

УДК 81'42: 81'27:81'111

DOI 10.47388/2072-3490/lunn2024-65-1-53-72

ИНТЕРДИСКУРСИВНОЕ РАЗВЕРТЫВАНИЕ РЕКЛАМНОЙ ИНФОРМАЦИИ В ФОРМЕ НАМЕКА

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Настоящая работа затрагивает проблематику развертывания смыслового содержания рекламного сообщения. Материалом анализа послужили англоязычные рекламные видеоролики. Цель работы заключается в установлении роли подтекстовой информации, выраженной намеками, в передаче рекламных смыслов. Достижение поставленной цели предполагает выявление специфики смысловой интерпретации адресатом неявно выраженного содержания рекламного текста. В основу исследования положена гипотеза о том, что понимание и толкование рекламных смыслов получателем сообщения происходит путем дешифровки контекстов намека, преднамеренно сконструированных автором. Прочтение намеков в рекламе представляет собой процедуру смысловой интерпретации внутри- и интердискурсивного взаимодействия знаков и кодов рекламного текста. Выявляются способы создания намеков на вербальном и невербальном уровнях рекламы. Устанавливаются прагматические задачи, решаемые посредством намеков в коммерческой рекламе. Автор приходит к выводу о том, что наложение знаков и кодов культуры в рекламном сообщении, а также их взаимодействие с кодами иных дискурсивных практик способствует косвенной передаче информации, нужной для заказчика рекламы. Определяются следующие виды информации, транслируемые посредством намеков: эмоционально-оценочная, концептуальная, идеологическая и культурная. Особое значение в смысловом развертывании рекламного содержания приобретают знаки лингвокультуры, обеспечивающие интертекстуальные связи между рекламными смыслами и культурным опытом индивида, что, в свою очередь, обогащает смысловой код рекламы. Подключение данных знаков в рекламный контент оптимизирует речевое воздействие и манипуляцию массовым сознанием.

Ключевые слова: намек; знаки и коды рекламы; смыслы рекламы; контекст намека; смысловая интерпретация; развертывание информации; интердискурсивное взаимодействие.

Цитирование: Миндияхметова Р. М. Интердискурсивное развертывание рекламной информации в форме намека // Вестник Нижегородского государственного лингвистического университета им. Н. А. Добролюбова. 2024. Вып. 1 (65). С. 53–72. DOI 10.47388/2072-3490/lunn2024-65-1-53-72.

Interdiscursive Development of Advertising Information in the Form of Hints

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The paper examines the development of the semantic content of advertising messages using the empirical data of English language commercials. The purpose of the research is to identify the role of subtext information, conveyed through hints, in rendering advertising meanings. In order to assess the role of such hint-based subtext, it was important to understand the specifics of addressees' semantic interpretation of the implicit content of advertising texts. We made an assumption that understanding and further interpretation of advertising meanings by addressees occurs through deciphering of hints intentionally constructed by copywriters, and comprehension of hints involves semantic interpretation of intra- and interdiscursive interactions of signs and codes, employed in an advertising text. The author identifies ways of creating hints on verbal and non-verbal levels of advertising discourse, describes pragmatic functions of hints in advertisements, and comes to the conclusion that intersection of signs and cultural codes within an advertising message as well as their interaction with codes of other discursive practices contribute to indirect rendering of information that benefits advertisers. The article specifies types of information communicated through hints, including emotional-evaluative, conceptual, ideological, and cultural information. Of special interest is the potential of linguacultural signs in the process of developing implicit meanings in advertising content, since they provide intertextual links between advertising meanings and cultural knowledge of consumers, thus diversifying the semantic code of adverts. The usage of these signs helps to optimize the speech impact and make manipulation of mass consciousness more effective.

Key words: hint, signs and codes of advertising, advertising senses, the context of hint, sense interpretation, development of information, interdiscursive interaction.

Citation: Mindiakhmetova, Rimma M. (2024) Interdiscursive Development of Advertising Information in the Form of Hints. *LUNN Bulletin*, 1 (65), 53–72. DOI 10.47388/2072-3490/lunn2024-65-1-53-72.

1. Introduction

Defining good strategies for speech impact in advertisements has become particularly relevant in language studies due to demand for the effective tool of persuading customers in today's highly competitive market. That is why indirect speech influence, the goal of which is to embed a certain knowledge upon a buyer's mind, has become especially topical in Communicative Linguistics. This calls for active participation of a target audience in decoding advertising discourse in search of implicit information. The paper is based on the hypothesis that an addressee understands and interprets advertising senses while deciphering hints, deliberately constructed by the author of an advertising text.

Over the last decades researchers working on the issues related to the language use by a homo loquens are increasingly challenged by the concept of hint. A new, not so popular, still very promising from the methodological point of view notion attracts our attention too. Our previous works devoted to the ways and means of rendering hint in advertising (Chanysheva & Khasanova 2016; Mendiakhmetova 2018) have become an impetus to more detailed consideration of the problem, investigated through the joint efforts of Communicative approach, Discourse analysis, and Pragmatics. The current survey is an attempt to get a sophisticated understanding of how hints are used to express advertising information.

The topicality of the work is determined by the current conditions of developing community life, designed to unify mass consciousness. Manipulative force of advertising language is crucial in this process (Bayartueva 2018: 18). The practical importance of exploring communicative value of the concept under scrutiny is not questioned: the speaker uses hints if he wants to share his opinions indirectly and, consequently, makes his interlocutor think in the same way as he does. At the same time, despite the growing interest in the indirect speech influence, realized through hints, studies on the comprehension of the process of distributing advertising information with the help of hints are rather limited. Scientific novelty of the research consists in the attempt to undertake a versatile analysis of hints as instruments of introducing advertising senses (semiotic nature of this process, linguistic means employed in the construction of the context of hint, pragmatic tasks realized with hints). There has been much discussion about the phenomenon of hint in political, public, interpersonal discourses, whereas advertising has not been thoroughly investigated for its ability to impose some worldview on a target audience via hints. The key purpose of the article is to shed light on the role of hints in the development of advertising information. Achieving the established goal involves the solution of a number of tasks: 1) to describe how hints help to render the advertising information, 2) to identify pragmatic tasks of hints in advertising, 3) to define types of information conveyed through hints, 4) to disclose the most effective means of creating hints.

2. Material and Methods

When dealing the topic of hints from purely communicative viewpoint, other linguistic approaches cannot be secondary in importance, since multidisciplinary has become the main methodological principle in Linguistics. The need for interdisciplinary method stems from the very nature of the object under discussion, since the concept of hint, like many other notions, employed in the current work, such as discourse, sense, sign, and the like, cannot be discussed

within the scope of just one linguistic paradigm. In the light of these ideas it seems appropriate to regard the issue from the position of Linguoculturology as a discipline with multidisciplinary origins that explores the relationship between language and cultural conceptualisations (Sharifian 2017: 2). Evidently, in its keenness to present new perspectives on the intersection between culture, cognition, and language (Peeters 2019: 8). Cultural Linguistics may help to advance our exploration of hints in advertising that has not been sufficiently examined.

Thus, to give insights into the very essence of the problem we will investigate the realization of advertising senses in the form of hints from multifaceted linguistic perspectives. The research methodology applied involves the following methods: discourse analysis, semiotic method, methods of sense interpretation and linguoculturological procedures of research. Discourse analysis appeared from the idea to study a human being in the social and cultural environment. Discourse approach takes as the starting point the claim of structuralist and poststructuralist theory that our access to reality is always through language (Jørgensen & Phillips 2002: 8). So, discourse-analysis concentrates on analyzing language in use. It reveals how the human language functions when a person uses it to reach certain communicative goals. Demand for discourse-analysis of advertising texts is quite obvious. Advertising as the product of mass culture could not develop, survive, extend and generally succeed without communication (McQuail 2004: 93), and, therefore, urgently needs to be explored for its discursive characteristics. As A. Duranti and Ch. Goodwin state: “it would be blatantly absurd to propose that one could provide a comprehensive analysis of human social organization without paying close attention to the details of how human beings employ language to build the social and cultural worlds that they inhabit” (Duranti & Goodwin 1992: 2–3). In other words, understanding culture means answering the question how meaning is rendered symbolically through the practices of language within cultural contexts. Discourse-analysis is largely supported with semiotic views on the reality around us. Semiotics focuses on the deployment of symbolic meanings of signs, we are surrounded by, in advertising, their utilisation for commercial objectives. To comprehend advertising message one has to interpret this or that sign in its relevance to a particular advertising text for every sign may generate numerous senses when it comes in contact with other signs within and outside discursive space of advertising.

Taking into account that our investigation is held within the framework of cultural studies the notion of culture as the saturation of social life, its facts and artefacts, is crucial in this paper, since culture permeates almost all spheres of human life. Therefore, culture is a semiotic practice, and discourse as the most

quintessential part of this practice abounds with cultural meanings and connotations. The pervasive role of cultural context in discourse calls for the employment of linguoculturological procedures of research. That is why we accompany the showcase of almost each example with culturological commentary of a linguistic fact.

The material used in the study was mostly derived from a significant selection of television commercials broadcasted on American TV channels. Our choice of the object of investigation is explained by two reasons. First, commercials are a very attractive means of rendering advertising idea due to multimodal nature of television adverts. Combination of numerous communicative and sensory modes (sound, image, music, print, sight, video, etc.) intensifies the communicative effect of the message. Second, to enhance the capacity of speech influence we have selected commercials addressed to a particular target audience to make sure that a hint is decoded in accordance with the pattern designed by its creator. Evidently, much depends on sociocultural aspects of an addressee. His views, preferences and tastes greatly outlines the way a given hint will be deciphered.

3. Results and Discussions

3.1. The Concept of Hint in Language Studies

As has already been stated above, hints are regarded as the means of indirect speech influence, and as such are investigated from the point of view of communicative approach in Linguistics. Regrettably absent in the western language study, the concept of hint has been studied only by few Russian scholars, such as I. Yu. Artyomova, A. N. Baranov, I. M. Kobozeva, N. I. Laufer (1988), T. G. Matulevich, M. A. Kirichenko, I. B. Shatunovskij. That is why the status of hints in modern language studies stays open to debate. Some scholars define it as a strategy that facilitates verbal maneuvering (Kuz'menkova 2008), or as a speech tactics within some strategy. The fact that researchers can not reach common ground about the criteria underlying the identification of hints in a text confirms how elusive this notion seems to linguists. A well-known specialist in the field of Communicative Linguistics A. N. Baranov defines a hint as a discursive unit which contains direct, as well as indirect meanings, wherein the secondary sense is primary for it (Baranov 2007).

In the theory of speech acts a hint is viewed as a speech act or an utterance the purpose of which is to give a hint to a listener. Occupying the intermediate position between direct and indirect speech acts, the speech act of hint borders on clues at one end, and insinuation — at the other. There is a variety of cases between the two poles caused by a great amount of reasons and aimed at a

broad spectrum of effects. Nevertheless, all hints, true, and regular ones, coincide in the general intention of a speaker — allowing a listener to form his personal opinion to direct the thought to the desired result (Nikitin 2007: 624). As can be seen, the key word in the clear understanding of the concept of hint is the word “guess”.

A text with a guess suggests that a reader has to make a conclusion from incomplete data on his own. That means that the content of a hint takes the reduced form of linguistic expression. Otherwise it may lose its communicative force and manipulative potential. The main characteristics of a true hint are as follows:

- the content of a hint is presented on the surface of the utterance in the form that is difficult for the human mind to comprehend (in the form of traces, i.e. a reduced variant, or, on the contrary, in an extended, complicated form);
- an addressee must be capable of understanding its sense;
- deciphering the content of a hint needs application of knowledge about the world or the particular situation discussed in a text;
- misunderstanding of a hint should not distort the meaning and idea of a text;
- the content of a hint forms an alternative, more profound level of comprehension of a text (Baranov 2006: 47).

It is necessary to note that the indirect meaning of a hint may be understood only when decoding the interplay of its explicit meaning and an addressee’s knowledge about the world around him. This process accompanied by interaction of explicit thought and cultural connotations has semiotic origin. Semiotic Linguoculturology analyzes fragments of world in terms of signs. Correspondingly, a hint may be looked upon as a language phenomenon that manifests itself through any linguistic sign (unit) that consists of two planes: the plane of expression and the plane of content. Both planes are closely connected with cultural information, otherwise a hint could not be interpreted by an addressee who reads the message relying mostly on his background knowledge as a representative of this or that national culture. Correspondingly, the cultural information encoded in hints may be found at the level of linguistic manifestation of a hint (verbal and non-verbal) and also at the level of its content (concepts and values).

3.2. The Potential of Hints in Media Communication

I. M. Kobozeva and N.I. Laufer regard the hint as a way of indirect informing aimed at rendering a message, the true meaning of which is concealed. Literal expression of hint may be viewed as an action that violates social norms. In order to draw information the hearer should perform non-trivial mental operations (Kobozeva & Laufer 1988: 462–465). Indirect speech impact has become a

very trendy strategy of speech impact in media communication. Texts of mass communication with its hidden methods of altering a human's worldview present a new challenge for Communicative Linguistics since indirect tactics of influence have proved to be much more effective than direct ones. They grant the author of media texts with opportunity to manipulate a target audience and embed his own ideas in the mass mentality. Implementation of implicit knowledge helps to route sense interpretation of a text in an intended way.

Thus, due to implicit information interwoven with conceptual information a text of mass media can fulfill its communicative function. Linguists discern various types of implicit content of a text: implicatures, indirect speech acts, implications, presuppositions. As compared with all these notions the concept of hint appears to be more appropriate in the study of indirect speech impact. Firstly, hints are viewed as a purely linguistic term, whereas implicatures, implications and presuppositions migrate into linguistic terminology from metalanguage of Logics. This makes the latter terms inconvenient in the investigation of language phenomena, explanation of which goes far beyond the logical understanding of the surrounding reality. Secondly, from the point of view of communicative value of different means of indirect influence the term "hint" fits better into the research of media texts. The thing is that unlike other ways of rendering implicit senses, hints carry the pragmatic load that is more advantageous for the purpose of speech impact, since an addressee is unaware that he is being manipulated. Therefore it is assumed that hints help to hide the author's intentions and *merely suggest or imply* the addressee some way of thinking.

Probably the greatest diversity of hints in the discourse space of media can be observed in the discursive practice of advertising. No wonder, since hints seem to be the ideal means of speech impact upon a consumer, who, as a rule, chooses his own way of interpreting the advertising message. In fact, while deciphering the advertising text, a consumer doesn't realize that an ad creator guides the whole mental process of ad decoding. Consequently, the recipient thinks that the ideas of the deciphered text are the result of his personal conclusions. Sometimes a consumer overlooks a hint but even in this case the advertising text will never lose its sense, because the text with hints offers a reader the illusionary freedom of its interpretations.

3.3. Advertising as a Discursive Practice

Despite many works about discourse and discourse-analysis in various scientific fields, including language studies, the term *discourse* still remains in the focus of disputes and discussions. In this research discourse is understood as a total of thematically united texts that one way or another relate to one common subject. Discourse theme unfolds not in a single text, but intertextually, through

complex interplay of a variety of texts (Chernyavskaya 2001: 16). Consequently, advertising discourse is looked upon as a set of verbal and nonverbal texts interaction of which renders the advertising message of a certain company (Mindiakhmetova 2023b: 92). Two highly important conclusions concerning advertising discourse may be drawn from this definition of discourse:

1. Advertising discourse is closely connected with other types of discourse.

2. Advertising discourse has a semiotic nature, the structure of numerous verbal and non-verbal signs.

Like any other type of discourse advertising employs a rather popular method of creating new on the basis of the previously used pattern or scheme. This may be explained by the influence of literature, postmodern culture, and, what is more, non-linear thinking. Different discourses interact with each other within the discourse space of advertising. One can find elements of some other discourse and try to interpret them with regard to its new context. Naturally, these “traces”, or hints, of other epochs and cultures are used to make the advertising text flexible for interpretation and at the same time more real-to-life. This implies interdiscursivity of advertising discourse as one of its major semantic and pragmatic category. The key concept of interdiscursivity is the notion of interdiscourse which represents typological models of text production, mental principles, and cultural codes (Chernyavskaya 2009: 211). We propose that hints may be regarded as vehicles that serve to establish such intertextual, or interdiscursive, links. In other words, interdiscursivity of advertising discourse may be seen on the surface of the text through intertextual signals (Gordievskiy 2006: 231). These signals, or markers, inform a reader of a fact that there is an overlapping of discourses that he may interpret with accordance of his cognitive basis. Considering that advertising discourse is looked upon as a semiotic structure made up of signs and codes, reproduced many times before, almost every fragment of its verbal and non-verbal registers may be viewed as a hint.

3.4. Linguistic Manifestation of Hints in Commercials

Though some linguists believe that hints may be rendered only verbally, we propose that hints may have both, verbal and non-verbal, manifestation. Achievements of modern media provides advertising discourse with versatile paralinguistic means of creating the context of hint. A very good example of such hint may be illustrated in the analysis of television commercials. Colors, gestures, movements of the heroes, settings and decorations do their parts. For instance, the image of the girl in US Bank advert (Mila Brenner U.S. Bank Commercial) renders the idea that everything is possible in life if you are persistent enough to indulge your dream. The way the heroine maintains balance during

her ballet dance, how firmly she shakes hands with the HR manager at the job interview, her constant look in the eye of her interlocutor speak for confidence and determination when pursuing her ambition. Also, seamless transition of setting from warm home and school atmosphere to the bank implies that you will feel comfortable at US Bank. The predominance of blue and grey colors in the final episode in the bank symbolizes the company's responsibilities and commitment to society. The interaction of all these non-verbal code systems generates the following macrohint: US Bank greets ambitious employees granting them with all the benefits of corporate family that anyone as a member of corporate team can indulge.

On the level of verbal code systems hints are found almost at every layer of natural language. Presumably, one can see a multitude of senses, and, as a result, different contexts of hint in lexical signs. Here, we'd like to point out semantically overloaded words *Tiffany & Co.: True love grows; United Technologies: You can see everything from here* (Slogans List of the Fortune 500). Frequently exploited in advertising, such words promote universal values that are often interpreted individually. Meanwhile, personal connotations and values of a copywriter, that are attached to these abstract notions, this way or other work to produce the speech influence they are designed for. Semantic structure of fuzzy nouns offers the void that may be filled in with information presented in the utterance (Schmid 2000). So, due to semantic depletion fuzzy words may be of help to hint at any context.

As semantic component always comprises information that refers to the culture of this or that community (Wierzbicka 2015: 2), the hint may be observable in the ethnocultural, imposed by national culture, component of the meaning of a word. Of special interest are the so-called key words of a culture, the lexemes which actualize core values of a linguaculture *CSX Group: How tomorrow moves* (Slogans List of the Fortune 500). The word "tomorrow" in the slogan of a large North American rail transportation company fulfils the anchoring function: it catches the eye of potential clients who prefer to interpret the advertising message with reference to the word abundant with positive ethnocultural senses. Being strongly convinced that future is always better than the past Americans expect that every new day brings something good and worth living for.

It is becoming widespread to use precedent phenomena to create the context of hint. Texts of mass media tend to activate references to the simplest and available for everyone sources of precedence, the most common of which are movies. Broadcasted during the Super Bowl Games 2020 Jeep commercial (2020 Super Bowl Extended Bill Murray Jeep Commercial) employs the story of the American comedy film *Groundhog Day* about a man trapped into the time loop.

Admittedly, the film successfully fits the narration of the advert. Once again the audience sees their favourite actor Bill Murray, whose hero tries to escape a succession of time loops. The commercial is intended to produce the planned effect of scaring Americans who constantly seek for some change and progress in their personal life. Needless to say, that the image of Jeep car, the only new sign in the setting of the story transferred into the advert, promises to break the boredom and fear of day-to-dayness. The heartwarming ad alludes to appreciate every day and every moment of your life *Have the day of your life over and over again, no matter how bad it is*. The advantage of hint encoded in the precedent phenomenon is beyond dispute due to the favorable effect made by a famous fact, person, event, song, etc.

Not less popular in advertising is the expression of hints through metaphors. The benefit of metaphors in creating the context of hint in advertising should not be underestimated, as it does not explicitly address the purpose of the advertising message (Lee et al 2019). The interplay of many meanings implies that a reader will pick the one that suits him best, subconsciously taking the author's viewpoint. In Chevrolet's commercial Maddie (2014 Chevy Commercial — Maddie) one can find a hint about excellent quality and performance of a legendary American automobile. Interpretation of the main sense line, i.e. the story about a pet named Maddie who guards her owner, leads to metaphorical comparison of the heroine's Chevy with the dog *A best friend for life's journey*. The hint is as follows: Chevrolet car serves with loyalty for a long time just as much as your pet.

In the verbal fabric of the advertising discourse we may reveal not only lexical, but also grammatical signs of hint. For instance, the hint on morphological level is traced in the degrees of comparison of adjectives, as in the following slogan the superlative degree shows the company's leadership and competitive spirit *Paccar Inc.: The World's Best* (Slogans List of the Fortune 500). Besides, by using the comparative degree of adjectives a copywriter very often wants to discredit other firms. Doubtless, Puma's slogan *Forever faster* (Puma Slogan) invites the assumption that other sportswear manufacturers are not so good at making their outfits.

Moreover, the peculiarities of syntactic structure of a text are also used to produce a hint. Elliptical sentences, for example, always give a wide range of possible interpretations of the advertising message *Yum! Brands Inc.: Alone we're delicious...together we're Yum!* (Slogans List of the Fortune 500). An interpreter is allowed to fill the missing words in his own discretion outlining his personal picture, the ideal one in his imaginary world.

What is more, the stylistic features of a text play a significant role in creating a hint. Stylistically marked words may generate special atmosphere of an advert. For instance, pseudo-scientific terms and legal language make a consumer believe that what is said is uncompromising and verified *Vichy Normaderm: New generation Normaderm from Vichy now with **intraport technology and zincadone plus...The hyperallergenic formula is tested on sensitive skin*** (Vichy Normaderm); *Celgene Corporation: Committed (commit oneself to something: to promise or pledge to do something* (The Free Dictionary)) *to improving the lives of patients worldwide* (Slogans List of the Fortune 500). As Professor O. I. Tajupova correctly noted: “the usage of pseudoscientific and legal terms in most cases stems from the desire to attach more credibility to the advertising text” (Tajupova 2009: 107).

Thus, if used correctly and to the point, a hint may influence the way an advertising message is read by a consumer, change his thoughts, beliefs and behavior. It is a powerful linguistic tool that sets bridges between advertising and manifold discursive practices. No wonder, the field of advertising has become one of the most talked-about subject of analysis. Hints used in advertising are targeted to produce certain pragmatic effects that are needed in this sphere. Pragmatic tasks of hints in the English advertising message are as follows:

1. To create positive image of the advertising object without naming its beneficial aspects for a reader, who has to conclude by himself whether the product is worth buying or not. In fact, a copywriter has already imposed the given ideas upon his audience. Irish-American services company Accenture plc, for example, states *High Performance. Delivered* (Slogans List of the Fortune 500), implying that you (consumers) should not doubt whether our consulting and information technology services are good or not. The Passive Voice in the second part of the slogan hints that the company’s service has been already acclaimed by the target audience, and there is no need to prove it anymore. The passive construction plays right into the hands of the copywriter, as it allows not to take responsibility for what he says. He merely delivers information as the hackneyed truth uncompromisingly accepted by people.

2. To evoke brand loyalty. For this purpose a copywriter exploits linguacultural signs and codes, which as the linguistic and cultural heritage of a nation, form the mindset of a consumer as a representative of a given linguoculture. In case of American advertising one cannot help but mention Old Glory, the US state flag that flashes almost in every third national advertisement. Admittedly, there are many other linguacultural signs that contribute to making consumers emphasize with a national brand. Since advertising always try to meet the requirements of mass culture and reflect tastes of a certain epoch, copywriters resort

to the help of newly-appearing national codes, which alongside with age-old, fundamental signs of a linguoculture, trigger patriotic feelings. Among such emerging cultural elements that gain popularity in American society is a song-like code. Not only retro, but also modern soundtracks add nostalgic mood to a commercial and appeal to the patriotism of the national audience.

3. To discredit the other companies. Interestingly, despite the fact that English advertising discourse is characterized with direct, sometimes aggressive attitude towards competitors. Analysis of the adverts of the last decades has shown the tendency of allusive pointing out of the drawbacks of a competitor's product. To demonstrate the proposed idea we may regard the advertising discourse of Jeep that is believed to be a strongly competitive American brand. The commercial (Grand Wagoneer "Eyes Wide Open" | Derek & Hannah Jeter) is set about the concept of American Dream as the key idea Americans live by. At first glance it may seem that the copywriter is trying to evoke patriotism of his addressee by enumerating all the benefits a consumer will have if he purchases the automobile *Even wonder why they call it the American Dream and not the American goal? Or the American plan? Maybe it's because in dreams you can do anything. You can be reborn in the Motor City and rise up in the city that never sleeps. You can turn time inside out, again and again. In dreams you can hold your entire world in the palm of your hand. And you can do it all with your eyes wide open.* However, very soon we learn that emphasis is made on showing its excellence on American auto market and winning a consumer over: *live a grand dream with new Grand Wagoneer.* Even the lexeme "grand" conveys the spirit of superiority of Jeep brand among all the other car manufacturing companies of the US *grand — large and impressive in size or extent, having higher rank than others of the same category, having more importance than others; principal; of a haughty or pretentious nature* (The Free Dictionary).

3.5. Types of Information Encoded in Hints

As we can conclude, a hint in advertising is created by means of signs and codes that belong to different code systems. Interaction of verbal and nonverbal systems of codes means interplay of ideological, emotional, conceptual and cultural senses within the context of hint. Accordingly, we differentiate four types of information encoded in hints:

1. Ideological information is found almost in every sign of advertising discourse, since advertising as a whole is aimed to modify the system of values of mass audience, to embed a certain world outlook, advantageous to an advertiser for the purpose of further influence and manipulation. Images, values, and behavioral patterns replicated in advertising so deeply penetrate and transform our mentality that we become unaware of how mass media impose a certain

lifestyle upon us. Advertisements of Marlboro cigarettes immediately come to mind as a sheer example of advertising rich with ideological overtones. A rude American cowboy riding the prairie translates the idea of freedom and independence far across the borders of the United States altering the way people think and express themselves worldwide.

2. Conceptual information relates to the main topics raised in a given advertising text. These are concepts around which the advertising story is built. It refers to the mental representations and mental models that people use to interpret and understand the surrounding reality. This includes the knowledge people have about the world and the way they think about this knowledge. Conceptual information is closely connected with ideological information in the sense that conceptual information stored in people's mind is constantly updated with the knowledge appeared as a result of ideological influence. For example, the subject of gay culture much debated in western circles promotes the way a person thinks and identifies his gender position. This free, and probably bold mode of thinking, typical of western, particularly American, mentality has been largely predetermined by aggressive advertising.

3. For a hint to be easily identified and successfully deciphered it is crucial that its content and (or) form carry the emotional component. It should be noted that all mental activities of a person calls for obligatory involvement of emotions, because they are an essential and integral part of a human being. We can not just suppress them and act to the dictate of reason. That is why, advertising uses emotionally colored words and means of linguistic expression, as they help to communicate the storm of feelings that does not give us a rest and lose the balance (Shatskikh 2021: 100). Emotions lie at the very basis of interactions between humans, and, as has been testified by many works of linguistics, sociology, and psychology, their value has been noticeably growing. Emotional language is part and parcel of media communication, which strongly depends on such signs that penetrate into the deep layers of human psyche. Obviously, a huge part of emotions are rendered verbally, or to be more precise, semantically. A well-chosen word may easily express and evoke the expected emotion. At the same time, not only lexis, but also grammar is ethnoculturally marked. Moreover, quite often in our search for answers to questions, related to peculiarities of national worldview, we turn to the analysis of this or that grammar material, since grammar in contrast to lexis is less exposed to the outside influence (Mindiakhmetova 2023a: 64). As for the non-verbal signs of expressing emotional information in the advertising message they vary greatly thanks to the opportunities of modern media discourse. One may be fascinated by the color, the other takes pleasure from the sound. For example, many commercials feature

famous soundtracks that engage buyers on an emotional level, appealing to their hopes and aspirations.

4. For advertising to achieve an effective manipulative effect it should always have an appropriate cultural context that goes hand in hand with ideas and concepts proposed in a particular piece of advertising discourse. Advertising and culture are inseparable in the sense that the latter serves as the framework and the basis for human interaction. Multiple languages of the advertising discourse share some cultural content, modifying and changing consumers' behaviour. For this cultural plane of content to be rendered effectively and to the point an advertiser needs adequate plane of expression. Signs and codes of a given linguaculture, the so-called linguacultural signs, arguably, may be of good service in the process of conveying advertising message to a target audience of a certain ethnoculture. Attractive and easy to understand, linguacultural signs simultaneously catch the eye of a culturally linguistic personality.

All three types of advertising information are closely related to each other, since disclosure of any of them gives rise to the realization of senses of other three types. Their interplay within the advertising discourse underlie the process of speech impact on a target audience. Signs may combine in various code clusters, thus taking part in creating different contexts of hints. This explains the polysemy of the hint in advertising, since the signs employed in the creation of this or that hint may incessantly intersect with other signs of the given advertising text and its co-text.

3.6. Interdiscursive Development of Advertising Message through Linguacultural Signs

As has been previously said, every sign in the discourse space of advertising represents something that is not equal to this sign. This allows to make an 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 (Mindiakhmetova 2022: 52). Presumably, every sign in the discourse of advertising has its place in this complex process of mental operations. Otherwise, an advertiser would not have inserted it in the text. One may think that the above-mentioned linguacultural signs take on the leading part in sense interpretation. These attractors build a frame of reference which routes the process of comprehension of an advertising text.

In modern Linguistics linguacultural signs usually go under the term "precedent phenomena". We define precedence as a cognitive notion that reveals the potential of nominative units to produce and be produced on the level of language system and on the level of discourse, causing the cognitive

mechanism named “reference” (Zueva 2016: 33), and hence, playing active role in the creation of interdiscourse as an integral system of human knowledge, scattered within manifold discursive formations (Chernyavskaya 2009: 211). This interdiscourse, or the “software of mind”, becomes a cognitive factor that influences the generation and perception of many other texts in human mind. An experienced copywriter is quite aware that interdiscursive nature of linguacultural signs enables him to use them to indirectly render his ideas, beliefs, presupposition to an audience.

Reproduced many times before, linguacultural signs make an advertising text more attractive and full of positive connotations, imposed by the culture of “us”. So, it is no surprise that medicines and cosmetic products that are advertised today receive a warm welcome if there is a celebrity who ensures the quality of a product in a commercial. Despite hot disputes upon the ethical aspects of testing medicines on animals and overall disbelief in the product safety, the image of a famous person brings positive meaning to such advertisements. Thus, linguacultural signs create intertextual links which give references to other texts from other discourses. This switching in a reader’s mind occurs subconsciously. He does not know that the ad creator hypnotises the audience actualising emotions and feelings brought about by the concepts and symbols of a particular culture. It means that interdiscursivity of advertising discourse is realized through the so-called suggestive effect of linguacultural signs, their ability to fascinate a recipient of the advertising text, play on his feelings, affect his emotional sphere, and finally persuade to purchase goods. For instance, the advertisement of BMW featuring Arnold Schwarzenegger and Salma Hayek (BMW | Zeus & Hera — 2022 Super Bowl Commercial) may be viewed as a good example of intersection of several discourses: the discourse of celebrity, the discourse of life in ancient times, the discourse of mythology, the discourse of pop-culture, and its subtype — song discourse. Much of the commercial’s success is due to the stunning acting of Arnold Schwarzenegger, American icon, who draws public attention not only in the United States. Though he represents different ideas to people of different backgrounds all over the world, the effect of his appearance in media text is almost always the same everywhere. The king of chaos staggers viewers from the very first short with his thick, and rather strange accent, steel legs, muscular torso, and broad shoulders. The man that has an inseparable bond with American way of life, reflected in the concept of American dream, seems to be an ideal hero for commercials of a foreign company. Due to the imaginative process of identification, evoked as a response to the character of the commercial, strongly patriotic Americans find the product of the foreign car manufacturer worth buying as the advertising proclaims the basic American

ideology — the self-made man concept. The commercial refers to the ancient myth about Zeus and Hera as if they happen to live nowadays. Apparently, Schwarzenegger's rebellious spirit gets positive feedback from American audience. Every American to some extent can see himself in this outlaw who is always ready to challenge society. On the contrary, the commercial may fail at the markets of non-individualistic cultures that disapprove any kind of self-expression. Aside from shadow archetype we may discern the archetype of light in the image of Zeus. Outrageous and fearless Zeus turned out to be a docile husband of Hera, the goddess of marriage, the seventh wife of sky and thunder god. Her image as a sole embodiment of female happiness hints on the support of family values, that are always important, especially in the age of propaganda of gay and lesbian culture in the USA that is severely criticized by many people not only abroad, but in the States as well. The commercial ends with the fierce god finding peace and joy in all-electric car BMW. The commercial is accompanied by Eddy Grant's song "Electric Avenue" written at the times of Brixton riot in 1981 as a protest against racism, poverty and unemployment in Great Britain. The song that became very popular in America that was experiencing the same social tension as the United Kingdom made the audience reminiscent of the hardships that American people had suffered.

The suggested way of interpreting this commercial is not restricted to the given sense lines that we, representatives of other ethnic community, may forecast. There may be some nuances in the comprehension of this or that linguacultural sign by native speakers, that we do not know about. Moreover, the interpretation of one and the same cultural artefact varies within a given ethnocultural community, since each of us belongs to versatile discursive systems, as any type of communication proceeds across the boundaries between discourse groups (Scollon 2001). From this perspective interdiscursivity in advertising discourse is achieved through the ability of cultural codes and signs to take part in the process of reintegration of human knowledge, spread out in his manifold discursive practices. Much in this process of text production depends on the signs and codes included in the cognitive base of a certain linguaculture. Shared by all members of a cultural group these signs facilitate cognitive switching from one model of text production to some other textual model, as the example regarded above has vividly showed us.

4. Conclusion

Overall, in this study it has been proposed that media communications tend to use indirect ways of speech influence. As means of expressing indirect senses hints have become widespread in media communication. They have proved to be

a powerful instrument of manipulative impact that guides sense decoding of a media text. Relying on the results of the analysis undertaken in our research we propose to regard the hint as a linguistic category characterized by common features of various classes and groups of language units that constitute these classes and gain versatile linguistic expression (Akhmanova 1966: 185). Hence, the hint is considered to be a group of language signs that share the following three common features of this group. First, a hint has a vague plane of expression that makes its meaning rather ambiguous and elusive. Second, though hard to comprehend it offers a clue which helps to disclose the plane of its content. And, last, still not the least, the hint should not distort the given idea of a text. Thus, the hint is defined as a category of linguistic signs, verbal and non-verbal, that have the reduced form of the plane of expression of the speaker's message, adequate and successful interpretation of which depends on the listener's ability to guess the senses of this or that context of hint taking into consideration cultural information obtained from numerous spheres of human life.

Interdiscursivity that is understood as the ability of a discourse to interact with different semiotic systems of verbal (language) and non-verbal nature within the scope of semiosphere is realized in the advertising discourse with the help of linguacultural signs of a certain linguaculture. These interdiscursive signals allow to employ different sense elements to the creative process of reading of the advertising text by an addressee. Still, this process is always restricted with the boundaries of the sense lines and sense clusters set by the ad creator. This explains the manipulative power of hints in advertising, their potential to build bridges between many worlds a person lives in.

This article has been an attempt to challenge the main theoretical and empirical questions surrounding the meaning and usage of hints, drawing on the latest findings about this popular way of expression the illocutionary force of an utterance. The message coming out of our work is clear: we badly need further explorations of implicit communicative influence realized through hints. Thanks to an interdisciplinary perspective adopted in our investigation, the work may appeal to language scholars from diverse scientific domains, and anyone who tries to explore this complex phenomenon.

The findings of our investigation may be beneficial for authors of media texts who seek for better ways of influence upon the mass audience. All in all, the research enlarges academic knowledge about communicative theory. The results of the analysis may be used as an illustrative material in courses of discourse studies, media texts analysis, intercultural communication, and translation practice.

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