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MORPHOLOGICAL REPRESNTATION OF AN IMPLICATIVE COMPONENT IN ADVERTISING (ON ENGLISH AD COPY BASIS)

У статті розглядається імплікативний компонент в текстах реклами з точки зору його морфологічної представленості. З'ясовано, що ретельно обмірковане уживання прикметників і, особливо, ступенів порівняння, займенників, прислівників, іменників, дієслів використовується творцями рекламних текстів як дієвий засіб впливу на свідомість реципієнта.
Ключові слова: імплікативний компонент, рекламний текст, текст оголошень, реципієнт, лексичні одиниці.

В статье рассматривается имплицитный компонент в текстах рекламы с точки зрения его морфологической представленности. Выяснено, что тщательно обдуманное использование прилагательных и, особенно, степеней сравнения, местоимений, наречий, существительных, глаголов используется создателями рекламных текстов в качестве действенного способа влияния на сознание реципиента.
Ключевые слова: импликативный компонент, рекламный текст, текст объявлений, лексические единицы.

The article deals with the implicative component in ad texts from the point of view of its morphological representation. It was found out that a thoroughly considered usage of adjectives, degrees of comparison, in particular, pronouns, adverbs, nouns, verbs is done by ad text writers as an efficient method of influence on a recipient's mind.
Key words: implicative component, promotional text, ad copy, recipient, lexical units.

In today's world advertising gained a foothold. Nowadays it became an integral part of our life. In spite of the fact that society conceives it with a great piece of irritation and angers it is obvious that community still needs advertising as a method of promoting goods.

Advertising is a special type of communication with its rules, symbols and specific usage of linguistic means [1]. To control public mind without an obsessive intention addresser has to use covert meanings in an ad text or implicit meanings. Correlation of explicit and implicit parts in a promotional text can be shown up as mix of visible and covert meanings of an ad copy. This fact takes on hosting duties concerning development and elaboration of strategies for revealing and interpretation of implicit information using cognitive, logic and pragmatic approaches.

From the pragmalinguistics perspective multiplicity of implicative category in textual environment still does not have complex character and this fact determines the relevance of this work. The subject area of this study is verbal markers of implicit information in ad copies. The specific topic is English modern text of a commercial advertising.

The main functions of advertising are informative, expressive and pragmatic. Informative function consists in circulation of certain information about promoted item. Expressive function provides congestion of information with appraisive and emotional connotations; on the other hand pragmatic one is responsible for coding some arrangement in an ad text which provides an essential effect on a recipient [2].

The necessity of domination of certain parameters according to communicative strategy that is responsible for balance of explicit and implicit information in textual environment of advertising, defines a method of furnishing information that now is called advertising text models. In this article we relied on classification of verbal models by Dedyuhin: they are communicative, affective and presentive professional models.

Implicit reaction of a recipient on an ad message works for basis of communicative model of verbal information ad copy organization. This level of communicative model organization has explicit and implicit direction [3].

Explicit vector is shown up in some lexical and syntactic forms (for example, interrogative constructions that are full of efficiently selected vocabulary):

Extremely damaged hair? Will you cut it when you can repair it? L'Oreal (6)*, The question isn't can this weight loss program change your life. But can you? The Loss eight Program MYALLI* (7)*, Did you know that Chronic Dry Eye (CDE) is a disease with a potential consequences for your eyes? Eyedrops «Allergan»* (7)*, Is the arthritis pain keeps you awake at night? Joint Flex* (7)*.* Implicative units can be revealed through covert meanings which were introduced into ad text by addresser and which have to attract recipients' attention and which addressee decodes according to linguo-cultural and individually psychological peculiarities:

Who *wants to look young? Renergie Lift Volunetry* (8)*, Rough dry Feet? Flexitol* (7)*, How far would you go to look younger? Nip+Fab Venom Cream* (9)*.*

Traditional and rhetorical interrogative constructions are quite effective method for attracting customers' attention, because an addressee on cognitive level already gives an answer. Interrogative means in an ad copy actualize implicit elements, which affect consumers' emotions during the process of decoding. This verbal construction is effective mainly because of making a tacit dialog with a reader of a promotional text. Recipient gives an answer and so takes part in implicit communication with advertiser and till the very end comes to the conclusion that promoted product is quite unique [4].

Ad text is aimed at maximal pragmatic effect as a result and this fact presents advertiser with complicated process of selection of lexical units. Affective ad text model contains two types: egocentric and postulate models.

In the context of social means egocentrism is characterized as an affirmation of one's own self-position [5]. Affective egocentric model is based on relation of a subject of advertisement to the surroundings though the retrospect of one's self and one's own demands by means of realization in promotional texts implicit information that persuades a potential customer to buy the product because it is the best choice for him:

Loose weight your way. Hydroxucyt (7)*, Daily entertainment news you won't want to miss. OK! Magazine* (9)*, Give your joints an edge. Edge Pills* (9)*, Discover the skin you were born to have. Clinique* (10)*, Your destination to indulge every Impulse. Macy's* (10).

In the past decade advertising has turned into an art form, that can influence not only an individual customer but also spiritual life of the society overall. Advertiser always looks for new ways of expressing of products features and this causes appearance of ad text in form of postulates. Addresser influences the addressees' cognition with his reliance of speech introducing his statement as an axiom or postulate that will be accepted by recipient without any evidence:

So light and warm, it's down in a whole new way. UniQlo (10)*, Iconic looks. Timeless style. Nafa Clothing* (6)*, The bolder brow. It's easy now. Maybelline* (10)*, A racing machine on the wrist. Richard Mille Watches* (10).

Nowadays marketing is a complex and multifaceted social phenomenon. Since progressive development of the society recent customers think that the main purpose of advertising is to persuade a potential customer that promoted product is necessary to buy ant it is a leading item among similar products. Taking into account such facts advertisers have to think over every detail before creating ad copies and carefully work out its lexical interpretation in case to provoke potential audience interest.

Pragmatic meaning of an ad copy determines an effective selection of resources for its future manipulative ploy. Implicitness under such conditions takes up a dominant position. The problem of covert information in ad discourse fragments is explained by intralingual and extralingual factors and analyzed by such linguists as Vladimir Arnold, Ilya Galperin, Vera Zirka, Genadiy Kolshanskiy, Valeria Kucharenko, Galina Chulanova, Galina Molchanova, Natalia Reva.

Advertising text belongs to mass influence texts. Olga Medvedeva determines ad text as a type of mass communication where one creates and distributes informatory figurative, evocative and suggestive texts on a monodirectional and impersonal basis []. These texts are paid by advertiser and addressed to some groups of people in order to drive them at certain choice or action.

Effectiveness of ad communication depends on good compositional order of information and verbal content of the promotional text. Zelinska notices that ad copy is characterized by completeness of verbal and nonverbal text organization; it is complex compositional formation, verbal text which has such main functions as informing, motivating and stimulating to act as it was suggested in advance.

Without doubt advertising uses explicit and implicit message components and that helps it to reach desired result in realization of advertisement message pragmatics.

Implicit information plays important role, its misinterpreting often leads to ethical conflicts. To make ad copy unobtrusive for customers and lightly affect their perception one has to use implicit meanings in a right way that in turn will assign covert component dominant position in adverting process.

It is important to determine peculiarities of morphological units' arrangement and their aspects that in turn will help to identify customers' conceptuality, to define suggestive role in making contact process with analytical seats of mind of a receiver and to analyze advertisers' ideas concerning promotional activities.

Adjectives characterize features and qualities of an object; they are used as good representatives of promoted products:

*A **new** feel in denim. Joga Jeans* (11)*, **Sweet** cuvee. Cordon negro. Freixenet* (11)*, An **intensifying** wintermint. Ascent Gum* (10)*, **Extraordinaire** by Color Riche. L'Oreal* (10)*, **Magic** BB cream. L'Oreal* (7)*, **Smooth** operator. Ulta Cream* (8)*, **Petite. Portable. Powerful**. Nuface* (8).

Adjective units implicate qualitative information about a product and hence persuade a potential customer to buy promoted goods.

Degrees of comparison of adjectives are also very popular coding method of promoted item high appraisal:

*Now, lips slip into our **creamiest** matte. Maybelline* (8)*, Perversion Mascara. **Bigger. Blacker. Badder**. Urban Decay* (10)*, **Thicker, fuller** hair is yours. Aveda Shampoo* (10)*, **Endless** possibilities. Gabriel&Co* (6)*, **Thicker is better**. Aloxxi* (6)*, **Clearer** skin. Confident you. Luna Mini* (6)*, They'll last **longer** than most fashion trends. Goldtoe* (10)*, Make the world **better** with a sweater. George* (6).

Degrees of comparison of adjectives contain the sense of quality of the promoted item. Usage of these lexical units makes a promoted thing the most unique among other similar products and a recipient decodes implicit information after that regards the product as the best for him.

Implementation of nouns into an ad text is intended to relate a product with applied substantive:

*Natural **expression**. Eafy Jewelry* (8)*, It begins with a **dream**. Simon G Jewelry* (6)*, **Pumpkin Pie** Martini. Rum Chata* (11)*, Pure color **envy** (6), New modern **muse chic**. Estee Lauder* (8)*, The **secret** of useful skin in your hand. Lancome* (10)*, The **gift** of **style**. Paul Mitchell* (11)*, Everything reduced but the **thrill**. The Outnet* (8)*, The **vibrancy** of true **roses** designed in a legendary rogue. Lancome* (9).

Nominative nature of these lexical units tacitly contains features of a referred object. As the result a recipient reflexively correlates proposed item with nouns that present verbal structure of the advertisement.

Verbal lexical units in an ad text are used to express an action and show the dynamic of an advertisement:

***Live. Know. Love**. Inyoga sports* (10)*, **Don't crack** under pressure. TAG Heuer* (8)*, **Create** your own portrait. Conde Nast Portrait* (9)*, On a journey to **celebrate** the strength of every woman. Moroccanoil* (11)*, **Give** with gratitude. Hudson Jeans* (8)*, The journey **begins**. Nautica Life* (6)*, Now **see** pores **vanish**. L'Oreal* (9)*, **Catch** the butterfly intenza effect. L'Oreal* (6)*. All **bite**. All **drive**. Lexus* (11).

Verbal lexical units at the extralingual level give progression an opportunity to show up in a slogan or in a statement and this point is especially important for a recipient in a process of creation in his mind images and impressions that are so enjoyable for an addressee and also induce him/her to buy the promoted product.

Usage of forms of numerals in ad copies is an important way to make information more clear, to concretize and specificate it. Quite often advertisers use numerals in order to make an accent on uniqueness of his product among other goods; this method also instinctively induces customer to buy a certain item:

*Rougue allure gloss. Colour and shine in **one** click. Chanel* (10)*, **One**. With the power of **two**. Clarins* (8)*, From **one** masterpiece to another. MaxFactor* (8)*, Regenerist **3** point cream – best cream I have ever tried. Olay* (11)*, The **onely** smartphone with firefly technology. AT&T* (9)*, Reconstructs strength **90%** root-to-tip. Garnier* (6)*, If infinity can make it through a **16**-song set, you can totally do a **double** feature. Always* (6).

An advertising process that contains information about certain number of promoted items, an order of their textual realization, numeral actualization of meanings makes for stronger effect of customers choice.

The effectiveness of an ad message can be achieved by its stress on customers' demands and interests. Introduction of pronouns effectively helps to create covert dialogue between addresser and addressee that in case creates for person conditions for positive reception of sense of a product:

*We get **you**. Vida* (10), *Celebrate your Christmas moments. Pandora* (8), *Fashion **that** delivers. Net-A-Porer* (8), *Reinvent yourself. Jaeger-leCoultre* (11), *I discovered. Dr. Lewinn's* (6), *Trust **your** tan. Jbronze* (10), *Launch **your** day with a moutuising body spray. Cocoa Bitter* (9), *Style **your** smile this spring. Colgate* (6).

Advertisers carefully try lexical units that foreground implicit information according to direct relation of promoted product to potential consumer.

After peculiarities of advertising language were studied it was found out that specialty of different parts of speech in promotional texts helps effectively introduce implicit information that advertiser codes in an ad copy in order to make an influence on potential customer.

A process of decoding of ad text by recipient is accompanied by underlying meanings that were intended by an author. The category of implicitness is responsible for actualization of covert information and in addition lands the dominant role that gives us reasons to identify it as a dominant element of ad copy content.

Potential future directions of research we envisage in thorough study of the category of implicitness in creolised texts scrutinizing the unity of verbal and nonverbal constituents of advertising.

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ЛІНГВО-ІНФОРМАЦІЙНИЙ ПІДХІД ЯК БАЗИСНА ФОРМА ДОСЛІДЖЕННЯ СКЛАДНИХ НОМІНАЦІЙ НА СТРУКТУРНОМУ РІВНІ

У статті розглянуто використання лінгво-інформаційного підходу для дослідження складних слів на структурному рівні. Розроблено основні положення теорії гармонійної побудови складних номінацій на засадах концепції «золотої» пропорції; запропоновано методологію дослідження гармонійної побудови складних слів у концепції «золотої» пропорції, що спирається на лінгво-інформаційний підхід та сучасні інформаційні технології

Ключові слова: *композит, юкстапозит, лінгво-інформаційний підхід, «золота» пропорція, числа Фібоначчі, закон гармонійного поділу.*

В статье рассмотрено использование лингво-информационного подхода для исследования сложных слов на структурном уровне. Разработаны основные положения теории гармонического построения сложных слов на основе концепции «золотой» пропорции; предложена методология исследования гармонического построения сложных слов в концепции «золотой» пропорции, которая основывается на лингво-информационном подходе и современных информационных технологиях.

Ключевые слова: *композит, юкстапозит, лингво-информационный подход, «золотая» пропорция, числа Фибоначчи, закон гармонического деления.*

The development of the theory of linguistics, including derivation, requires a choice of methods and approaches, borrowing the achievements of other sciences. Experimental studies in linguistics must in turn also involve the use of methodological tools and hardware information technologies. The choice of basic shapes depending on the specific direction of linguistic research, the nature of the problems and challenges faced by linguists at present and in the future.

In our era – the era of computerization and informatization changing methodology of scientific knowledge, improved his methods and used the ones that have stood the test of time. There is a new technique that allows you to reach a deeper study of the objective world of natural phenomena to explain their essence. In this regard, developed the basic tenets of the theory of building a harmonious compound words based on the concept of «golden» proportions; proposed research methodology harmonious construction of complex words in the concept of «golden» proportions, based on linguistic-information approach and modern information technology; analyzed the expression «golden» proportions as a quantitative indicator of harmony in human mental activity and word formation; the basic principles of difficult words on the structural level; isolated and characterized noun Composites for their generators of parts belonging bases; investigated harmonious construction of two-component composite nouns, adjectives, participles, adverbs and verbs in fact Ukrainian and foreign origin; systematized on the analysis of new theoretical basis; The mechanism of harmonious construction of complex nominations for the structural level; established principles of specificity and yukstapozyt at the structural level.

Keywords: *composite, yukstapozyt, linguistic-information approach, «golden» proportion, Fibonacci numbers, the law of harmonious division.*