

## GENRE INVARIANTS OF MODERN ADVERTISMENT

**Dmytro Dergach**

Ph.D., Associate Professor, Taras Shevchenko National University of Kyiv,  
Ukrainee-mail: dimyla\_philolog@ukr.net, orcid.org/0000-0003-4215-3825

### Summary

The article defines the communicative criteria of modern advertising genre distinction. Research attention is based on the function as a category that determines the nature of the literary language resource in the context of dynamics of verbalized information. Advertisement is considered as a generic concept that summarizes the types of advertising communication functionally identified with the corresponding genre and its invariants.

The author's mediallyinguistic analysis, correlated with the objectivity of functional stylistics, leads to the differentiation of modern advertising into commercial and social. Having a common nature, these 2 groups of genres of advertising communication, at the same time, contrastingly realize the tasks of informing and influencing the mass linguistic consciousness. The thesis that commercial advertising relies on the manipulative context of verbalization of strategies and tactics – unique offer, positioning, etc. – is illustrated and expertly commented. And the precedent of social advertising context appeals to patterns, values of time and space of culture (life, health, ethical dimension of communication, protection of honor and human dignity, etc.), which have passed communicative approval in the history of the development of world civilization. Research opinions confirmed by linguistic factology in a discussion with other scientists formulate the ideas of mediallyinguistic analysis of advertising as a complex of genres, invariantly represented in the communicative space of modern mass media.

**Key words:** mass media, media genre system, advertising, function typology of advertising, communicative strategies and tactics, manipulative influence, social and cultural values.

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### 1. Introduction

Modern media implement a dynamic, non-linear model of mass communication. It is manifested in the evolution of its language units, formats, creolization nature of texts, and expansion of functional resource. And also – in new genres, synchronized with communicative demands of society. Among them, advertising occupies a prominent place, which was especially relevant in the context of the change of journalistic / publicistic paradigm to the media paradigm in the second half of the 20th century.

Initially, advertising was based on commercially oriented tasks of informing the mass audience about certain goods and services as pragmatic criteria of the company's activity. This functional resource of the advertising message qualitatively distinguished it from other media genres, especially when it developed with means of manipulative influence and new possibilities of creolization. Therefore, the communicative nature of advertising and the system of methods of its professional interpretation were formed.

Modern advertising discourse, in addition to commercial objectivity, actualizes an important cognitive component of the development of a civilized society in the context of its

synchronization with traditional cultural values. So, information resource of social advertising genre system is based not on manipulation, but on the cognitive component of the mass audience's understanding of social problems that need to be named, identified and solved. That is why we consider it **relevant** to develop the theory and practice of advertising analysis in view of the functional and stylistic resource of its language, which implements contrastingly different strategies and tactics, taking into account the extralinguistic context of advertising communication.

In this connection, the problem of its genre identification arises **actual**. As far as the genre, in particular in the media, relies on the linguistic provision of communication functions, we consider it optimal to interpret advertising as a special communicative phenomenon in the media space, that summarizes various models of informing and influencing a mass audience that clearly fulfill specified tasks. And therefore, has a non-linear genre representation based on multiplicity. That is why we suggest in media linguistic theory and practice to interpret not the advertising genre, but advertising genres as communicative invariants of generic concept of advertising.

## 2. Scientific interpretation of advertising

Advertising as a mass communication resource has a long history, synchronized with realities of the Ancient World, medieval Europe. Also advertising formats are known in connection with the invention of printing press, the development of periodical press, and later – PR technologies.

The communicative nature of modern advertising is updated with the functions and capabilities of media, that allow advertising information to be turned into a tool of influence, primarily commercial. In connection with this, a tradition of understanding and analysis of advertising was formed in science precisely in such an objectivity that, in our opinion, needs some correction.

In particular, authoritative lexicographic sources identify advertising mostly with business activities, defining the social context as secondary:

1) advertising – the activity of making products or services known about and persuading people to buy them; a business that makes things known generally or in public, esp. in order to sell them; the business of trying to persuade people to buy products or services (*Cambridge dictionary*).

2) advertising – the techniques and practices used to bring products, services, opinions, or causes to public notice for the purpose of persuading the public to respond in a certain way toward what is advertised. Most advertising involves promoting a good that is for sale, but similar methods are used to encourage people to drive safely, to support various charities, or to vote for political candidates, among many other examples (*Britannica dictionary*).

3) advertising – the promotion of goods or services for sale through impersonal media, such as radio or television (*Collins dictionary*).

Other scientific sources rely, in particular, on the generalized functional resource of advertising that affects decision-making now or in future: «paid, mediated, form of communication from an identifiable source, designed to persuade the receiver to take some action, now or in the future» (*Richards, 2002, p. 63–77*).

There are also options for advertising stratification criteria, which often take into account factors that are not conceptualized by the idea of author's analysis of the phenomenon.

The well-known and most common classification of advertising texts is made according to the means (channels) of their distribution:

- 1) advertising in print media (advertising modules, informative notes, informative and advertising tabs, applications);
- 2) advertising in electronic media (on radio and television – commercials, slots, programs, sponsorship);
- 3) print advertising (book advertising, booklets, postcards);
- 4) postal advertising (letters, postcards);
- 5) outdoor advertising (neon advertising, billboards, prints, streamers, light boxes, signs, building decoration);
- 6) new media (advertising in social networks (SMS-messaging), in computer games);
- 7) advertising on transport (in buses, trams, trolleybuses);
- 8) non-traditional advertising (designation of points of sale, souvenirs, inflatable advertising, balloons, advertising on tickets, statements, receipts);
- 9) cinema (advertising before films in cinemas, on video cassettes and DVDs);
- 10) Internet (sites, banners, text advertising, mailings, conferences, chats, forums, bulletin boards, discussion letters);
- 11) the involvement of PR methods (holding various actions and events, holidays, conferences, sessions, contests, seminars, festivals, exhibitions).

From the other hand we consider the classification of advertising proposed by O. Dreval (*Dreval, 2010*) to be debatable. The researcher distinguishes advertising according to criteria that do not form a single system of conceptual interpretation of the phenomenon, especially when it comes to communicatively dynamic advertising texts:

- 1) by purpose: commercial, social, political, religious;
- 2) by means of transmission: advertising in mass media / direct / advertising at points of sale / personal;
- 3) by distribution methods: advertising in mass media / at points of sale / on transport / external /Internet advertising;
- 4) by nature of emotional impact: rational/emotional;
- 5) by presentation method: hard/soft;
- 6) by nature of interaction: positiona l/ mass advertising / stimulating / comparative / imitative;
- 7) by subject: product / compan y/ general advertising.

The inaccuracy of the classification is also confirmed by the fact that some criteria are repeated (in particular, the types of advertising according to the methods of distribution and the method of transmission are, in our opinion, identical), and therefore it does not seem logical for us to differentiate them.

At the same time we consider the scientific classification of advertising messages by V. Butorina to be logical and consistent. The researcher relies on important communicatively oriented factors:

- 1) depending on the content: informative, persuasive advertising, reminder advertising, support advertising;
- 2) depending on the aim: image advertising, stimulating, stability advertising;
- 3) depending on the customer: business advertising, political, social, product image advertising, interactive;
- 4) depending on the intensity of the advertising message: continuous, concentrated, periodic, pulsating.

In turn, Y. Myronov, R. Kramar and others (*Myronov, 2007*) indicate the interdependence of the type of advertising with its purpose and function – an important criterion for stylistic

analysis of the phenomenon. Researchers distinguish, in particular, the **following functions of advertising**:

- 1) economic (creating demand and stimulating sales);
- 2) informative (the advertisement contains information about the product, as well as about the manufacturer, brand or firm);
- 3) communicative (feedback support with the consumer);
- 4) controlling;
- 5) corrective;
- 6) educational;
- 7) aesthetic;
- 8) demand management function.

For their part, N. Savytska, O. Priadko, K. Olinichenko and others (*Savytska, 2016*) distinguish such functions of advertising:

- 1) informative;
- 2) reminder;
- 3) comparative;
- 4) persuasive;
- 5) reinforcing.

In addition, scientists pay special research attention to advertising distribution channels, which also can be considered as a classification criterion. It includes, in particular, print, television, radio, Internet advertising, etc.

Therefore, advertising, like any text, appeals to the meaning of transmitted information, which forms the functional core of communication. Linguistic specificity of informing and its result can optimally determine the vectors of typification of an advertising message. That is why, analyzing modern advertising discourse, we differentiate it into 2 fundamental blocks – commercial and social, each of which has its own genre and functional nature.

### **3. Communicative strategies and tactics of commercial advertising genre**

In the context of advertising studying relevant to the modern mass media space, we determine that commercial context today relies on the following types of advertising: informative, persuasive advertising (depending on the content), stimulating advertising (depending on the goals and purpose of the advertising message), as well as pulsating (by degree of intensity).

However, it is worth saying that the type of advertising directly depends on degree of recognition of the subject of advertising. For example, more famous companies often use persuasive advertising in communication with the audience, resorting to communicative strategies of motivation and encouragement. In turn, new companies choose informative advertising, the main purpose of which is to familiarize with the areas of activity, to form an overall positive image of the brand in the linguistic consciousness of the recipients.

It is also must be mentioned about new trends in the communicative dynamics of advertising. Especially when we are talking about the space of social networks, it is advisable to determine the functional reality and perspective of pulsating advertising – on pages on Facebook, Instagram, TikTok, etc. Such advertising is dynamic, long-lasting and at the same time financially inexpensive, but based on targeting – taking into account the communicative needs of a certain audience (potential or real).

In turn, V. Butorina notes the importance of the following functional guidelines of commercial advertising: "formation of a certain level of knowledge of the consumer about this product or service; formation of demand for this product or service; formation of a friendly attitude towards the company; encouraging the consumer to contact this company; incentive to purchase this particular product of this company; stimulation of sales of goods or exploitation of services; acceleration of turnover; the desire to make this consumer a permanent buyer of this product, a permanent client of the firm; formation of the image of a reliable partner for other companies; assistance to the consumer in choosing goods and services" (*Butorina, 2015, p. 48-49*).

The system of extra- and intralingual characteristics makes it possible generally to differentiate commercial advertising into the following communicative options:

1) informational, which refers to a new service, object or product that appears on the market and requires the formation of public capital and the attraction of a potential audience in the context of creating a positive image of the subject of advertising;

2) manipulative, which involves the communicative actualization of the conviction of an already real audience in the dynamics of a previously formed positive image of the advertising subject. For example, if several companies offer the same services, the main function of this type of commercial advertising is to assure the recipient that this company will provide this service in the best, highest quality, most professional manner due to the skills and experience of the employees;

3) actualization, which relies on the informational and semantic dynamics of previous advertising messages about the company's activities, which created a positive image for it. In turn, new advertising texts are aimed at its support, reactivating communicative meanings in the linguistic consciousness of the recipients. In such advertising, catch phrases are often used: "*we have been working for you for over 20 years*", "*Kyivstar is 25, but we are not celebrating, we are working*", etc., to confirm the authority and significance of the advertising subject.

Each of the named invariants of commercial advertising is based on a complex of multiple strategies and tactics, verbalized in accordance with the goal and objectives of the communicative situation. Among the most representative of them, the strategy of a unique sales offer and the strategy of positioning can be defined as those that more systematically and consistently define the genre model of commercial advertising communication.

The **strategy of a unique sales offer** is verbalized in the evaluative semantics of words to indicate brand identification among others. It is about the use of adjectives and adverbs in the highest degree of comparison, tokens "*new*", "*for the first time*", "*never*", "*again*", "*unique*", "*author*", "*real*" and their invariants, numeral constructions with an appeal to long-term experience activities, etc.

- *HelloFresh: America's **Most Popular** Meal Kit.*
- *WooCommerce is **the most customizable** eCommerce platform for building your online business.*
- *With Hubspot there's a **better way** to grow.*
- *AirBnB: Book **unique** places to stay and things to do.*
- *Stripe. The **new standard** in online payments.*
- *Don't just fly, fly **better** – with "Emirates".*
- *Turkish Airlines. Flying to **the most countries**.*
- *Ben & Jerry's. We make **the best possible** ice cream **in the best possible** way.*
- *Brex: **The smartest** corporate card in the room.*

- Contently: **The highest-rated** content marketing solution.
- N26 is **the first** bank you'll love.
- Ikea: We create a **better** everyday life for the many people.
- Hermés, contemporary artisans since 1837.
- Starbucks: Expect **more than** coffee.
- Ice cream Mr. Pops Ukraine, cold brew and **author** drink Flat Red, three **main reasons** to visit Coffee in Action.
- This is our Funky Monkey, it is strong and sweet, which is how the **life of a true hedonist should taste**. Funky Monkey – UAH 189.

These and other commercial advertising texts, which implement the communicative strategy of a unique sales offer, appeal to human values, the desire to improve life, to saturate it with positive emotions. And therefore, the language design involves convincing the mass audience that it can be done by using the services or consuming the products of the advertised company. We observe a manipulative idealization of the brand, verbalized in macrotext of the advertisement, which combines communicative evaluative, emotionally oriented meanings of language units and the corresponding creolized components (photo, video, audio). In particular, it is about the opportunity to join the new standards of online payments, travel to more countries, improve daily life, taste author's ice cream, drink a special coffee or a special cocktail, etc.

In turn, the **communicative strategy of positioning** is based on "creating a positive image, revealed in the forms of self-positioning, self-presentation, positioning of the recipient / addressee" (Shevchenko, 2014, p. 67). Such advertising texts are not focused on the idealization of the brand, but on its identification among others. This is, first of all, an incentive as a result of contacting the services of a company that offers special bonuses or help in solving certain problems of a mass audience.

- Glovo: **We deliver anything** in the city in certain minutes.
- Ukrposhta: **The main post office of the country**.
- PrivatBank is a **bank for those who love Ukraine**.
- Bentley: We are the **opposite of mass production**.
- The New York Times: **All the news that's fit to print**.
- Running out of energy, and still have dinner to cook? We will help! Discount on delivery or "take it yourself" -30% + coffee as a **gift!** We accept orders via message. Hurry up, the promotion period is limited!
- There is news! Do you remember? When ordering to go, you had -10% of bonus. We thought a little and made -10% for delivery as well. It is here – <http://kitaika.com.ua>. A little more: When you order more than UAH 600, you will receive 2 Cola / Fanta / Sprite as a **special present**. Aaaaaand the last: Delivery is available all over Kyiv!
- This is how your dinner can look like! It is enough to order online and we will deliver ribs, cider, barbecue or your favorite steak as soon as possible. We deliver for free up to 3.5 km (more than 3.5 km – UAH 69, orders more than UAH 1000 are **free of charge for delivery**). Sincerely, Urban Grill.
- This time, "Eurasia" on Olimpiyska opens its doors so that you can enjoy your favorite dishes even in quarantine. **Promotions** of -25% or 3 dishes for the price of 2 apply to all orders.
- Urbantree. In our store: cash on delivery **without prepayment**; exchange and return; payment in installments; warranty for 2 years; 24/7 live support. Get a **promo code for discounts** from the current price on the website.

The illustrative material proves the communicative invariance of the implementation of a commercial advertising offer. The positioning strategy is based, first of all, on the textual



realization of the brand's competition with other brands that offer similar services. The semantic load of such advertisements is mostly informative – it states the situational context of the company's activities. For example, when it comes to promotions, discounts, bonuses, gifts, etc., dynamically changing according to seasonality, holiday periods, rest time. The communicative effect of the advertising positioning strategy is deepened by the company's emphasis on recipients who are identified among others, encouraged or motivated by real actions, which is more convincing than linear idealization.

#### 4. Medialinguistic nature of social advertising genre

The functional context of social advertising relies on the formation of public opinion in connection with verbalization and attracting the attention of a mass audience to current problems of social life, the activation of relevant actions and communicative behavior in general regarding their solution, the formation of a positive attitude towards state structures, the demonstration of social responsibility for actions (publicly or in private life), and therefore, as a result, a change in the behavioral model of society, projected on its civilizational perspective in various contexts and spheres of development.

This objective understanding of the communicative nature of social advertising allows to generalize its functional potential, which is based on the following criteria and characteristics:

- 1) systematic informing of the mass audience about the existence of a global or local social problem;
- 2) paying attention to the social problem, its nature, as well as ways to solve it, which determines the change in the behavioral model in society.
- 3) semantic precedent of the context of social advertising, which appeals to the values of time and space of culture (life, health, ethical dimension of communication, protection of human honor and dignity, etc.).

Social advertising appeals to human values that have passed communicative approval in the history of the development of world civilization. First of all, it is about life as the highest value, health, love, family (parents, children), animal protection, human rights and freedom, etc. That is why the tonality of the genre of social advertising is synchronized with the violation of the problem and ways of solving it – for the perspective and development of society. In this regard, the communicative strategies of positivity and negativity, which are verbalized in the advertising text in terms of constructions differing in the linguistic nature of the positive and negative contexts of social reality, are updated first of all.

Thus, every advertising material aimed at protecting the social needs of a person contains in its title or slogans, expressions and words aimed at the communicative implementation of positive tactics. In this way, you can highlight certain issues or successfully call for action. This is verbalized in the systematic use of the imperative form of the verb in the statement, which is directed to the linguistic consciousness of the mass audience – as a statement of the problem and its gradual (not one-time, not situational) solution.

- **Promise yourself to protect yourself! Go to the mammologist – save your life!**
- **Give the child a family – for someone to say "I LOVE".**
- **Do not be indifferent.**
- **One burns – the whole village breathes. Do not burn. Make compost.**
- **Clean up the trash that lies in your path.**

On the other hand, social advertising, according to its functional potential, in most cases relies on an appeal to negative emotions. This dynamizes its semantic antitheticity, when the language of

such text outlines a problem, causes the appropriate reflection of the recipient, fear, anxiety and, as a result, makes one think, actualizing the cognitive function of human consciousness. The contrast is that the positive context in this case is the immanent ability of social advertising to adjust the behavior of the individual / individuals in the dynamics of social communication.

– *Children are victims of passive smoking. Protect yourself and your loved ones from passive smoking.*

– *If you buy snowdrops you become a poacher.*

– *It is enough to tolerate such gifts.*

– *Violence is not a game.*

– *My life ended too soon.*

– *Drunk driver is a killer.*

Therefore, the information resource of social advertising genre is not related to manipulation (unlike commercial advertising text), because the recipient is aware of the importance of the raised problematic issues, and therefore social advertising is perceived positively. Although sometimes its creolization means can cause a shock: visualization of diseased internal organs (advertisement against smoking and consumption of alcoholic beverages), affected oral cavity (advertisement to support dental health), etc.

## 5. Conclusions

Thuswise, the linguistic and stylistic analysis of advertising communicative nature is based on the understanding of this phenomenon as multiple in terms of genre representation. The fundamental functions of heterogeneous advertising texts (informative, manipulative, cognitive, etc.) determine their fundamental distinction, which is also confirmed by language factology, that systematically implements the tasks of communicative situation. And therefore, we consider proven the expediency of professional interpretation of advertising genres (not genre), which are differentiated into commercial and social in accordance with the extra- and intralingual specificity of ensuring the dynamics of advertising communication as an important component of current social values' evolution and socio-cultural interaction in the mass media space.

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