ADVERTISING TEXT IN THE SPACE OF UNIVERSITY LINGUISTIC EDUCATION

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Abstract

The article demonstrates an underdeveloped aspect of the study of advertising discourse namely the cultural and pedagogical aspect; it reveals a number of aspects of introducing advertising text into the practice of university teaching program of foreign languages on the example of French in its comparison with Russian.

The study considers lexical, grammatical, stylistic and rhetorical components of this type of texts, found their potential since the advertising text is not only an inexhaustible source of information, but also hides both linguistic and cultural layers. The article highlights the main issues of the study of advertising discourse, discusses the factual and connotative components of these texts and shows their interaction. The variant of consideration of advertising texts on the basis of their denotative-connotative content is presented.

The authors propose some points for the inclusion of advertising texts in the process of teaching French when compared with Russians at lexical, grammatical and stylistic levels. The article identifies unique and universal characteristics of the compared advertising texts at the level of content, design and construction. The authors try to attract advertising texts to the practice of the French university learning, to activate the development of the material being studied, to stimulate interest in the subject and to contribute to the development of thinking and speech-making.

Keywords: University education, language education, linguistics, social advertising, advertising text, French language teaching, education.

1 INTRODUCTION

At present, it is impossible to deny the fact that advertising has a powerful effect on the public consciousness; it is a vector that sets the direction for the development of thinking and the behavior of a potential consumer, even if initially it did not pursue such a goal. More than half a century ago, the French researcher R. Guerin noted that “the air we breathe consists of nitrogen, oxygen and advertising” [1], and these words not only do not lose their significance, but also undergo a rethinking in the light of constant transformations and innovations in modern life.

In the mid-twentieth century, the recognized master in the field of marketing, Armand Deyan, wrote: “... advertising is not a science; it is a product of culture and its mirror reflecting the norms, beliefs, value systems”[2]. Modern advertising quickly accumulates creativity, adapts to the tastes of the consumer, improved and even competes with works of art. The annual French festival "Cannes Lions" gathers a huge audience of admirers and advertising professionals, gaining international reach. Moreover, if it is intended for specialists of the highest level, the recently created festival “Chatons d’or” (Golden Kittens) is open to the masses, which indicates the genuine interest of the French in this type of creativity. The world-famous French marketer, Jean-Marie Drew, author of the revolutionary book “Breaking stereotypes,” noted that “people of the European shores of the Atlantic like advertising. In France, 65% of the population admits that they are fans of advertising. Perhaps this is the result of all our efforts to make them love what we do” [3].

In France, there are educational resources for children of 8-11 years old to tell the younger generation about the origins, stages of development, types and purposes of advertising in an accessible language. The name of these original guides in the world of advertising is very symbolic - Smart Media Plus and PubMalin (malin in French means “sly, tricky, gloating”). This initiative belongs to the Union of Advertisers (Union des annonceurs), which similarly introduces young consumers to the culture of advertising and provides an opportunity to independently comprehend the basics of marketing and use their own judgment.
Numerous methodological developments in the language and psychology of advertising have been adopted by the French education system (modules éducatifs, kits pédagogiques, brochures, outils), and are intended to develop students' critical thinking, to develop speech making, to make a statement competently.

Russian society is not so focused on advertising, does not perceive it as a guide to action, since there is no corresponding pre-university training, attention to advertising is not drawn as a significant aspect for future life or professional activity.

In addition to introducing advertising texts into the process of learning French, taking into account grammatical characteristics in terms of their similarities and differences, as well as stylistic figures, an important element in the comparative study of French and Russian is a well-organized system of extracurricular work related to the performance of coursework and final qualifying works, as well as olympiad and circle tasks. The plots of these works relate mainly to the cultural area and set the task of identifying the humanitarian and linguistic characteristics of the ethnic groups being compared. So, in the studies "Features of advertising texts of pharmaceutical subjects", "Means of updating perfumery and cosmetic discourse", "Social advertising and its specificity", "Genre and stylistic characteristics of advertising texts in tourism", "Some aspects of gender-oriented advertising discourse" and others it is shown that greater metaphoric character is better attributable to French texts.

2 METHODOLOGY

In this article, an attempt is made in this direction, since the advertising text is not only an inexhaustible source of information, but also hides in itself both linguistic and cultural layers, including in the aspect of comparing differently structured languages. Based on the opinion of D. Sabirova, we note that "the increasing interest of the pedagogical community in cultural issues is a consequence of changing leading concepts, rethinking the accumulated cultural experience, changing socio-economic orientations, the need to correct traditional and create modern culture-forming goals and objectives of the educational sphere in a changing society" [4].

Let us consider some aspects of operating advertising text in the process of teaching the French language in comparison with the Russian. Referring to advertising texts, in our opinion, should be based on the considerations of R. Bart, who emphasized the significance of the symbolic (connotative) element. If the denotative component is focused on information about the subject of advertising, the symbolic is aimed at interpretation. It should be borne in mind that the first of these components is also aimed at the addressee of the advertisement, since reflects the principle of the advertiser. However, the text with connotations is more pragmatic and effective, because it "is like a vise, which grip on connotative meanings, do not allow them to slip out either into the zone of strictly individual or into the zone of meanings that cause unpleasant sensations" [5].

3 RESULTS

We consider it possible to distinguish three main groups in the composition of the advertising text: substantive-attribute, predicative-verbal and stylistic-rhetorical.

The substantive group is primarily represented at the level of correlation with the objects of the names of goods and services. The attributive part of the group is focused on adjectives, which characterize the names of the advertised goods, specifying or supplementing them. The predicative-verbal group performs the function of targeting to the addressee or takes on itself the function of indicating the procedural signs of the original substantives. The stylistic-rhetorical group includes connotative vocabulary and reveals the coincidence / non-coincidence of the mental and cultural profile of the compared societies.

Let us follow what was said on the text of the French advertisement

Hotel Vichy. La vise guide va ... pour vous reposer, des chambres et suites d'exception, le luxe de l'espace complété par des équipements "haut de gamme", une ambiance chic et apaisante propice à la relaxation et des prestations personnalisé répondent à toutes vos demandes ... Autant de critères de pointe qui vous feront succomber au charme de ce lieu unique. Pour vous restaurer, des mets créatifs aux saveurs équilibrées, vous sont proposés au coeur de notre restaurant et sa terrasse ombragée, complétés par une carte régionale plaisir. Un bar lounge, côté d'une spaceuse terrasse, d'un coin cheminée et d'un fumoir, vous permettra de poursuivre vos soirées tout en douceur (Let us...
accompany you. For your relaxation there are exceptional rooms, luxury space equipped a state-of-the-art technology, chic peaceful atmosphere conducive to relaxation and great deals to satisfy all your needs. Creative dishes with balanced tastes are offered to you in the heart of our restaurant and on its shady terrace, complemented by a local pleasure card. We have the terrace with fireplace and smoking area that will allow you to spend your evening with tenderness).

In this text, the substantive group consists of the lexemes chambres, suites, bar lounge, terrasse, cheminée, fumoir, and the translation of this advertisement into Russian also does not change the lexical meaning of the corresponding words.

As in most advertising texts the imperative forms occupy a leading position, and this text is no exception: laissez-vous guider, pour vous répondre, reposer, feront succomber, permettra de poursuivre - as follows from the examples in the French language reduced forms of focus are used to the addressee. The stylistic and rhetorical block is expressive, including the following words of an evaluation character: chic, plaisir, d’exception, en douceur.

The incentive category is implemented in French advertising texts primarily through the imperative, while there is a subtle presentation of incentive meanings that exclude direct pressure on the addressee. The plural of the second person is marked by such verbs as

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Vivez en toute clarté (Crizal, verres correcteurs) - Live in complete clarity, Vivez vos folies WF Villages (Live by your temerity); Vivez plus Nouvelles Frontières (Live more); Vivez comme jamais. Rogers (Live as never before); Vivez votre passion. Scheba (Live your passion); Habitez, Vivez! (Immo de France); Vivez votre extérieur (Garden).

The verb être (to be) on the degree of optimism can compete with the above-mentioned verb, speaking in a special form with a change in the basis: Soyez curieux Radio belge (Be curious); Soyez toujours. Promovacances (Be always); Soyez sûr de vous, portez Nana (Be confident, wear Nana; Soyez inspiré. Simens (Be inspired).

The verbs faire and laisser in combination with the infinitive create causative constructions with a pivotal meaning, acquiring the meaning of “forcing to do smth” and “allow to do smth”: Faites voyager vos meubles. Demeurage européen (Make your furniture travel); Faites ressortir le meilleur. Hellmann’s sauce. (Squeeze the best); Faites pousser vos idées. Jardiland (Make your ideas blossom). The construction of the verb laisser is more elegant: Laisser la nuit vous transporter SNCF (Let the night to catch you); Laissez-vous divertir. Reseau de télévision (Allow yourself some fun); Laissez-vous posseder. Seat (allow yourself to possess).

The first person of the plural in contrast to the Russian language, as is well known, is expressed in two forms - nous and on, while if a respectful form of address is chosen, the classical nous predominates - Améliorons la banque. ING direct (Improve the bank); Ensemble, bâtissons l’avenir Paris-Ouest. (Together we will build the future); Travailons ensemble pour votre sécurité AAS (Working together for your safety), whereas the indefinite personal pronoun on is more typical of the conversational style, which in the advertising message creates a certain “friendly atmosphere”: On est bien là! Croisières de France (We are good here!); On est si bien ensemble! Waterair (We are so good together); On sait pourquoi on y va. Domino’s pizza (We know why we go there).

The next in frequency are infinitive constructions, while the choice of verbs is very diverse, one sentence can be abundant in several verbs at once to increase the impact on the addressee: Lire, écrire, parler, voyager. Afat voyages (Read, write, speak, travel); Regarder, publier, partager, Dailymotion (See, print, share) Agir, developper, respecter SNCF (Act, develop, respect)

As an overt impulse for action, the use of future forms of future simple (Future simple): Vous verrez - c’est mieux. Optic Duroc. (You will see it is better); Vous aimerez travailler avec nous. Adia (You’ll enjoy working with us) and future immediat: Vous allez vous étonner. Pavillon France (You will soon be surprised), Vous allez sentir la différence. Gavisconnel (You will soon feel the difference); Vous allez aimer notre compagnie. Air Senegal (You’ll love our company soon)

The advertising text with the purpose of the greatest impact on the addressee, as a rule, should be distinguished by a well-known figurativeness, non-standard character, word play in terms of the intersection of literal and figurative meanings, which stimulates its metaphor and expressiveness. French authors quite often resort to the use of various stylistic methods, for “on the European shores of the Atlantic the act of selling itself is suspicious. People rarely believe sellers. Therefore, advertising here is very theatrical, and advertising arguments are indirect, devious, if I may say so. Advertising in France is pure drama” [3].
For example, rhetorical interrogative sentences beginning with the WHO (QUI), the answer to which apparently should be obvious to the consumer. Qui peut faire meilleure impression? (Epson) - Who can make the best impression? Qui peut te battre? (Croustibat); Qui peut resister à un tel luxe? (Lanvin); Qui mieux que Renault peut entretenir votre Renault?; Qui vous comprend mieux qu'Epson?

In other cases, the answer can be obtained using turnover because parce que, in order to bring even more weighty arguments in favor of the purchase of goods. It is noteworthy that the classical construction of the phrase does not imply the construction of a sentence with a given turn. Parce qu'on ne plaisante pas avec le Plaisir (Président) —Because you do not joke with pleasure: Parce que le monde bouge (Crédit); Parce que l'eau que vous buvez est aussi importante que l'air que vous respirez (Evian); Parce que c'est bon (Pasquier). And finally, when all arguments are exhausted: Parce que. (Crémière).

Analyzing the connotations in advertising texts we can conclude about the importance in their composition of a number of figures of speech and tropes of the rhetorical and stylistic profile. Since the advertising discourse is built on the correlation of the person-thing (the subject-service), one of the frequency turns out to be metaphorical transfer in the form of impersonation. As noted by E.N. Zaretskaya “if we transfer the properties and typical actions of a person to inanimate objects, then the significance of the latter is extremely increased. This is the maximum expression of the transmission of meaning. Thus, impersonation is the "ideal" method of expressiveness ”[6].

Thus, in French advertising messages, the most used lexemes are créateur (creator) and partenaire (partner): Créateur de bonheur (Meylib) - Creator of happiness; Créateur de vie meilleure (Partners finances); Créateur des sensations gourmandes (Cemoi); Créateur des lecteurs (Point, éditeurs); Créateur des émotions partagées (Guy Degrenne); Créateur d'intérêts (banque Direct).

Partenaire officiel des parents (puériculture en ligne) Parents' official partner; Votre partenaire informatique au quotidien (Eden'Net); Votre partenaire pour nettoyage des sols (Tennant)

Extremely loved by the creators of advertising texts lexeme caractère (character): Editeur de caractères (Editions Dupuis); Île de Guadeloupe. Archipel de caractères (tourisme); Bière de caractère (Pelforth).

The image-stylistic aspect is often replenished by fixed expressions that are usually modified. L.A. Vvedenskaya emphasizes that “proverbs and sayings take on special significance in the speech. They not only enhance the expressiveness of speech, give sharpness, deepen the content of speeches, but also help to find a way to the heart of listeners, to win their respect and disposition ”[7]. Sayings: 1) Tel maître, tel valet (what is the master, so is the servant) - Advertising - Tel maître, tel soin (what is the owner, so is the care - veterinary) 2) Qui sème du bon blé, récolte du bon pain (who sows good grain, reap good harvest) - Qui sème les fleurs, récolte la tendresse (who sows flowers, reaps tenderness (Interflora)) 3) Les bons compes font des bons amis (True faithful friends) - Les bons prix font des bons amis (Fido) (Good prices make good friends).

Popular expressions: La vie en rose - Life in pink, song Edith Piaf - La vie en pause (life posing) (Camtec photo); La vie en bleu (life in blue) (Gaz de France).

Having considered the phenomenon of impersonation, we conclude that this is one of the most frequent ways to present a thing, a subject in a winning aspect.

More in-depth study of the advertising text can be carried out by connecting them to the research work of students. To this end, we have done the following:

- in the process of studying the advertising text, we prepared the main list of literature on advertising activity;
- themes of course and theses have been developed;
- a program of extracurricular activities (competitions, scientific circles, electives) is developed in this direction;
- a file of advertising texts in French was compiled. The main findings of the research are as follows:
  - we shows the structural and informative originality of advertising as a special genre of speech;
  - it was revealed that the substantive component of the advertising text usually nominates the proposed product, while the adjectival component is more significant because it characterizes the type of product, its specificity and value properties;
• the verbal component implements the installation on the addressee of the advertisement, its activation and dynamism;
• the connotative block gives speech expressiveness due to the inclusion of tropes and figures of speech, especially personification and metaphors;
• the involvement of advertising discourse in the educational-university process arouses the interest of students in linguistic research, contributes to their scientific orientation in the aspect of a comparative study of advertising texts.

4 CONCLUSIONS

The article suggests highlighting the main aspects of the study of advertising discourse, discusses the factual and connotative components of these texts, shows their interaction. The variant of consideration of advertising texts on the basis of their denotative-connotative content is presented. A process has been proposed for the inclusion of advertising texts in the process of teaching French when compared with Russians at lexical, grammatical and stylistic-rhetorical levels. Identified unique and universal characteristics of the compared advertising texts at the level of content, design and construction. The attraction of advertising texts to the practice of the university teaching of French activates the development of the material being studied, stimulates interest in the subject, contributes to the development of thinking and speech creation.

REFERENCES