FEATURES OF THE ADVERTISING DISCOURSE

Natalia Tsyntar
Yuriy Fedkovych Chernivtsi National University, Ukraine

In modern linguistics the concept of discourse is pivotal and is defined as "a communicative event that can be described either as a sequence of interrelated speech acts (or utterances) or as a specific sequence of sentences" [1, p. 138]. In this sense, discourse encompasses not only the text but also the conditions of its production and perception, the positions of the participants and their goals and strategies. Similarly, T. van Dijk emphasizes that many properties of a sentence cannot be explained without considering the "structures of other sentences in the discourse or conversation," as well as the global organization of the text [2, p. 3]. Thus, discourse is viewed as a sequence of utterances united by a common meaning and communicative purpose.

Modern scholarly studies highlight the importance of distinguishing between "text" and "discourse." The structurally oriented tradition equates discourse with language "above the sentence level" (essentially with text), whereas the functional approach treats discourse as "text + situation." In the latter, extralinguistic factors (pragmatic, sociocultural, psychological) are added to the linguistic fabric [3, p. 18]. From this perspective discourse is the process of speech activity while text is its result. For advertising communication the functional approach is particularly productive as it accounts for the addresser, the addressee, the communication situation, and the consumer's expected actions.

Explanatory dictionaries define discourse as a reasoned oral or written discussion of a topic where the subject of analysis includes both the content and the methods of argumentation. The term is also used to signify any speech or conversation reflecting the speaker's individual characteristics [4]. On this basis, advertising discourse is defined as a specific type of communicative activity.

The massive and ubiquitous nature of modern media determines the intensity of advertising's influence on society. Media discourse researcher C. Cotter emphasizes that while different media channels vary in scale, the media space is globally influential and constantly accessible via television, radio and the Internet [4, p. 416]. This is crucial for understanding advertising discourse, as advertising functions within the same communicative environment as other media messages, competing for the recipient's attention amidst information overload.

Advertising is a complex of non-price tools used to stimulate product sales and shape demand [1, p. 7].

Unlike many other types of mass communication, advertising discourse has a clear pragmatic orientation from the outset. M. Polishchuk emphasizes that advertising is simultaneously a process and a result of speech activity. Researchers today view advertising messages as a process and a result aimed at inducing addressees to purchase a particular product or service [4, p. 203]. Consequently, the linguistic means, composition, and style of an advertising message are subordinated to a practical result rather than neutral information transfer. Regarding the communicative tasks of advertising. The distinctiveness of advertising discourse lies in the *a priori* rejection of the message content, forcing advertisers to find ways to overcome the addressee's resistance or influence them indirectly (implicitly, i.e., through hidden argumentation or suggestion) [4, p. 204]. Implicitness (the concealment of part of the meaning) becomes a mechanism of indirect persuasion, where the addressee reaches conclusions independently without feeling direct pressure. A pragmalinguistic approach allows for describing these processes through the categories of addresser, addressee, and communicative effect.

The multichannel nature and semiotic complexity of the advertising product deserve separate attention. Guy Cook, analyzing advertising as discourse, emphasizes that discursive analysis is not limited to language: it encompasses the context of communication, the participants, transmission channels and the combination of language with music and images that modify or supplement meaning [1, p. 3]. This

vision aligns with the approach of T. Bezuhla who describes the discursive context as a complex of social, psychological and pragmatic characteristics and provides a detailed list of its elements [5, p. 37]. In advertising discourse, this is particularly noticeable through technical means of distribution (press, TV, radio, Internet) and the spatio-temporal gap between communicants.

In conclusion, advertising discourse emerges as a communicative phenomenon in which linguistic means, extra-linguistic components and pragmatic goals operate in interconnection. T. Bezuhla highlights this purpose: "the aim of advertising discourse is to promote a product, i.e., to influence the addressee to persuade them to 'buy' the respective product in both literal and figurative senses" [5, p. 36]. Accordingly, advertising not only informs but also shapes typical response models, confirming the observation that advertising offers ready-made solutions to problems, teaches, implements automatic standard behaviors and imposes a certain lifestyle and even speech templates for social interaction.

Thus, **advertising discourse** is a purposeful form of mass communication within which an addresser (advertiser/communication team), through verbal and non-verbal means creates an advertising message and organizes its distribution for the purpose of suggestive influence (persuasion and suggestion) on a collective addressee to obtain a predicted post-communicative action (choice, purchase or brand loyalty).

References:

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