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DISCURSIVE MANIFESTATION OF CORPORATE IDEOLOGY THROUGH CULTURAL CODES OF TELEVISION COMMERCIALS

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It is generally assumed that corporate communications fall into two groups: public relations activities and product advertising. However, a close examination of companies' advertising campaigns shows that in real practice such differentiation hardly exists, since information concerning any given company can be traced in its advertising of its products. This provides an impetus to examine this issue from the linguistic angle. With this goal, the author utilizes an interdisciplinary approach that combines linguaculturalological and semiotic methods. This approach provides a fresh outlook on commercials as semiotic texts, interpretation of which brings out meanings related to the company's philosophy. A case study of car commercials featured in the American television broadcast of the Super Bowl reveals a number of means used for conveying corporate values through advertising. Sense perception of advertising signs depends on the co-text of the commercial and the context of the whole corporate discourse. Television commercials are multimodal texts that consist of verbal and multiple non-verbal code systems, and overlapping of these code systems within a videotext results in interaction of cultural codes in the addressee's mind, which then produces meanings that hint at the company's creed. The paper expands theoretical knowledge about text encoding / decoding: while elucidating the way cultural meaning routes the process of interpreting advertising discourse, it presents an in-depth exploration of how codes and signs intersect in a person's mind when they apprehend the surrounding reality. It also outlines prospects for future analysis and taxonomy of possible code combinations that better convey ideological meanings in product advertising. The practical significance of the study lies in that its results may be used for improving techniques of writing advertising messages.

Key words: advertising; cultural codes; hint; corporate ideology; values.

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Дискурсивная реализация корпоративной идеологии в культурных кодах телевизионного ролика

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По общему признанию в корпоративных коммуникациях компании выделяют два основных блока: корпоративный пиар и (товарную) рекламу. Однако при более внима-

тельном рассмотрении рекламных кампаний фирмы становится очевидным тот факт, что на практике такое разделение едва ли существует, поскольку информация о ценностях, целях, миссии и социальной ответственности фирмы так или иначе высвечивается в рекламе продукции компании. Это наблюдение послужило импульсом для того, чтобы затронуть проблематику корпоративной рекламы с лингвистической позиции. Достижение поставленной цели предполагает применение междисциплинарного подхода, сочетающего лингвокультурологические и семиотические методы. Такой ракурс позволяет по-новому взглянуть на видеоролики как семиотические тексты, интерпретация которых выводит адресата на смыслы, связанные с философией организации. На материале автомобильной рекламы, транслируемой во время проведения чемпионата национальной футбольной лиги США *Super Bowl*, выявляется специфика процесса актуализации корпоративных ценностей в рекламе. Смысловое восприятие знаков видеосообщения зависит от ко-текста ролика и контекста всего корпоративного дискурса. Телевизионный ролик представляет собой поликодовый текст, сформированный вербальной и многообразием невербальных кодовых систем, наложение которых в пределах видеотекста влечёт взаимодействие культурных кодов в сознании адресата, порождая намёк на идеологию компании. Теоретическая ценность работы заключается в углублении знания о вопросах кодирования и декодирования текста. Проливая свет на роль культурных смыслов в маршрутизации смысловой интерпретации рекламного сообщения аудиторией, исследование даёт возможность всесторонне изучить, как протекают процессы пересечения различных знаков и кодов культуры в сознании адресата в ходе познания, категоризации и оценивания окружающей его действительности. Дальнейшая перспектива анализа видится в выделении и таксономии возможных кодовых комбинаций, способных наиболее эффективно передать идеологические смыслы в рекламе продукта. Практическая ценность работы заключается в возможности использования её результатов для улучшения техники написания рекламных сообщений.

Ключевые слова: реклама; культурные коды; намёк; корпоративная идеология; ценности.

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1. Introduction

In order to survive in a competitive market, every company strives to create its own unique culture as a set of assumptions, values, and ways of solving problems, which was formed during the history of the company's development and has the tendency to show up in different material forms and in personal behavior (Harris, Nelson 2007: 469). The core of this culture is formed by values that are broad tendencies to prefer certain states of affairs over others. Values are feelings with an added arrow indicating a plus and a minus side (Hofstede 2010: 7, 9). A textual embodiment of its core values, or corporate ideology, is usually found in the company's mission statement: a corporate text that fosters unanimity of purpose within an organization. The extent to which it does so depends on its ability to excite, inspire, and motivate those who are expected to

participate in its pursuit (Klemm, Sanderson, Luffman 1991: 73). Briefly outlining the company's goal, its mission statement is thought to be a high-rated management tool serving the necessity of planning daily routine. The idea behind the company's mission must always be continued in its advertising. Naturally, in comparison to a slogan, the mission statement provides a more sophisticated understanding of the company's goal which is further explained in corporate documents: its code of ethics, its annual reports, its CEO's addresses and messages, etc. It is widely believed that these corporate texts circulate only within PR-type communications, and therefore most scholars, especially Russian journalists, claim that such texts have nothing to do with advertising. In English-speaking countries, institutional and product advertising, though united into one term, are also opposed. However, in real practice such differentiation is hardly possible, as commodity advertisement always spreads the word about corporate activities, social responsibility, and philosophy of the firm (Khasanova 2014; Mindiakhmetova 2018). To draw a demarcation line between these two branches means to negate the company's identity as a social mechanism of its community's progress. Even PR practitioners and professionals are yet to reach consensus on this question, and it is for this reason that we propose that these two spheres of corporate communications are closely related to each other, and one can't survive without the other. The only difference between them is that advertising is paid media, while public relations is earned media where you have to convince reporters or editors to write a positive story about you or your brand. The story has more credibility because it was independently verified by a trusted third party rather than purchased (Wynne 2014). As can be seen, a company's PR strategy is subject to its marketing goals. It caters for a discerning consumer who seeks advice as well as sufficient and more profound knowledge about the company from a trustworthy source. At the same time, PR communication doesn't reach as broad an audience as advertising does. Not every potential consumer asks for documented endorsement when the question is whether to buy Pepsi or Coke. His choice has already been made as a result of inevitable contact with media. Aggressive advertising so deeply penetrates the consumer's life that they are unable to resist it and can't help appropriating its implicit meanings. That's why companies constantly, whether explicitly (by means of public relations) or implicitly (in advertising), underline their mission and guiding principles with the overarching goal of promoting their goods. This position may well spark further discussions as well as trigger criticism; however by separating advertising and PR we are simply trying to look at the matter from a linguistic perspective, moving from searching for "the simple" towards challenging "the complex" (Weigand 2004: 3), and to examine how a company's reputation is re-

flected in advertising texts. The purpose of our investigation is to describe the process of encoding corporate information in commodity advertising.

2. Material and Methods

The research is based on American car commercials, and its relevance is clear from the current sparsity of academic literature on the subject of textual realizations of corporate ideology in advertising, even though over the last few decades they have become a powerful means of indirect impact in the American advertising world. We will analyze the reflection of corporate values in TV commercials, visual images of which can convey cultural ethics and typecasts (Scollon and Scollon 2003: 91) in action, enhancing the general meaning of the message either by adding or changing the meaning of verbal language signs. Television advertising reaches a very large audience in a very short time span and remains a major type of media communication that maintains and renders cultural and ethical traditions of a community (Yegorova 2018: 37). Comprising verbal and nonverbal means of expressing meaning, a commercial provides more opportunities to tap into the subject indirectly, avoiding explicit expressions of what is implied. Undying interest towards commercials from car manufacturers is driven by the truly revolutionary role of the car in America: the automobile transformed the people and the land as no other technology during the twentieth century (Heitmann 2009: 9).

The nature of the subject of our study — linguistic realizations of corporate ideology — calls for a multidisciplinary approach that combines semiotic and linguaculturological analyses and incorporates insights from social and corporate studies. Such interdisciplinarity expands our overall view of human interaction by paying attention to research carried out in other fields and enables us to obtain a more comprehensive picture of the object under scrutiny (Mustajoki 2012: 217). It grants researchers an opportunity to piece together theory, interpretation, and practice in the study of language and language processes (Kolosova, Korobova, Ukhanova 2018: 40). Semiotic analysis assumes that the meanings of commercials are designed to “move” from the screen in order to shape and lend significance to our experience of reality. We are encouraged to see both ourselves and the products or services which are advertised as well as various aspects of our social world in terms of mythic meanings which commercials draw on and help to promote (Bignell 2002: 30). In other words, every sign in the discourse space represents something that is not equal to the sign. Thus, the study is based on the assumption that communication is the simultaneous process of encoding and decoding. It means constant switching from meanings towards connotations, from meanings expressed via visuals and words to the implicit content of deep sense space. Thus discursive representation of corporate

culture should be examined from the positions of culturally oriented linguistics that supplies a researcher with a more precise understanding of the cultural values upheld in particular language communities (Peeters 2017: 507). This objective dictated our choice of the following methods:

1) sense interpretation as a basic linguistic strategy, aimed at reconstructing the sense of the text through analyzing the external manifestation of its content;

2) contextual analysis, which offers deeper insights into why a sign within the discourse carries a specific sense, often different from its meaning;

3) linguaculturological commentary, aimed at identifying national specificity of verbal and nonverbal units of the text;

4) definitional analysis of verbal signs as indicators of different codes, which must be and may be deciphered by means of instruments available in linguistics (Goddard, Wierzbicka 2014: 2), including lexicographic dictionaries and other sources that provide information of encyclopedic character.

We proceed from the premise that any text of a given culture communicates with the reader via languages of culture, or cultural codes. A universal object and instrument of analysis within the diversity of the cultural code in human sciences turns out to be an appropriate linguistic tool that can help clarify the matter. There are many definitions of the cultural code given from various positions that reveal different aspects of this multifaceted phenomenon (Baryshev, Sdobnikov 2020: 19). Given the plurality of opinions on cultural code, it seems advisable to propose a working definition relevant to the objectives of this research. We hold that cultural code is a set of code systems of verbal and nonverbal nature, units of which convey meanings that are bound to the co-text and the cultural context simultaneously. The co-text is the immediate or the textual environment of the sign. This deals with the conceptual information of the commercial, the unfolding of its theme in a succession of movie scenes. The cultural context as a wide sense field of cultural models (beliefs, values, assumptions, etc.) puts advertising texts (commercials) into the discourse space of the company's advertising and supports the latter's correlation with other discursive practices of the addressee. Through this interplay of prior context and actual situational context, individual and social factors of communication are intertwined (Kecskes 2014: 133), generating the unending string of sense in human conscience. This makes it possible to embed information of any kind in advertising texts.

For our analysis, we chose car commercials that were broadcast during the Super Bowl, one of the most watched sporting events not only in the US but also around the world. In view of the high cost of Super Bowl commercials, it is expected that manufacturers will definitely try to do their best to make a good

show, so it is no wonder that Super Bowl commercials have become a cultural phenomenon in their own right, as many viewers only watch the game to see the commercials (Siltanen 2014).

We see commercials as units of corporate discourse, sense interpretation of which depends on senses of other blocks of corporate communications. By stressing the discursive nature of a commercial, we assert that *its real sense is realized only in discourse*. As Agnes He rightly notes: “To imagine a world without discourse is to imagine a world without language and therefore to imagine the unimaginable” (He 2003: 428).

3. Results and Discussion

Structurally, culture is a two-level system of signs and codes of non-material and material worlds. Accordingly, cultural codes are divided into two large groups: codes of physical nature (artifacts) and a wide range of cultural codes related to the mentality of a linguaculture. The latter display the role of rules and instructions that are used by an individual within a specific culture to interpret visual signs.

Reflecting dominant values and tastes of mass audience, advertising always implements the most fashionable, up-to-date strategies of influence. In this respect, it is worth pointing out the growing tendency to engage the image code of an intermediary who may communicate various aspects of corporate culture. In Volvo XC90 hybrid plug-in SUV commercial (The Volvo XC 90: Drive the Future) children symbolize 1) the company’s future orientation value (“*For their future; From now on, every new Volvo model will be electrified*”) and 2) care for the young (“*The car you trust to protect them*”). Furthermore, the well-known Major Lazer’s lyrics emphasize the company’s concern about children (“*We all need someone to lean on*”). The usage of a precedent sign makes the message more convincing. An appeal to recognizable images of special significance for a given society helps to explain new complex concepts and to set an evaluative vector (Pavlina 2017: 49). Thus, sense interpretation of the commercial is based on the interaction of three code systems: the hero, the song, and the language.

Speaking about intermediaries, it is worth mentioning celebrities whose image is used by a brand thus maximizing its impact upon customers. Admittedly, much depends on the emotional congruence of a given celebrity with the mass culture. A celebrity that better fits a given commercial imbues the brand with more positive connotations, like Daniel Craig in the Range Rover Sport commercial (Daniel Craig reveals the all-new Range). The actor’s involvement in charity implies that the company is committed to social welfare. In addition, the commercial’s slogan hints that the company blends rich traditions of British

automaking and new technologies in the production of its legendary vehicles (*"Driven to another level"*).

Another essential sign of commercial discourse that concentrates core brand values is a logotype. Desobjectivation of this sign identifies the combination of codes, interaction of which makes it possible to convey ideological sense. The most common code combination is color code + zoomorphic code. Color conscience of an addressee is considered to be a major factor in a logo's perception. Since cultures have diverse interpretations of colors, and colors have governmental, shared, or even marketable indexical beliefs (Gorn, Dahl, Chattopadhyay 1997), color code may become an effective means of ideological impact. Besides, as every ethnos is characterized by certain color preferences, color code in a company logo reflects the national specificity of corporate ideology. Indeed, the national culture of a linguaculture permeates nearly every aspect of corporate life. Resemblance of the most preferred signs of a given code system in commercials of companies originated from one country bears testimony to this conclusion. Not surprisingly, the most popular color for American car logos is blue. As a universal symbol of peace, tranquility, and harmony, the blue color changes its meaning within the context of the American business culture, where it renders the concepts of stability, trust, and loyalty: *true blue: US a true blue supporter of something is someone who is very loyal and reliable* (Collins Online Dictionary). For more than a century Ford's blue logotype has explicated the company's commitment to its customers. This message has been declared in the *Ford Built Together* commercial (*"Built Together. Built for America. Ford"; "Everything we do is driven by you"*). Moreover, as a sign of the national flag blue proposes the idea of patriotism (*"We met over a century ago, this country and this company. We've seen tough times. But we've learnt that we are better when we come together"*), which conveys the sense of *togetherness* as the value that boosts team spirit. Also, the blue color alludes to such vital values of American culture as competition, achievement, and success (*"Employing more US hourly workers than any other automaker; assembling more vehicles in America than any other automaker; we know we succeed when we build for the future"*).

Interestingly, the logo displays the Spencerian style which was adopted for corporate correspondence and taught at US business schools in the past. Evidently, the font enhances Ford's reputation as a company that adheres to the principles of business culture. The founder's last name is written in an unusual typeface, not typical for car brands, which intensifies the already mentioned sense of *competition*. Today the brand, determined to gain leadership, is widely associated with continuity of generations and the rich heritage encapsulated in the image code of its forefather (*"A family led business with sixty thousand peo-*

ple working together, and plants, and offices, and dealers at across every state of the Union”).

Analysis of Ford’s logo invites the assumption that, aside from color, there are some other signs of manipulative force in advertising. These are linguacultural signs that are of great value in rendering corporate ideology as may be exemplified by one of the latest global campaigns of the highly patriotic company Harley Davidson (the Super Bowl commercial: *“Harley-Davidson, made in America, sending freedom”*). Abundant with linguacultural signs, the commercial vividly illustrates a considerable influence of national culture on corporate ideology. Present are the national flag, sights of “one-storied America”, and a bronze eagle sculpture. The implication is that, thanks to its strong corporate culture built on national values (hard work, superiority, competition, the American Dream), Harley-Davidson is capable of investing significant resources into producing vehicles all over the world (*“American craftsman. They are people who transform the factory by holding on to their values while modernizing their methods. Their product is rolling across six continents now. They are the people who build Harley-Davidson motorcycles right here in America. There’s a lot of pride in the employees here at the York plant... We put on blood, sweat and tears to make the product...These people are the reason Harley-Davidson motorcycles are now built with cutting edge processes and technologies. And they are building a factory to run at a pace that would tucker out any other factory in the world”). Further decoding the phrase ‘tucker out’ in the last sentence adds some other shades to the concepts of ‘dominance’ and ‘rivalry.’ According to Merriam Webster, the phrase is an idiomatic expression used in informal language only in the USA (Merriam Webster); and indeed, the phrase is not registered in Oxford monolingual dictionary (Oxford Learner’s Dictionaries). Although included in another British dictionary and marked ‘US informal’ (Cambridge Dictionary), the phrase is presented in a passive construction ‘to be tuckered out’ and therefore has no active form. This exposes the deictic function of the phrase. As deicticity is a universal feature of the whole language system (Ivanova, Iskhakova 2011: 20), the phrase may be viewed as a sign that separates Self from Other and indicates group identity formation — which, in our case, is a corporate team. Thus, slight cultural connotations may be found not only in the lexical aspect of the word but in its grammar features as well. The interaction of lexical and grammatical meanings within the word suggests the following: we are an exceptional American brand determined to achieve leadership by aggressively attacking our competitors. The grammatical category of the Passive Voice contributes to the general sense of aggressively active position typical of American masculine culture. Unlike the mediator who lives in peace avoiding turbulent actions, the agent tries to affect the course of events, makes*

plans, and ponders the ways of bringing them to life (Karasik 2009: 41). Learned from birth, this cultural model of behavior pattern evokes empathy in the American audience.

Alongside ethnocultural values, corporate ideology also boasts universal concepts. This is clearly observed in commercials of foreign car manufacturers as in Nissan's advert "*You are an electric vehicle. Electricity powers your heart. You want to feel your heartbeat faster. Drive an electric car made a company whose EVS has gone 5 billion miles for highway, driveway, speedway. And where is the loudest sound is the best of your electric heart. This is the new Nissan*" (Electric cars for electric drivers. Nissan USA). The commercial consists of two conceptual blocks. The first part conveys universal sense through the emotive code that arouses feelings common to all human beings (*heart — your feelings and emotions considered as part of your character; have a kind / good / big heart (=be a kind / good / generous person)* (Macmillan Dictionary). The second part deals with ethnocultural sense encoded in words '*highway*,' '*driveway*,' '*speedway*.' The word '*driveway*,' though of American origin, is used both in the USA and Great Britain and denotes "*a road, esp. a private one, leading from a street or other thoroughfare to a building, house, garage, etc.*" (Collins Dictionary Online). Even though in Anglo-Saxon countries the word '*highway*' is overwhelmingly attributed to any public road, the word is firmly rooted in American terminology. It denotes (A) "*a road, street, and parkway*," (B) "*a right-of-way, bridge, railroad-crossing, tunnel, drainage structure including public roads on dam, sign, guardrail, and protective structure, in connection with a highway*," and (C) "*a portion of any interstate or international bridge or tunnel and the approaches thereto*" (23 U.S. code § 101 – Definitions and declaration of policy). No other country has a document with such an extended explanation of the word as the US legal code. As for the word '*speedway*,' definitional analysis discloses that in the meaning of '*road*,' which logically better suits the chain of homogeneous parts of the sentence in the text, it occurs only in American English. In classic British English, a speedway is a sporting event *cf.*: [uncountable] (*British English*) the sport of racing motorcycles on a special track; [countable] (*North American English*) a special track for racing cars or motorcycles on (Oxford Learner's Dictionary). The overall sense behind the words is that Nissan is dedicated to satisfying customers regardless of their nationality, religious beliefs, interests, occupation, profession, gender, etc.

Nearly every commercial ends with the image of a logotype and a tagline. Doubtless, employees know a lot about the vision, principles, and values encoded in their company's logo due to the meticulous work of its PR managers who use every language means at their disposal to construct corporate identity. Language is a very important aspect of organizational culture which must give a suf-

ficient answer to the question of “*who we are.*” Corporate language as a code system is easily deciphered by members of the team, because the declared information is seen in rites and rituals of everyday corporate life. For example, an organization that uses military-oriented language (such as “*We are fighting this battle together or success means climbing to the top*”) may focus more on maintaining a rigid organizational hierarchy and a clear separation between people at different levels in the company (Bart 1997).

The case with consumers is a little bit different. Logotypes and taglines speak to them subtly, but still persuasively enough. While interpreting them in a commercial, the addressee somehow is able to intuit information about the corporate ideology. In this regard, a logotype boasts strong communicative force, since it triggers perceptions and creates associations at a speed no other form of communication can achieve (Wheeler 2012: 56) reaching a broad audience. Hence, a logotype is a cultural code by itself, as it embodies corporate culture in its history.

Seeing that figurative perception of an automobile is usually based on its metaphorical similarity with animals and birds, zoomorphic cultural code is particularly noteworthy. Symbolizing the rebellious nature of the American character, the wild horse in Ford Mustang’s logo has made the automobile a unique linguacultural sign that denotes a certain worldview. Although many cars may be viewed as iconic from one perspective or another, Ford Mustang is distinct. It gives a sense of “good breeding,” due to which an American car can rival a European one in class without seeming snobbish (Piller 1999: 491–492). Obviously, Ford Motor Company with its mission to produce affordable cars for everyone tries to discredit foreign car automakers, especially British ones that manufacture luxury cars for selected populations. Encoding the sense ‘*freedom*’ as the basic ideal of the American Dream, this zoomorphic code hints at equal conditions for prosperity and wealth for each person irrespective of their social origin (“*We make our most iconic vehicles electric... We build for every single American*”). Thus, a logotype is a semiotically loaded text of multiple code systems. Recognized all over the world, this multimodal sign brings up many cultural connotations. While slogans, mission statements, and taglines sooner or later become outdated, a logotype is timeless. A company rarely comes up with a renewed logo because it is used to protect and distinguish its corporate identity.

As for the tagline, it is usually seen as an essential appendix to developing meaning in its connection to the logo (Almeida, Clemente, Mendes 2019: 2). Its wording makes an commercial catchy and dynamic. Repeated many times, it helps to firmly embed the company’s name and products in consumers’ memory

Notably, associations with durable, long-standing logotypes and taglines are not static. These two get new readings in every new co-text, stirring emo-

tions relevant to the situation. Naturally, none of them undergo dramatic changes, especially not the logotype. Nevertheless, there may be some changes in the sense of the logo and tagline in commercials; for instance, such as in Toyota's big game commercial of 2022 (2022 Toyota Big Game Commercial Ft Tommy, Leslie, and Rashida: "The Joneses"). The company that attracts and gains customers by introducing goods of top quality has never mentioned competitors before. This time, Toyota declares new goals and claims to stay ahead of other companies in the commercial featuring the famous Joneses (Tommy Lee Jones, Leslie Jones, Rashida Jones, and Nick Jonas) battling through deserts and mountains in their pickups (*"It's keeping up with the Jonases now"* (*"to keep up with the Joneses — informal, often disapproving; to try to have all the possessions and social achievements that your friends and neighbors have"* (Oxford Learner's Dictionaries). Similarly, the tagline *"Stay ahead"* that has been previously associated with technology and innovation, clears up how the company leads the future (*"Try to keep up, whoever you are. Stay ahead in the all-new Tundra"*).

Last, but not least, the automobile itself may be viewed as a cultural code that molds American lifestyle. Again, the key element in the semiotic space of this cultural code is color, because color plays an essential role in the development of commercials and appears to be a major factor that audiences recognize in videotexts (Kress, Leeuwen 2006: 229). Another good example of this is Toyota's commercial featuring copywriters and company managers discussing the plot of a commercial for the Supra model. One can see an allusion to the dialogue of culturally opposite countries, Japan and the USA. Although the copywriters try to please the managing staff, the two parties can't reach an agreement. The copywriters suggest that the commercial would be a success as an action movie. The managers, conversely, want to preserve the concept of safety as the hallmark of Toyota's style.

— *Manager 1: I'm just not feeling that this super aggressive driving resonate with the target demo.*

— *Copywriter 1: Okay, how about this. Supra cruising through a city at night. Driver takes a wrong turn.*

— *Manager 2: Does it have to be a wrong turn? Can we utilize the navigation to make sure the driver takes the right turn? The navigation is such an exciting feature.*

— *Copywriter 1: How about no driving? Hero front three-quarter angle beauty shot.*

— *Copywriter 1: Burnout a celebration.*

— *Manager 1: Can we do it without a smoke?*

— *Manager 2: And can we do we the VSC on so the car doesn't lose traction?*

— *Copywriter 1: Okay, how about pizza delivery? Trash truck plows through the delivery bikes. A Formula D driver is waiting for his pizza; says he'll deliver them in his Supra.*

— *Copywriter 2: How about Freddy?*

— *Copywriter 1: He would drive it like he stole it.*

— *Manager 1: We can't have any criminal intent or associations with theft.*

A consensus is eventually arrived at, as the decision is made to create the commercial in the action adventure genre.

— *Manager 2: Can't we do something about the hatchback making a really practical car for grocery shopping?*

— *Copywriter 1: Awesome!*

— *Manager 2: I like the idea of a female presence. But the driver should really be wearing a helmet.*

Meanwhile, images of white cars in various contexts offered both by the copywriters and the managers give us an important clue. The color white contains an equal balance of all the colors of the spectrum, representing equality, fairness, impartiality, neutrality, independence, growth, and creativity. Besides, it symbolizes security in car enthusiasts' circles, since white cars are believed to be practical as they are rarely reported stolen.

4. Conclusion

Summing up, the linguaculturalogical analysis undertaken in this paper demonstrates a high manipulative potential of present-day commercials. Concise yet condensed fragments of advertising, they transfer corporate information via hints created through interaction of verbal text and nonverbal code systems. The key element in the process of generating sense belongs to cultural codes, interpretation of which depends on the context of a given commercial and the cultural context of corporate discourse. In this sense, cultural codes maintain the discursive cohesion of advertising. For this reason, at the beginning of the article we put emphasis on the notion of discourse and the importance of implementing discourse analysis in studying TV commercials. Without acknowledging that a commercial is part of a discourse it is impossible to identify the meeting points and overlap of PR communications and advertising activities. In this paper, we have attempted to prove that from the linguistic point of view this traditional separation is rather arbitrary. These research findings may be used by copywriters as guidance for improving their practice of creating corporate advertising. The results may also be of benefit in teaching courses in Media Communication, Intercultural Communication and Translation Studies, and Linguaculturology. Further research may focus on dynamic aspects of linguistic manifestation of

corporate ideology by gathering data about companies' slogans and defining the timeline of these slogans with special attention to shifts on the plane of expression and the plane of content of a given linguistic sign. This should necessarily be backed with comprehensive linguaculturalogical commentary on extralinguistic factors within and outside corporate culture.

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