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COMMUNICATIVE AND PRAGMATIC FEATURES OF ADVERTISING DISCOURSE: LANGUAGE, PERSUASION AND CONSUMER PERCEPTION

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Abstract. This article examines advertising discourse as a form of socially situated communication in which linguistic choices, visual design and contextual factors combine to influence consumer perception. Drawing on a theoretical synthesis of scholarship discussed in the source material, the study considers outdoor advertising formats, informative, persuasive and reminder functions, the distinction between advertising text and advertising discourse, and the role of verbal and non-verbal resources. Particular attention is paid to connotation, emotional appeal and communicative strategies, including presentation, manipulation and interactive engagement. The analysis argues that advertising effectiveness depends not only on the information communicated but also on the relationship between message design, audience expectations, cultural values and the conditions of reception. The article proposes an integrated framework for describing the pragmatic organization of advertising messages. The discussion is conceptual rather than based on a new empirical corpus.

Keywords: advertising discourse; linguistic pragmatics; persuasive communication; connotation; outdoor advertising; communicative strategies; consumer perception.

Аннотация. В статье рассматривается рекламный дискурс как форма социально обусловленной коммуникации, в которой языковые средства, визуальное оформление и контекст совместно влияют на восприятие потребителя. На основе теоретического анализа представленного материала исследуются форматы наружной рекламы, информативная, убеждающая и напоминающая функции, соотношение рекламного текста и рекламного дискурса, а также роль вербальных и невербальных средств. Особое внимание уделяется коннотации, эмоциональному воздействию и коммуникативным стратегиям — презентационной, манипулятивной и интерактивной. Делается вывод, что результативность рекламы определяется не только содержанием сообщения, но и соответствием его формы ожиданиям аудитории, культурным ценностям и условиям восприятия. Исследование носит теоретико-аналитический характер и не предполагает нового эмпирического эксперимента.

Ключевые слова: рекламный дискурс; лингвопрагматика; убеждающая коммуникация; коннотация; наружная реклама; коммуникативные стратегии; восприятие потребителя.

1. Introduction

Advertising is more than a channel for circulating commercial information. It is a purposeful communicative practice that presents products and services through language, images and socially recognizable values. Unlike a neutral announcement, an advertising message is designed to orient the recipient toward a particular interpretation and, often, a subsequent action. This orientation makes advertising an important object of linguistic, pragmatic and sociocultural analysis [2, 3].

The source material associates the communicative purpose of advertising with three recurrent objectives: informing an audience, persuading it and reminding it of an already familiar product or service. These objectives are realized through different verbal choices and modes of presentation. The central argument of this article is that the pragmatic meaning of an advertisement emerges from the interaction of its linguistic composition, medium, audience and communicative situation. Accordingly, the article examines the organization of advertising discourse rather than treating individual slogans or statements in isolation.

2. Materials and Method

The article is based on a qualitative, conceptual analysis of the supplied Russian-language text concerning outdoor advertising and the linguopragmatics of advertising discourse. Its discussion draws upon the scholarly works cited in that text, particularly studies of advertising language, pragmatics, discourse and communicative strategies [1–9]. The analytical procedure consists of thematic classification, comparison of conceptual distinctions and interpretation of their implications for message design and reception. No survey results, advertising corpus frequencies or experimental findings are claimed.

Outdoor advertising provides a clear illustration of the relationship between communication and physical context. The source distinguishes billboards, overhead banners, directional signs, shop signs, mobile promoters, portable pavement signs, inflatable figures, stickers and transport-based advertisements [1]. These formats differ in visibility, available reading time and opportunities for consumer response. A billboard near a road, for example, must compete for attention within a rapidly changing visual environment, whereas a message in a lift can be examined for a relatively longer period.

An important analytical distinction concerns the movement of the audience in relation to the advertising surface. Messages encountered in transit generally require short formulations, legible typography and immediate recognition. Messages encountered during a period of relative stillness can incorporate more explanatory detail, including addresses, contact information and features of a service. Thus, brevity is not an absolute characteristic of advertising language; it is a context-dependent response to restrictions on attention and exposure time.

The placement and material form of an advertisement also interact with its persuasive potential. Large lettering, contrast, lighting, repeated exposure and strategic positioning may make a message easier to notice or recall. Nevertheless, visibility alone cannot guarantee an intended behavioral effect. The message must connect the object advertised with a recognizable need, benefit or value. This connection is produced through the pragmatic organization of the text as well as its visual form.

The informative function is especially significant when a product or service is introduced to potential consumers. It may communicate the existence of a new offer, explain its attributes or use, describe available services and address misconceptions. The pragmatic success of such advertising lies not in the quantity of facts presented but in their relevance and accessibility to the intended recipient. Even a primarily informative message selects and frames facts in accordance with the advertiser’s objectives.

Persuasive advertising seeks to develop preference and encourage a decision. It may highlight benefits, reframe existing attitudes or construct a contrast between alternatives. Here the transition from description to evaluation is particularly important: the statement that an item possesses a certain quality becomes persuasive when that quality is made meaningful for the

audience. Direct appeals, evaluative vocabulary and implied promises can all facilitate this movement from recognition to preference [3].

Reminder advertising addresses consumers who are already familiar with the advertised subject. Its practical task is to maintain salience by reinforcing recognition of a brand, point of sale or anticipated need. Repetition, recognizable names and stable visual cues may therefore be central to its design. These three functions should not be treated as completely separate message types: a single advertisement can inform and persuade while simultaneously reminding an audience of previous exposure.

A distinction between text and discourse is essential to pragmatic analysis. An advertising text can be examined as a structured linguistic product whose lexical, grammatical and stylistic choices contribute to textual coherence. Advertising discourse, however, includes the communicative process through which that product is produced, situated and interpreted. In this broader sense, meaning depends on participants, purposes, social roles and cultural circumstances [4, 5].

The source discussion draws attention to the extralinguistic dimension of discourse, including psychological, sociocultural and pragmatic factors. A sentence may have a stable literal content but acquire different implications across settings. For example, a short imperative may be interpreted as helpful guidance, a promotional invitation or excessive pressure, depending on the sender, channel and assumptions of the audience. This explains why an analysis limited to grammatical form is insufficient for understanding advertising influence.

Advertising discourse also draws upon socially available images and stereotypes. References to success, comfort, family, professional status or personal independence can situate a product within an established cultural narrative. Such meanings are not inherent in product descriptions; they are negotiated through the audience's familiarity with prevailing values and conventions. For this reason, advertising discourse is both a linguistic phenomenon and a recognizable element of mass culture [2, 5].

The verbal resources of advertising include phonetic, lexical, morphological, syntactic and stylistic devices. A compact slogan, an emotionally marked adjective, repetition or a direct address may guide attention and foreground an intended benefit. The pragmatic contribution of each device depends on the communicative situation: the same imperative that works effectively in a short street advertisement may appear intrusive in a more formal institutional context [6].

Non-verbal resources complement linguistic meaning. Color, type size, layout, imagery, gestures and facial expression can establish salience and facilitate interpretation. In spoken or audiovisual advertising, prosodic features such as stress, tempo and intonation further shape the reception of words. Rather than viewing these resources as merely decorative, they should be considered components of a coordinated message in which verbal and visual elements can reinforce, qualify or redirect one another.

The pragmatic relevance of multimodality is particularly evident in outdoor advertising. A message of only a few words may communicate effectively if the image supplies an identifiable situation and the typography marks the central claim. Conversely, a visually striking design can weaken communication when the relationship between words, image and advertised object remains unclear.

Advertising frequently relies on connotation: associative and evaluative meanings that extend beyond the denotative reference of a word or image. A brand name, slogan or headline may invoke reliability, prestige, novelty or belonging without explicitly stating these attributes. Such

associations emerge within particular communicative and cultural settings, and their persuasive force depends on whether the audience recognizes and accepts the implied evaluation.

The source material emphasizes the role of the emotional component of advertising, arguing that commercial messages often seek to activate desires, expectations and value judgments rather than merely increase factual awareness [3]. A linguopragmatic approach therefore asks not only what an advertisement says but also what attitudes it invites the recipient to adopt. Emotional appeal can support legitimate persuasion, yet it also raises the question of how implied claims and social stereotypes shape interpretation.

Connotation is not a universal or fixed property. The same expression may carry different values across audiences or communicative circumstances. Consequently, culturally sensitive advertising analysis should investigate the conditions under which evaluative meanings arise rather than assuming that particular lexical choices always produce an identical consumer response.

The source distinguishes positioning strategies, which contribute to the construction of an advertised image, from optimizing strategies, which aim to improve intelligibility and overcome communicative barriers. It also identifies three broad orientations of strategic communication: presentational, manipulative and conventional or interactive [9]. These categories help describe the different ways in which an advertisement organizes the relationship between its sender and recipient.

Presentational communication foregrounds the message and its selected representation of the product. Manipulative communication attempts to direct attitudes or choices through strategically arranged information and implications. Interactive communication treats the recipient more explicitly as a participant, for instance through dialogic formats or game-like engagement. These categories are analytical rather than mutually exclusive: a campaign may combine a product presentation with evaluative framing and an invitation to participate.

The communicative-pragmatic situation also includes the place of contact, the objective of the exchange, participants' roles, social relationships and shared assumptions [7]. It is therefore difficult to assign a particular strategy to a verbal form without examining its context. An apparently simple call to action can function as a helpful instruction in one situation and as an attempt at behavioral pressure in another. The recipient remains a central interpretive agent, not a passive container for a predetermined meaning.

The preceding analysis suggests a practical framework for studying advertising discourse through four interconnected dimensions: communicative purpose, textual and multimodal organization, conditions of reception, and sociocultural interpretation. Purpose identifies whether a message primarily informs, persuades or reminds. Organization concerns the linguistic and visual resources used to realize this purpose. Reception conditions account for location, exposure time and audience attention. Sociocultural interpretation considers the values, expectations and connotations that enable the message to acquire significance.

The framework is particularly useful for comparing outdoor advertising formats because it links design constraints with communicative effects without reducing them to a simple formula. A short slogan is not inherently more effective than a detailed explanation; each can be appropriate under different circumstances. Similarly, emotional language cannot be assessed independently of its cultural references and relevance to the recipient. These implications follow from the theoretical material and should be tested separately in empirical studies of actual advertising messages.

3. Conclusion

Advertising discourse constitutes a complex communicative practice in which information, persuasion and reminder are organized through purposeful verbal and non-verbal choices. Its

meaning is produced at the intersection of textual structure, the medium, the communicative situation and the culturally situated audience. The distinction between advertising text and advertising discourse therefore provides an important methodological basis for linguistic research.

The analysis further shows why connotation, emotional evaluation and communicative strategy must be studied together. They help explain how an advertisement moves beyond description to create relevance and invite action. Future research could apply the proposed framework to a defined corpus of outdoor advertisements, compare linguistic and visual strategies across languages, or investigate consumer interpretations through interviews and experiments.

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