HSR (LONDON),
HOUGHTON STREET REVIEW JOURNAL
ISSN: 2058-5519|Impact factor-15.9
http://houghtonstreetreview.com/index.php/hsr

PRAGMALINGUISTIC ANALYSIS OF GERMAN-LANGUAGE RADIO ADVERTISING: THE SUBSTITUTION OF THE VISUAL PARTIAL TEXT BY THE AUDITORY ONE (BASED ON THE ADVERTISING OF THE CRUISE COMPANY HURTIGRUTEN)

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Abstract The article is devoted to the pragmalinguistic analysis of a German-language radio advertising text. The aim of the study is to show how, in radio advertising, the auditory partial text substitutes for the absent visual one, and which linguistic means provide persuasive influence in doing so. The material is a German-language radio commercial for the Norwegian cruise company Hurtigruten (duration 17 sec., two male voice-overs). The analysis is carried out using a reconstructed version of N. Janich's model of advertising-text analysis, with reference to speech-act theory, M. Baumgart's typology of slogans and U. Pörksen's notion of "plastic words". It is shown that the slogan of the advertised company combines the features of all three types distinguished by Baumgart (orientation towards the product, the enterprise and the consumer); the text is built on high-value words (perfekt, legendär), key words (Erlebnis, Traum, Reise) and one plastic word (Entdecker); coherence is provided by explicit and covert recurrence; the argumentation is enthymematic in character, while the inducement to purchase remains implicit and is completed by the addressee deductively. It is established that the change in the dynamics of the melody (from soft to loud sounding) directly participates in the realisation of the perlocutionary act. The main conclusion is that the text under study achieves a successful substitution of the visual partial text by the auditory one, which increases the chances of attaining the communicative goals of the advertisement.

Keywords: German-language radio advertising, pragmalinguistics, auditory partial text, Janich's model, persuasiveness, enthymeme, high-value words, plastic words, recurrence, perlocutionary act.

Introduction Radio advertising differs fundamentally from print and television advertising in that it lacks a visual channel for transmitting information. As a consequence, the entire persuasive potential of the message is concentrated in the sounding text, the music, the noises and the prosodic characteristics of the voice. This raises for the researcher the question of how the absent visual partial text is compensated for — or substituted — by the auditory one, and how effective such a substitution proves to be from the point of view of attaining the communicative goals of the advertisement.

The theoretical and methodological basis of the study is N. Janich's holistic model of advertising-text analysis [1], supplemented by a stage for the analysis of the auditory partial text on the basis of H. Stöckl's research into radio advertising [2]; the methodological substantiation of this reconstruction is set out separately. In interpreting the persuasive side of the message, we rely on speech-act theory, in particular on the distinction between the locutionary, the illocutionary and the perlocutionary act [3; 4].

The specificity of German-language advertising discourse calls for the involvement of an additional conceptual apparatus developed in German advertising linguistics. To characterise the slogan, use is made of M. Baumgart's typology, which distinguishes slogans oriented towards the

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product itself, towards the enterprise and towards the consumer [5]. For describing the lexical composition of the text, the notions of high-value words (Hochwertwörter) and plastic words (Plastikwörter) are essential — lexemes with a blurred semantics and a high evaluative potential, characterised by U. Pörksen [6].

The relevance of the study is determined by the fact that German-language radio advertising, despite the well-developed German tradition of studying the language of advertising, has rarely become the object of a comprehensive pragmalinguistic description taking into account the interaction of the verbal and the auditory partial texts. The object of the study is the German-language radio advertising text; its subject is the linguistic and auditory means of realising persuasive influence in the absence of a visual channel.

The aim of the article is to establish how, in German-language radio advertising, the auditory partial text substitutes for the visual one, and to describe the linguistic means of persuasive influence in such a text. Achieving this aim involves solving the following tasks: 1) to describe the structure and form of the verbal and the auditory partial texts; 2) to characterise the lexical composition of the advertising text on the basis of the notions of high-value and plastic words; 3) to identify the type of argumentation and the character of the inducement; 4) to determine the role of the auditory component in the realisation of the perlocutionary act.

The material of the study is a German-language radio commercial for the cruise company Hurtigruten [7]. The methods of the study are the descriptive method, the methods of contextual and componential analysis, and elements of argumentative analysis, implemented within the framework of the reconstructed model of N. Janich. The scholarly novelty of the work consists in a pragmalinguistic description of a German-language radio advertising text from the point of view of the substitution of the visual partial text by the auditory one, as well as in the application to this material of the conceptual apparatus of German advertising linguistics (the typology of slogans, high-value and plastic words).

Analysis of the German-language radio advertising text

A successful replacement of visual means by auditory ones can be studied on the material of German-language radio advertising about a voyage on a liner of the Hurtigruten company.

Title: a radio commercial about a voyage on a liner. Duration: 17 sec. Participants: male voice-over 1 (VO 1), male voice-over 2 (VO 2). Brief description of the situation: two voices speak about the right time for a journey. The transcript of the sounding text with an English translation of each cue is given below.

No.	Voice	Original (German)	English translation
01	VO 1	<<high timbre, instrumentation> WANN ist der perFEKTE moment (--) für das erlebnis (.) den traum (.) die !REI:SE! IHRES Lebens-	*When is the perfect moment for the experience, the dream, the journey of your life?*
02	VO 1	der moMENT ist jetzt;	*The moment is now.*

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No.	Voice	Original (German)	English translation
03	VO 2	MIT !25 %! FRÜHbucherermäßigung auf der LEGENdären hurtigrute-	*With a 25% early-booking discount on the legendary Hurtigrute route.*
04	VO 2	HURTIGruten norwegen für entDECKer,>	*Hurtigruten — Norway for explorers.*

Let us turn to the extra-textual factors. The campaign to which this advertisement belongs was conducted not only on the radio but also on television [7]. The Hurtigruten ASA company has a 116-year history. It began as a seasonal service delivering mail, cargo and passengers between the south and the north of the country, and over time became a vitally important line of communication for coastal villages and towns. At present the company is oriented towards tourists: possessing a modern fleet, it is one of the largest operators in Northern Europe and annually carries about 550 thousand passengers on board its liners [8]. There are quite a few companies offering similar cruises: Holland America Line, Norwegian Cruise Line, Oceania Cruises, P&O Cruises and others. Given the high competition, the aim of the advertisement may be defined as maintaining and stabilising the company's position on the market. The involvement of the consumer takes place in a passive way.

The name of the company belongs in form to borrowings and is translated as "express route" or "fast way". Determining which type of slogan, according to M. Baumgart, *Hurtigruten — Norwegen für Entdecker* ("Hurtigruten — Norway for explorers") belongs to proved difficult: the partial presence of the features of all three types (orientation towards the product itself, towards the enterprise and towards the consumer) made it possible to assign it simultaneously to all three types [5]. *Hurtigruten* is the name of the company; *Norwegen* is the route along which the cruise proceeds and thereby a description of the product; by means of the combination *für Entdecker* an address to the consumer is realised.

The advertising text consists of four sentences. They contain the high-value words *perfekt* ("perfect") and *legendär* ("legendary"), the key words *Erlebnis* ("experience"), *Traum* ("dream") and *Reise* ("journey"), as well as one plastic word — *Entdecker* ("explorer") [6]. Let us consider the connection between the sentences in which the listed words are used. The second sentence correlates with the first by means of an explicit recurrent link, that is, through the repetition of the word *Moment* ("moment"). The third is connected with the second by a logical link, which presupposes covert recurrence. The last sentence is joined to the preceding one, as is the second, by the repetition of the company name *Hurtigruten*.

The last element to be considered at the second stage of the analysis is the music, which sounds in the background throughout the commercial. While the question is being posed (the first sentence), a linear sequence of tones is heard. Then follows the answer, where the dynamics change: they increase from soft to loud sounding [9]. The significance of these and of the above-mentioned partial texts will be considered at the third stage of the analysis.

The advertising text contains the high-value words *perfekt* and *legendär*. The word "perfect" is associated by people with the words "exemplary", "model"; consequently, if someone decides on a journey, it will be devoid of any shortcomings. The word "legendary" points to the 116-year history of this company. Some words prompt people to undertake a trip. The key words "dream", "journey",

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"experience" are not only directly connected with the subject matter of the advertisement, but are also associated by people with vivid moments, emotional experiences and pleasant impressions. It is also worth noting the interrelation of the text and the melody. The dynamics of the melody change after the question has been posed: it becomes louder, which signifies an increase in the intensity of the action, in order to incline the buyer towards action, namely towards undertaking a journey.

Let us proceed to the first stage of synthesis. Here the use of an enthymeme can be traced. The first sentence acts simultaneously as a question and as an incontestable argument, since travelling is always pleasant, and many speak of journeys with delight — and even after some time recall them with no less enthusiasm. There is an explanation for this: a change of setting directly affects a person's state, their psyche and their physical condition. *The moment is now* — together with the company's offer. In this text there is no direct indication of the purchase of tickets: it remains implicit, and one can arrive at it deductively. If there are moments in life for an experience, a dream, the journey of a lifetime, then this is incontestable; a person perceives it as a matter of course, as an argument. After this, they are told that this moment has already come. They think about their time, their holiday and their plans, and come to the conclusion that purchasing tickets for this journey is something logical, since many people wish to live through good moments in their lives. This argumentation touches upon the emotions and the values of the potential buyer. In addition, the word *discount* is pronounced here, which allows this argumentation to be assigned also to those that describe the product itself.

The following functions of the advertising text are present in this commercial: the name is stated, its properties are listed, the situation is described, tradition is indicated (by the word *legendär*), and an influence is exerted on the consumer's emotions by means of music.

Conclusion For a full-fledged influence on the recipient, a comprehensive impact is exerted not only through the advertising text but also through the melody. The melody, changing from soft to loud sounding, contributes to the perlocutionary act [3]. The pragmalinguistic analysis carried out has shown that two partial texts — the verbal and the auditory — interact in the super-text, and that the successful substitution of the visual partial text by the auditory one increases the chances of attaining the communicative goals of the advertisement.

The analysis allows the conclusion that the recipients of this advertisement are people with a desire to discover something new for themselves (*Norwegen für Entdecker*). The indication of a discount gives grounds for assuming that one of the aims of the advertisement is to stabilise the company's position on the market. A study of the situation in this field has shown that at present many companies offer similar services, which confirms the interpretation of the aim of the advertisement as maintaining and stabilising.

Thus, on the material of German-language radio advertising it has been established that the absence of a visual channel is compensated for by the coordinated work of lexical means (high-value, key and plastic words), recurrent links, enthymematic argumentation with an implicit inducement, and the dynamics of the musical accompaniment. A further prospect of the research is a comparative analysis of radio advertising texts based on the material of different languages.

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