite blocks of MAC.

3. The indicating of the exoticism and authenticity of the advertised subject by means of stylistically colored nouns, which represent foreign and exotic words in French and sometimes in German [5]. Nouns of the French origin are used as indicators of a sophisticated taste, extravagance and an elitism of the advertising subject: "... Crème Gloss Color ..." (subtitle of L'Oreal hair color ad) [4]. The inclusion of foreign words in ad text predetermines, that the representatives of the lingua-cultural community have the corresponding cognitive base, certain amount of knowledge and ideas, which will help them to decode the ad information [7]. Therefore the corpus of such nouns is limited. Bright representatives of foreign words in MAC texts are nouns that name French and German brands, such, for example, as: "L'Oreal Paris" (logo of all L'Oreal ad texts); "Schwarzkopf. Expert HairCare for you." (heading of Schwarzkopf hair care means ad) [2].

The sector of numeric words is inherent in each cosmetics magazine ad for women, where it is exteriorized with the help of numerals ("One step to being a natural beauty" (heading of Three Hut body care products ad)) [4] and denumerative units ("Tens of thousands voted. Olay came out the winner" (heading of Olay cosmetics ad) [8]; "Millionize" your lashes!" (heading of Loreal mascara ad) [8]).

The numerals of the distant languages belong together with the other units to the lexical nucleus of quantity field. It is a class of notional words which nominate the corpus of numeric signs as well as figural and symbolic meanings [9]. Numerals are characterized by cognitive, nominative, word-forming and pragmatic functions. Pragmatic potential of the numeral is realized in the following ways: the numeral creates the effect of authenticity; it is an important implementer of the advantage and persuasion strategy. Cardinal numbers are used in the numerical function to express arithmetic calculations. However, in the texts in question the numeral indicates quantitative characteristics of the referents, it is a semantic attribute that has a quantitative function. The numeral in the cosmetics magazine ad texts for women is used in general to indicate price, parametrical characteristics of an ad product, advantages over the competitive products: "Prices from 99 € to \$4.99" (the prescriber of NYC cosmetics ad) [3]; "...Instantly, complexion appears lit-from-within beautifully bare, visibly flawless. 10 years of research, 7 international patents pending." (the main text of Lancome foundation ad) [8]; "9 out of 10 salon professionals preferred our formula to the leading salon brand. ...42 Salon-inspired Shades." (the main text of Sally Hansen manicure means ad) [2].

The usage of numerals in the texts of cosmetics magazine ads is specific. They are manifested in the form of international ideograms – figures [9]. The figure as an effective method of ad graphic design "catches the eye" of a reader often even before the whole block reading and emphasizes the expressive part of the phenomenon quantitative characteristic, not the substantial information. It is no wonder that the figure is often used in headings of ad texts, which main function is an immediate attraction of the addressee: "Can your volume pass the 4 o'clock flop test?" (the heading of Pantene shampoo ad) [2]; "Get in on the secret of lasting colour for up to 40 washes..." (the heading of Tresemme hair color ad) [2]. The figure emphasizes special characteristics of goods. In the following example the figure "2" in the heading of Maxfactor eye shadow ad ("2 simple steps for a perfect shadow eye look") points out both the two-stage character of an ad subject and its fluency in achievement of an ideal effect [2].

In the terms of a context the numeral is a means of approximation. In cosmetics magazine ads approximate meaning is realized with the help of figures with many zeros as well as percentage ratio nominations, which function as a hyperbole. In such cases the numeral is aimed at achievement of the maximum attractive effect: "I love a happy ending. All 100.000 of them." (the heading of Herbal Essences shampoo ad) [2]. The polylexemic units with the sign of percent (%) also have a hyperbolic character. Being most approached to 100%, but "modestly" not reaching it, such figures present quasi-factual information and by that manipulate the consciousness of the addressee, make him/her believe in the quality of an advertised product: "Skin looks rejuvenated: 78% agree. Wrinkles appear reduced: 69% agree. Features appear rested: 71% agree." (the main text of L'Oreal skin cream ad) [2].

The figures that denote ordinal and fractional numerals are also a characteristic of cosmetics ad texts. Such figures save space and in comparison with their verbal variants they are quicker perceived by the addressee of an ad message: "It's the only prescription strength anti-perspirant with Dove 1/4 moisturizers to keep skin feeling soft and smooth and looking fabulous." (the main text of Dove deodorant ad) [3]. The numeral "first" plays a special role among cardinal numbers, it gains the meaning of "the best": "Lancome invents its 1st foundation that recreates the true natural light of perfect skin..." (the main text of Lancome foundation ad) [2].

The figure "1" in the combination with the sign of number (No.) is a courageous manipulating tactic of modern copywriters. "No. 1" means the best. "No. 1" in the combination with the white background as in the Maybelline lipstick prescriber ("# 1 red in America") remains in the memory of the addressee for a long time and exerts an influence on her future choice making at the subconscious level [8].

In the texts under investigation mixed verbal- figure variants of denumeratives simplify the writing of words, facilitate the ad text perception, do not only help to make the information objective, but also visualize the message in the consciousness of the addressee: "Customized 3-step skin care makes skin look better." (the heading of Clinique skin care system ad) [2].

The ideographic design of dates is not a characteristic of cosmetics magazine advertisements, however it can be used to emphasize century traditions and classicality of a brand, as in the following advertisement of Ponds face cleaning napkins, where the numeral that marks the nineteenth century in the echo-phrase ("Simple beautiful skin since 1846") resonates with the slogan of the advertiser company ("Trust in classic") [3].

Conclusion. The verbs that denote the positive impact of the advertising product are commonly used in MAC for women (especially in such structural-semantic blocks as main ad text and heading). The verbs in question emphasize the beneficial effects of the subject of advertising on the recipient. The present tense form of the third person singular is characteristic of MAC. Past Simple and Present Perfect forms are commonly present in the main advertising text and in the heading. Participle I "introducing" and Present Continuous form of the verb "to wear" are characteristic of subheading and prescriber correspondingly. The modal verbs with the meaning of "capability" are mainly used in MAC texts for women. In MAC noun semantics is aimed at creation of the image of the advertised cosmetic product, the description of the context of its usage and the manipulating the consciousness of MAC addressee. In the texts under

investigation the numeral is a nucleus of lexical-semantic field of quantity that realizes quantitative function, creates the effect of authenticity of the referents in approximate quasi-accurate evaluations. In the cosmetics magazine ads for women the numeral creates the effect of quasi-accuracy and objectivity, pointing out the quantitative parameters of an ad subject advantage over the competitive products and realizing the stylistic function of hyperbole. The figure means of numeral denotation have the advantageous position in the texts in question. The figure is an eloquent, persuasive means of referents advertising.

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Reva, N. Characteristics of the parts of speech in the cosmetics magazine advertisement for women [Text] / N. Reva, A. Prokopenko, O. Shumenko // 2nd International Multidisciplinary Scientific Conference on Social Sciences and Arts SGEM 2015, SGEM 2015 Conference Proceedings, Aug 26 – Sept 01. – Albena, Bulgaria, 2015. – Book 1, Vol. 2. – P. 129-136. – DOI: 10.5593/SGEMSOCIAL2015/B12/S3.016.