Advertising discourse; from the speech act to the cultural dimonsion -A critical Approach to an Advertising Modle-

الخطاب الإشهاري ؛ من الفعل التداولي إلى البعد الثقافي _ مقاربة نقدية في نموذج إشهاري _

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Abstract:

Through this approach, we seek to demonstrate the importance of the pragmatic act and its components in advertising discourse and its contribution to highlighting its cultural dimension, considering that advertising discourse is a directed discourse whose main purpose is to influence the recipient, attract him, and push him to pay attention to that product, and to intensify the meaning through specific linguistic means, with a focus on highlighting the cultural characteristics of institutions and peoples. From here, we will try to monitor the most important linguistic and non-linguistic elements necessary in building advertising discourses with cultural dimensions, and we will try to explore the characteristics of these elements and their role in the process of influencing the consumer and convincing him of the importance of the product and marketing the cultures of nations and peoples.

***Key words**:* Advertising discourse- pragmatic characteristics- cultural dimension.

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الملخص:

نرومُ من خلال هذه المقاربة إلى إظهار مدى أهمية الفعل التداولي ومكوناته في الخطاب الإشهاري ومُساهمته في إبراز بعده الثقافي، باعتبار أن الخطاب الإشهاري هو خطاب موجه غرضه الأساسي التأثير في المتلقي واستمالته ودفعه إلى الالتفات إلى ذلك المنتج، وتكثيف الدلالة عبر وسائل لغوية معينة، مع التركيز على إبراز الخصائص الثقافية للمؤسسات والشعوب، من هنا سنحاول رصد أهم العناصر اللغوية وغير اللغوية الضرورية في بناء الخطابات الإشهارية ذات الأبعاد الثقافية، كما سنحاول تلمس خصائص هذه العناصر ودورها في عملية التأثير في المستهلك والإقناع بأهمية المنتج وتسويق ثقافات الأمم والشعوب.

الكلمات المفتاحية: الخطاب الإشهاري؛ الخصائص التداولية؛ الأبعاد الثقافية.

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Introduction:

Advertising discourse has an influential dimension and a persuasive purpose. It is based on a distinctive theoretical framework with its own conceptual apparatus. Its creator attempts to exploit specific situations to support a particular viewpoint, then works to convince the consumer audience of the product's quality by resorting to various linguistic means. Through these means, the advertiser selects appropriate words that lead to appealing to the recipient's desires. This is in addition to the audio-visual images accompanying the media event, as well as the various colors, music, performance styles,

and movements that the advertiser carefully presents to the public for broadcast on television. It is a microfilm usually produced by multinational to introduce various products. These companies employ specialized teams in directing, set design, furniture placement, costumes, makeup, lighting, sound control, and choosing the appropriate language for the subject. What concerns us here is the language through which this marketer conveys and markets their product to the consumer, which is part of the advertising event and occupies an important place within it. In addition, there are the cultural dimensions that this type of discourse includes, as advertising is a vessel carrying a particular culture. And passing through a set of cultural elements, at the level of discourse, or at the level of dress, or at the level of the various cultural elements employed in the advertising message, which carry cultural dimensions such as customs, traditions, cultural and heritage symbols, all of this is done according to a media strategy with a marketing, economic and cultural dimension. So how is advertising discourse pragmatic? And how does the pragmatic aspect serve those cultural dimensions in advertising discourse, or where does the strength of advertising discourse lie in its pragmatic and cultural dimension? And where is the value of the verbal act manifested in advertising discourse? How can the advertiser achieve a degree of influence over the recipient, attract and entice him, and pass on his cultural project, through advertising discourse as a purely argumentative discourse? To answer these questions, it was necessary for us to examine the pragmatic aspects that are the basis for passing on the idea at its cultural level, and then to deconstruct the cultural dimension of advertising discourse at its various levels, relying on the pragmatic approach from the side of advertising discourse, and using the approach of cultural criticism to

interpret the process of cultural marketing in the side of implicit discourse.

1-Pragmatic theory (la téorie pragmatique):

Also called enunciation theory (la téorie de l'enocation) or philosophy of language (phlosophi du language), it is a linguistic theory that studies language use by individuals and groups. This theory originated primarily from the studies of John Austin[*] [2].

His student Sarrel incorporated a range of interests and topics into this theory, including speech acts, the most important topic in pragmatics. Austin introduced speech acts, which Sarrel later developed. Austin begins his study of language with the observation that "many sentences are neither interrogative, exclamatory, nor imperative; they do not describe anything and cannot be judged as true or false."[3] From this, Austin deduced what is called the act of influencing through speech, which is the action that results from saying something. He also revealed the concept of the act implied in speech. Sarrel then focused on what are called the acts implied in speech. His main contribution lies in distinguishing within the sentence between what relates to the act implied in speech itself, which he calls the power implied in speech, and what relates to the content of the act, which he calls the propositional content[4]. This is in addition to utterance, which developed with Émile Benvenisthis developed from the linguistic-speech dichotomy, argumentative theory, and Graetz's theory of conversational implicature. Pragmatics is the linguistic study concerned with language use and the issue of the compatibility between symbolic expressions and referential, situational, event-related, and human contexts[5]. Since the

question of the purpose and function of language always provokes serious debate, some see it as having a social function through its support of social relationships between individuals, while others see it as having a cognitive function, viewing language as used to transmit, store, and communicate information. However, there is no disagreement that language has a utilitarian purpose that benefits both the speaker and the listener. The daily use of language by speakers in all aspects of life keeps it constantly at the heart of research and scrutiny, and its meaning contributes to making everything possible. Hence comes the pragmatic approach to serving and analyzing these speech phenomena, which means studying the text or discourse in its relationship to the communicative context, focusing on speech acts, and exploring signs. Argumentative logic and attention to the communicative and verbal context.

2-Levels of advertising discourse and their pragmatic characteristics:

2-1. The concept of advertising:

In Lisan al-Arab, it states, "Fame is the clarity of a matter, and he made it famous, he makes it famous, and it became famous, and he made it famous, and it became famous... Fame is scandal... and a famous man is one whose place is known and mentioned... and the moon is called 'shahr' because of its fame and visibility..."[6] From this, we see that the root word for fame carries two meanings: the first is negative if it aims to expose and reveal faults, shortcomings, and harms; the second is positive if it aims to introduce a person or product that benefits individuals and societies. "Advertising is linguistically linked to

defamation, as well as to fame. It is defamation when it aims to tarnish a political scene or the image of a political or artistic figure, and it is fame when it aims to achieve the opposite."[7] From a technical standpoint, advertising is an art and an industry of media and culture, with distinctive characteristics. "It relies on visual effects such as headlines in their writing and content, types of printing, and images... It seeks to have descriptive, clear, and purposeful ideas and uses diverse means of communication." "A harmonious system that harnesses all of them to achieve the specified goal."[8] Moreover, advertising has become a controlling factor in the supply and demand market, and the quality of advertising work is related to the quality of the product, for the consumer. Thus, "the success of the advertiser in his mission depends on his good choice of the means and expressive mechanisms that he sees as most effective in conveying his message." [9]Even if the product is bad, the consumer will certainly see its quality if the advertising action is good, and advertising always has a prominent place in directing the supply and demand market.

To support this process, it is necessary to intensify the connotations and bring as many meanings as possible to the recipient. The advertiser is a person who is knowledgeable about the consumer's points of attraction, which makes him employ as many constructive and informative methods as possible, metaphors, similes, metonymy, and figurative language, in addition to music, movement, sound, and good choice of space, along with the use of body language, to influence the consumer and push him towards the product, and this is what we will see in the advertising model.

2-2 Levels of advertising discourse:

A_ Linguistic level:

What distinguishes advertising language from other forms of language is that it carries a single, central idea that the advertiser wishes to convey to the recipient under specific circumstances. It serves as a means of communicating this idea, and the advertiser strives to achieve their goal regardless of the linguistic level used, whether formal or colloquial, as is the case with many Algerian advertisements broadcast on our channels. In some instances, the language may even be both formal and colloquial simultaneously. What matters here is that the language possesses an impactful and persuasive quality. Let's take an example of this:

Ferrero Rocher chocolate advertisement on MBC channel

The 45-second advertisement begins with a picture of a luxury car entering the courtyard of a high-class mansion at night, decorated in various colors. An elegant man in black formal attire and a beautiful lady get into the car. She gestures to the elegant guard standing in front of the door. The images then take us directly inside, where two ladies and a man arrive. One of them offers the guests a plate of Ferrero Rocher chocolates filled with hazelnuts, which the lady contemplates. Then a chef appears preparing chocolate balls in his kitchen, contemplating a hazelnut before dipping it in the chocolate. The image then flashes back to the arriving lady, showing her tasting the chocolate with passion.

This advertisement includes the following statement **: "Gold tells the story of Roshi, a story of true passion for quality, long-standing expertise and refined creations. Here, Roshi was born from the finest hazelnuts and the best types of chocolate. Roshi is a name of gold, transforming every moment when you give it into a precious moment. Ferrero Roshi on Eid al-Adha, a gift from the heart in a golden mold."**

In this advertisement, the careful selection of images and colors, along with high-definition photography, draws the viewer in unconsciously. The advertisement's duration, not exceeding 45 seconds, prevents the viewer from becoming bored. The accompanying music and sound further enhance the viewer's interest in the product.

B_ The iconic level that is documented:

We perceive it through delving into the deconstruction of the symbols of the television advertising message, by interrogating the connotations to reach the existing meanings, i.e. the relationship of the image to what it aims for and what it conceals of connotations. Many images have been mentioned that would evoke certain connotations in the mind of the recipient, for clothing has a connotation, colors have a connotation, and the method of preparing the product also has a connotation.

C - Cultural level:

Any television advertisement necessarily reflects the culture of its producer, whether through marketing this culture via the clothing employed in the advertisement, or via the

language, or via the product itself. Since advertising is a link between the producer and the consumer, it has a great importance even in the social, economic, and even political field, as "advertising communication professionals have placed their services at the disposal of politicians and have begun to share with them the sensitivities of the consumer and the citizen. Slogans have changed as have images; they have acquired a jagged appearance; they have become, in themselves, a creator of fashion." Advertising may be for non-commercial purposes, such as attempting to spread a certain ideology or pass on a specific idea under the guise of a particular product. The purpose is to market the idea, not the product itself. "This factor measures the ability of a culture to generate internal stimuli, either spontaneous or related to external or surrounding messages. It is related to the criterion of the harmony of a social structure. "[10]

This advertising discourse aims to convey that consuming this product is not merely about eating, but rather about highlighting a social experience lived by a certain class that reflects the status of the upper class and the elite through depicting luxurious parties and high-class events. Through the clothing and decor that reflect the lifestyle of the European/Western person, we conclude the extent to which the product seeks to highlight aspects of cultural globalization with all its elements, as the European model is presented as a reference for sophistication, elegance, luxury, and social luxury. The advertisement also invests in the meaning of the gift with its symbolic dimension, as it reflects the value of generosity and appreciation that the Arabs have been known for since ancient times, as they used to give from the best and most precious

things they owned, which is a characteristic for which the Arab person is known.

From an aesthetic standpoint, through the elements accompanying the advertising discourse, such as golden colors, lighting, and calm music, the extent of the product's focus on highlighting the aesthetic aspect is evident, taking into account the taste and going beyond the fact that it is offering a commodity and a food item. This creates a beautiful desire in the Arab recipient by linking two elements, material (chocolate) and sensory (happiness), in a special moment that suggests that consuming this product is linked to success and the ideal life.

As for its communication aspect, the purpose of broadcasting this advertisement on MBC channel is to target a wide audience from the Arab world and thus pass on a universal message that is understood in all societies, regardless of their cultural specificities.

3-Advertising discourse between persuasion and influence / speech act and argumentative act.

The speech act is only made clear through its actual performance in use . Indeed, the very naming of speech acts is linked to the actual event that results in the actualization or change of behavior in the recipient, and thus it can be said that the utterance was successful or failed. We will present below the set of speech acts carried by advertising models.

3-1. **Judicial verbs:**

Judgments: The finest types of chocolate, and this is a judgment that may be true or false, that this product is among the finest types of chocolate.

Reports: In **the finest types of chocolate / Aroma is optional, we will never change it / Its taste is amazing**, and it is the speaker's acknowledgment of the value of the product, which would convince the consumer of the necessity of acquiring this product.

Revelations or disclosures" Roshi is a name of gold, it transforms every moment when you give it to him into a precious moment" / "Our international coffee, and we can't do without the aroma, add a little more" , in an expression of the speaker's psychological state in order to attract the recipient's attention and influence him.

Statements: These are statements about something that suggests an anticipated change in the external world, aiming to capture the recipient's attention and influence them. **Here, Roshi was born from fine hazelnuts** / " **We begin my morning"With a known aroma and flavor** ," is a statement from the speaker to the listener about something important, which will attract his attention.

All these actions have an influential power on the recipient, exerting an effect on him and thus drawing his attention to the product.

3-2 Declarative performative verbs:

Advertising discourse is usually rich in declarative forms more than imperative ones, and these declarative forms may often turn into imperatives, because the nature of advertising discourse requires the advertiser to practice the act of persuasion and direct desire in an indirect way, that is, not to ask the recipient directly to acquire this product.

Examples of declarative performative verbs:

"Gold tells us the story of Rocher, a story of true passion for quality, long-standing expertise and refined creations. Here, Rocher was born from luxurious hazelnuts and the finest chocolates. Rocher is a name of gold, transforming every moment you give it into a precious moment. Ferrero Rocher on Eid al-Adha, a gift from the heart in a golden mold."

We observe the succession of informative styles throughout the advertising flash, while we find that each of these styles departs from its original meaning to a constructive meaning:

The news was released to the point of admiration**: "Gold tells us the story of Rocher" / "A long-standing expertise and refined innovations,"** with the aim of influencing the consumer and demonstrating the quality of the product and its distinctive characteristics.

The news turned into praise: "**Roche is a name of gold**."

The meaning of the news has shifted to pride: "**The finest types of chocolate** ".

3-3 Pragmatics of argumentation in advertising discourse:

Pragmatic argumentation asserts that a text or discourse is composed of linguistic links. Argumentative. The best representative of this argumentative approach is Oswald Ducrot, who Introduce the pragmatic dimension Within the linguistic description, this means that the pragmatic dimension The utterance exists within the language itself, and is not linked to any specific utterance context. Therefore The relationship between the statements is argumentative, not logical. Deductive. That is, argumentative links are what control the coherence of the text. And its harmony, such as pronouns, conjunctions, relative pronouns, and demonstrative pronouns. Links Proof and negation, inference and deduction... Therefore, communication is achieved utterances via speech acts[11]Advertising models contain a set of argumentative links, which we highlight as follows:

In addition to pronouns of all types, we find the following:

_ Affection: "**From"The finest hazelnuts and the best types of chocolate**. "

Demonstrative pronouns**: "Here was Roshi born"**

The purpose of this argumentation is to persuade, influence, engage in dialogue, and introduce the product. Therefore, argumentation is a dynamic, dialectical, and communicative activity.

As for the argumentative ladders, they were arranged as follows:

1: Gold tells the story of Rocher

2: A story of genuine passion for quality, long-standing experience, and sophisticated innovations.

3: Here, Rocher was born from the finest hazelnuts and the best types of chocolate.

4: Rocher is a name of gold; it transforms every moment you give it as a gift into a precious one.

5: Ferrero Rocher on Eid al-Adha, a heartfelt offering in a golden form

These arguments were arranged according to an argumentative scale, from strongest to strongest, through a sequence that respects the scale of differentiation between arguments, where each argument calls for a certain result and each argument is accompanied by another argument, until we finally reach the achievement of the persuasive dimension.

Conclusion:

From the above, we conclude the following:

- Language in advertising is a means of introducing the product and mentioning its characteristics, features and advantages in order to guide the consumer's desire, attract him and convince him to acquire that product.
- Advertising discourse is purely persuasive discourse, in which linguistic techniques are an important element in addition to other elements such as image, decor, people, etc.
- The proper use of language in advertising discourse is essential for producing a good advertising message, while

its poor use leads to poor definition and failure to highlight the product's advantages.

- The rhetorical dimension, as a fabric in which a set of signs are intertwined according to syntactic and semantic rules, is the goal of every advertising output. The good use of argumentative links and the good arrangement and ordering of argumentative ladders produce a coherent and consistent discourse that contributes to attracting the consumer's attention, influencing him, and convincing him of the quality of the product. Failure in these aspects makes the consumer turn away from the product and not pay the slightest attention to it.
- Advertising, through its icons and language, is a means of introducing and widely marketing the culture of the product owner.
- Advertising discourse is a discourse that focuses more on the consumer than on the producer, and it is the art of coercion based on pure utilitarian and pragmatic grounds.
- Employing excessive movements and loud music in advertising discourse leads to boredom for the recipient, considering that the public tends towards calmness and that calm music, so that their psyche is comfortable with that advertising and thus they are
- psychologically prepared to acquire the product.

Footnotes:

[2] ***Anne Reboul and Jacques Moeschler, Pragmatics Today: A New - Science of Communication, translated by Saif Al-Din Dagfous, Arab .Organization for Translation, Beirut, Lebanon, 1st edition, 2003, p. 30.***

[3] ***- The same reference, p. 33.***

[4] ***- Philippe Blanchet, Pragmatics from Austin to Goffman, translated by Saber Al-Habasha, Dar Al-Hiwar for Publishing and Distribution, Latakia, Syria, 1st edition, 2007, p. 18.***

[5] ***- Ibn Manzur, Lisan al-Arab, Dar Sader, Beirut, Lebanon, 1st edition, n.d., vol. 4, entry (shahr), p. 431.***

[6] ***- Muhammad Shukri Salam, The Revolution of Communication and Media: From Ideology to Mediology, Alam Al-Fikr, Issue 1, Volume 32, 2003, p. 109.***

[7] ***- The same reference, p. 90.***

[8] ***- Abdelali Boutayeb, Mechanisms of Advertising Discourse, Signs in Criticism Magazine, Jeddah, Kingdom of Saudi Arabia, Volume 13, Part 49, 2003, p. 312.***

[9] ***-Bernard Catola, Advertising and Society, translated by Said Benkrad, Dar Al Hiwar for Publishing and Distribution, Latakia, Syria, 1st edition, 2012, p. 33.***

[10] ***- The same reference, p. 105.***

[11] ***- Khalifa Boujadi, in Pragmatics, An Approach between Pragmatics and Poetry: An Applied Study, Bayt Al-Hikma Publishing and Distribution, Setif, Algeria, 1st Edition, 2012, p. 141.***