

THE PHENOMENON OF GRAPHIC DERIVATION IN THE TEXTS
OF RUSSIAN OUTDOOR ADVERTISING

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The article is devoted to the research of the phenomenon of graphic derivation in the texts of Russian outdoor advertising. This paper discusses the problems of the new lexical units' formation as a result of its graphic form transformation, and also it studies the processes of these words' perception by native Russian speaker.

Keywords: word-formation, graphic derivatives, outdoor advertising, speech influence, word-formative gave.

Conference participants,
National championship in scientific analytics

In today's world, advertising texts form the basis of linguistic space of any city. Advertising texts are a special type of texts which are expected (if the law of the speech effort economy is implemented) to transfer information maximally and to perform certain functions, such as influencing, informative, expressive, aesthetic, attention-getting function and others. With such functional loading of a text, the functional loading of its elements repeatedly increases, including the lexical word-formative units.

Graphic elements are increasingly used for enhancement of the pragmatic and emotional-aesthetic impact on the receiver in the structure of advertising names, as long as the usage of such signs creates a favorable atmosphere, makes advertising names vivid and memorable. It leads to the appearance of «words-hybrid, which motivation correlates different linguocultural traditions» in media speech [1: 32]. Introducing similar units into advertising discourse, copywriter thereby «firms» the text, using minimum numbers of symbols herewith. Firstly, such meaning's compression helps to save space and time, as well as receiver's speech efforts; secondly, it provides better memorability of advertising name.

The purpose of our work assumes the research of the phenomenon of graphic derivation as one of the main ways of creation and functioning of derived units in the texts of outdoor advertising. The subject of the study is the phenomenon of graphic derivation both, in the aspect of the new lexical units' formation and its perception by native Russian speakers, and so in the aspect of its performance attribute study.

Graphic transformation of words in the advertising media text is one of the graphic-derivational game's techniques, constituting «a special type of the linguistic sign's functioning, characterized by a specific implementation mechanism which is the active participation of the

external structure of the word when it is used and the updating of the relevant formal words' oppositions, that is serve to execution of the advertising plan» [2: 83]. Graphic derivatives in the advertising texts, first of all, contribute to the implementation of the main function of advertising texts – influencing – and in accordance with the interests of the advertiser, they direct receiver's linguocognitive activity.

The most common and best-mastered by copywriters graphic game technique is a choice of graphic element. Such element can affect the imagination of the recipient, forming his visual images and associations arising in the connection with them. At the perception of advertising text, receiver can «expand» the semantics of a word to the whole situation. For example, in the slogan of the «Я» shopping center promotion event «%та за скидками», the first word is written as grapheme %та. From the rebus information, which hidden behind % (percentages), the recipient retrieves an additional meaning «*hunting on the percentages on sale*».

A similar example can be found in the TV bar «ВОЛНУшка» menu – «%_{бед}», where the graphic component of the word has a following context behind: «*this dinner allows to save as it has a percentage minus*». In the anti-alcohol campaign slogan «СПИВАются быстро» the sentence «С пива спиваются быстро» is read. Or, for example, the text of the advertising campaign «дни *с*ВСЕМ скидок» that is held by household appliances hypermarket «ТехноСила», the next meaning layer is hidden: «not just *discount days, but discounts on everything and for everyone*».

It is often happens that in the structure of the advertising slogans copywriter includes an element that is the logo of a company, for its greater promotion. For example, the component D, which is a part of the slogan «РазбуДильники в

утреннем шоу «Бизуди»», is a «Dfm» radio station logo. Not infrequently, advertisers play upon the names of the companies, firms, supermarkets, brands, etc. by dint of bolding them. For example, the slogan of the coffee МАХИМ is «Возьми МАХИМум от кофе» or «linearly» reading motto of the supermarket «Кора» – «сКОРА праздник каждый день». Another striking example is the advertisement of the Mazda Zoom-Zoom car, whose slogan is «Изоотительный автомобиль». The inclusion of the *zoom* component into the structure of the word «amazing» allows us to focus on the second producing base of the derivative which is the title of the car brand.

Another active «tool» of the impact on the receiver is the transformation of the known fixed expressions (including phraseological units) and precedent texts. According to this principle, the following slogans are created, for example, advertising slogans of the child's knitwear store ХЛОП'ОК – «Связано – сделано!» (cf.: «Сказано – сделано!»), TV series МАРГОША – «Женщиной не рождаются» (cf.: «Оратором не рождаются, оратором становятся»), fabric store МирТек – «Давайте шить дружно!» (cf.: «Давайте жить дружно!») or cat food Felix – «Вкусно так, что усики облизнешь» (cf.: «Вкусно так, что пальчики облизнешь») and many others. Such precedential statements quite vividly illustrate the postmodernism of the inner form of Russian word sign [1: 32].

The active methods of graphic-derivational game, used to create the advertising slogans and advertising names, involves the inclusion of different semiotic systems' elements into the derivative's structure, for example: mathematics (Цифр0град, [π]ЕКЛО, ПР0100 БАР, авто7я), chemistry (МедО₃он), computer science (КиберПочт@, СТРАХOFFКА, ФОРМАТ©om), as well as Latin symbols (Страсми по насме, Пивкоff и

Водочкин, *sneЖnyi.com*, *Зеркало*), punctuation, rubrication (*ДВИЖ'ОК*, *Кувыр.com*, «От» *ЛИЧНЫЕ тарифы*), strikethrough, underlining («*Большому банку*» ^{ему} – *большие скидки*)) etc.

As a rule, the replacing of letters by visual images in the advertising name causes the receiver's associations related to advertised product or service, which increases the effectiveness of advertising. For example, the store in which an avid fisherman can get everything he needs for his hobby, is called *КАЙФ*. In this example, the letter *Ф* is shown as a float, which directly points to the goods that can be purchased at the store. A similar example is the nomination *Клевое место*, where a fishhook is illustrated instead of a symbol *T*.

In the advertising texts it is also possible to isolate a group of graphic (visual) pleonasm which are the words that include such graphemes in their the structure which duplicate the value of the unit, performing iconic feature: *КОФЕ-мерца* (the letter *O* is shown as a coffee bean), *ORANGEmyp* (the letter *O* is visualized as an orange segments), *Куберпочт@* (computer symbol @ duplicate the word «mail» semantics), *ПА[P]КОВКА* (the letter *P* is changed by graphically identical sign [P] – parking) etc.

Simultaneous usage of linguistic and graphic elements contributes the gradual achievement of an effect planned by copywriter: to draw attention → to keep the attention → to cause interest → to form a lasting image of denotation → to inspire an action (to buy).

We performed a series of linguistic experiments aimed on the identifying of the associative potential of graphic derivatives and establishing the strategies of their semantization by native Russian speakers, in order to prove that graphic element included in the structure of the word-stimulus, effects on the organization of perception and interpretation processes of advertising texts' occasional units.

Thus, in one of our experiments, informants were asked to write down the associations and give definitions for the graphically transformed words and their «twins» – the words, which structure does not contain graphics. Some examples: the first couple of words – the name of the bookstore *книгОмир* (element *O* is shown as a clock) and its «twin» – *книгомир*. In the first case due to the illustrative component such associations as follow were obtained: time to read, reading time, hours

spent on reading, books and clock store, etc., in the second case, due to the absence of additional grapheme, associative array was following: the world of books; books about the world, a lot of books, a kaleidoscope of books etc.

The second pair of words is the name of the law firm *адвокатУРА* and its «twin» *адвокатура* – is an example of the presence / absence of color coding of one component in the structure of the stimulus. At the interpretation of the word, which does not have graphically expressed component (*адвокатура*), the majority of informants realized the semantic structure of a word by relying on the dictionary meaning of the unit, in connection with which there were following associations: *collegiate organ, bureau, lawyers' company, legal agency, office*. At the interpretation of the words with graphic expression segment *-УРА* in the minds of informants, the connotative component appeared, which was absent in the previous lexeme, for example, *the best / experienced / excellent / strong / successful / good lawyer (i.e., lawyer services, which are taken on «Hurray!»)*.

The third pair of words is the name of the child's knitwear shop *хлоп'ок* and its «twin» *хлопок*. At the interpretation of the first usual lexeme, informants selected adjectives that characterize the quality of this kind of fiber and its products. For example, there were such associations as *soft / fluffy / nice / lightweight / durable / warm* etc. At the interpretation of the second word the following associations were identified – *clap, sound, noise, applause, plaudits*, etc., which don't have any direct link to the fiber and its products, due to the color and accentological marking of the word (with an apostrophe). Sometimes interpreters met the *-ок* formant (from English "good"), which gave a rise to the appearance of associations such as the *good, all right, product from good materials, excellent cotton*.

Our experiment showed that graphic component, included in the structure of stimulus, clearly influences on the perception and interpretation of lexemes from experimental list. Occasional derivatives in the advertising text have a special nature of impact on the potential buyer, because the inclusion of graphic component in the structure of a word helps to stimulate imagination of the receiver, which in turn actualize the creative linguistic activity.

Thereby, when creating a Russian

advertising texts, we can observe a violation of the canon and the emergence of new standards of the text's organization and the usage of linguistic units. This confusion and the interaction between graphic units of different code systems reflects the trend of the modern written language development in its natural functioning. Therefore, the study of the graphic derivation phenomenon allows to fix the action of a number of trends that determine the development of modern Russian language: the trend towards the democratization of a language, the tendency to implementation of language users' creativity and the trend towards pluralism of the linguistic forms.

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