

Advertising Radio Discourse – Lexical Analysis

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Abstract

Radio advertising, although it seems to be the "poor relative" on the advertising market, is a very interesting topic of study, because it uses language to a very large extent. In a relatively short time, a maximum of information is transmitted that causes emotions and raises the interest of as many people as possible for a product or brand, all wrapped up in a coherent text of 60 to 100 words. In radio advertising, the text is the one that has priority, being the star because the message is based on the text. For this reason, radio discourse may be a research object of interest to linguists, and this has led us to pay close attention to it.

Key words: advertising radio discourse, speech acts, listener recipient

J.E.L. Classification: Z00

1. Introduction

Component of the urban and road landscape, ubiquitous in audiovisual programs, advertising has become, beyond the economic function, a true social phenomenon that can provide identity models in a particular type of society. As a commercial activity, advertising is present in many forms of social life, but above all, it is present in our homes, in our minds. Through this presence in all types of media, advertising reveals its importance and strength in socio-economic life. As McLuhan (1964: 268) states, advertising is a technique and, as all techniques, it has the power to transform the world.

Our work, entitled *Advertising Radio Discourse. Lexical analysis* proposes an approach of advertising radio speech from the perspective of a discourse-linguistic analysis. Thus, in this communication, we have proposed an analysis applied to a collection of verbal, transcribed promotional messages included in the Corpus of Non-Dialectal Romanian Language Spoken Today (coordinator Luminița Hoartă Cărbăușu, "Alexandru Ioan Cuza" Publishing House, Iași, 2013) [= CLRVAN]

2. The purpose of the paper

In this analysis, we wanted to outline and define the specific lexical particularities of this type of discourse, to highlight the specificity and originality of the discourse present in promotional messages.

Corpus used

In order to undertake the work we have proposed, we will use a corpus made up of authentic data, messages broadcast on three radio stations, namely: Radio Europa FM, Radio Romania Cultural, Radio Zu. These messages address various areas such as mobile telephony, electronic products, books, spectators, sports activities, and so on. The transcription of the radio advertising texts is based on the transcription conventions established by Laurenția Dascălu Jînga in Spoken Language Corpus. Samples (2002) and Luminița Hoartă Cărbăușu in the Current Romanian

Language Corpus (2005), to which are added some considerations imposed by the specificity of the discourse subject to attention.

3. Advertising Discourse

The type of ad text we are interested in is entirely a written support. Often considered to be an argumentative text, the advertising message has as objective the listeners' persuasion. The purpose of advertising is to sell and all the means used are good to achieve it. In the case of advertising radio discourse, the challenge of the advertisers is to capture listeners' attention, often being a passive target, in order to retain the text that sells a product and, if possible, to provoke in the listener the desire to purchase it. In order to better understand how advertisers (advertising specialists) communicate about their product, we will analyze the lexical, morphosyntactic and pragmatic level of messages in advertising campaigns.

In the first part, entitled Lexical Particularities in the Advertising Radio Discourse, we will analyze the proposed corpus at the lexical level. Radio Discourse is characterized by a number of peculiarities that allow its individualization in relation to other types of discourse, and we have proposed to identify and define the lexical specificities of the written radio advertising.

To capture the listeners-recipients, this kind of discourse transgresses the language codes. Doubtless, it has an informative purpose, but not in a strict sense because the information is not an objective one. Although the main function of the ad discourse is persuasion, it has a mitigated form, that is, its role lies in the seduction of the listeners. And for this, the advertisers are turning to a language whose impact is immediate. At *lexical level*, we will try to identify specialized terms, compound terms, loans and neologisms. In principle, the lexical forms identified in these written supports serve the expressive function.

One of the features of this discourse is the use of **specialized terminology** from different professions.

"Philips full HD, googleplay, appstore, radio frequency, assembling, recharge, technologies, vta, discount, soprano, pianoplayer, conveyor belt, symphony, competition, balsam, internet etc." (CLRVAN 2013, pp. 511-516).

According to Maingueneau (1998: 35), the use of a lexical characteristic of a subject / theme or of an audience gives the listener the impression that he is part of the circle of connoisseurs, which creates artificial complicity between the enunciator and the recipient. Regarding the proposed body, this is obvious, first of all, by using economic terms such as: vta, discount, prices, offers, promotion, discounts, products, business, money, articles, stock, etc. (CLRVAN 2013, pp: 511-516)

Taking into account that advertising needs new concepts to communicate the individual experiences and that the potential buyer (the listener in our case) expects to be surprised by the novelty of the product in such a way as to "live" the experience evoked by the enunciator-locutor, our concern is to highlight and analyze ways to enrich the lexicon in the advertising field.

Just as the advertising industry is subject to constant change, so the lexicon of advertising discourse is renewed and constantly changing due to the continuous need for new linguistic elements. In vocabulary, new terms are born by combining existing linguistic characters with new meanings, or by creating new linguistic characters through creation.

The lexicon of radio discourse comprises basic linguistic units, namely:

- **Simple nouns** that designate brand names, products, or features of the latter. In the advertising discourse, common nouns are the most frequent because they represent the mark of a product, the name of an enterprise, institution, city, district, holidays, and so on.

(Mango, Champion, Steilmann, Galaxy S3, Sensiblu, Otter, Pada Murre, TaxiBeet, Bancpost, BGS, Billa, Ikea, Vodafone, Timișoara, Brașov, Râșnov, Predeal, București, Militari, Titan, Sfântul Valentin, ș.a.) (CLRVAN 2013, pp.:512-516)

Within the same message, a noun can be repeated several times. This powerful technique in ad discourse aims to promote a product or even a brand, and at the same time facilitates the memorization of the statement by the listener.

- Compounds/clipping:
"Bookfest Timisoara bookstore, TaxiBeet, Bancpost, smartphone, supermarket, Dermocosmetics, facebook." (CLRVAN 2013, pp. 512-516)
In radio discourse, we come across composite words, such as *bookfest* made up of *book* and *festival*, which give rise to another word, unexpectedly, even surprising, and that does not go unnoticed by the listener.
- Terms used by using the **acronyms**: BGS, BSB, A1, (CLRVAN 2013, pp.512-516)
- Common nouns formed by **prefixation**: recharge, extraoption, dermocosmetics, etc. (CLRVAN 2013, pp.: 512-515)
- Representing an internal means of enriching the vocabulary, **conversion** is another feature of the touristic discourse. The change of the grammatical category, defined as a "grammatical process of passing a word from one part of speech to another" (A. Todi: 1) is achieved by accepting a morph of determination (definite or indefinite article) or a determinant adjective. Advertising professionals resort to adjectivation, substantiation and adverbialization to highlight the qualities of their products.

In the advertising lexicon, the nouns come from:

- adjectives (loyalty, rivalry, etc.) (CLRVAN 2013, pp. 512-516). The substantiation of the adjective is accomplished by articulation or by other means of flexing the nouns, in the worst cases being dictated by practical reasons (Economy or rapidity of speech) (A. Todi: 5)
- verbs: (relaxation, reduction, transformation, entry, details, overturning, application, offer, etc.) (CLRVAN 2013, pp. 512-516)

Adjectives come from:

- Nouns (**symbolic** power, **symphonic** music, **musical** background, **substantial** reduction, etc.) (CLRVAN 2013, pp: 512-516)
- verbs in the participle (**quiet** life, **low** prices, **valid** offer, articles **found**, etc.) (CLRVAN 2013, pp :512-515)
- numerals (**double** reduction, at **eight** o'clock, **second** edition, **fourth** symphony, etc.) (CLRVAN 2013, pp:513-517)
- pronouns (**any** article, **any** gift set, **every** week, **all** offers, etc.) (CLRVAN 2013, pp:512-516)

Adverbs come from:

- adjectives (take full advantage, organize easily, pleasantly surprise, download free, get automatically, receive directly, etc.) (CLRVAN 2013, pp: 511-515)

One of the most remarkable phenomena in the lexical plane is no doubt the emergence of new words or new expressions. From a lexical perspective, the advertising radio discourse selects **borrowings** (especially anglicisms), composed of prefixes (belonging to the category of nouns / adjectives), **specialized terms** (taken from different domains depending on the specifics of the topic described) and **lexical innovations**.

- Loans through the phonetic adaptation of international words : (megabytes, stock, range, football, grams, etc.) (CLRVAN 2013, pp:512-516)
- *Loans* from other languages: anglicisms (*smartphone, branduri, service, discount, hip-hop, mobil, facebook, googleplay, appstore*, etc); from French : *vis à vis* .(CLRVAN 2013, pp:511-516)

Under loans, one can talk about two phenomena that can be observed in almost all areas of social activity. On the one hand, we can talk about an objective motivation of loans, linked to the existence of a terminological vacuum, a situation determined by the emergence of professions, events, techniques, institutions, new ways of life, etc. On the other hand, we can talk about subjective motivation. Under the pressure of these transformations, language must satisfy the modalities of expressing communication that depends on social, ideological, psychological, situational mutations, etc. We can say that there is always a desire to express it most often in a new way. It seems that the latter motivation of the **neologic phenomenon** is the one that operates in the advertising discourse. Neologisms capture the interest of advertisers and thus attract the attention (stake, sms, frequency, rate, debut, fare, assembly, business, offer, tva, etc.) (CLRVAN 2013, pp:

511-516). Both neologisms and loans reflect the new realities of advertising and the need to refer to them.

Being a means of attracting the attention of the target audience and surprise it, the advertising language is characterized by the **creative and innovative aspect** that never stops amazing and even shocking. Creativity is at its fingertips, and words are carefully chosen to produce something unique, surprising and memorable in order to get the most impact on the target audience. Innovation is manifested through the use of:

The presence of popular expressions (regionalisms) in direct addressing:

- «*Buzdu și Morar și-au băut **cafelili**, și-au pus **căștili** au deschis **ziarili**; la ora **șapți** fix pun **microfoanili**.**îi bini di tăt**. Buzdu și Morar sunt **bini di tăt** !» (CLRVAN 2013, Morning Zu - Radio Zu :515)*
- Using common, spoken language (familiar)
".. for those who are upset about ideas .." (CLRVAN 2013, Sensiblu- Radio Europa FM :515) "Saturday evening, prepare to laugh, to rely on your favorite transformations, **to get your energy done**." (CLRVAN 2013, "I know you from somewhere" -Radio Zu: 512)
«**Do not miss** the biggest competition of winter sports in Romania» (CLRVAN 2013, Festival FOTE-Radio Zu: 513)
- Radio Discourse Uses Polysemy:
«Europe FM on the same **frequency** as you / At Europa FM money comes with the same **frequency** as you listen to us» (CLRVAN 2013, Europe FM - Radio Europa FM: 512)
Polyphonic terms are also quite common in advertising.

4. Conclusions

In this paper, we have sketched out only a few features of the advertising discourse but they are sufficient to give us a picture of advertising as a type of short discourse through excellence, constituted as a mosaic, and which annexes not only other genres but also its own discourse. Advertising discourse is the one that influences because its goal is to act on the other and to engage him in an action. The observation of the linguistic means in the advertising messages demonstrates that the specialists in this field have specific means of communication. The advertising discourse, except for trying to bring new information every time, must send to dream and imagination.

5. References

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