

## LINGUISTIC GAME ELEMENTS IN FOOD ADVERTISING

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**Summary.** *This article shows the results of game elements' analysis in Ukrainian advertising for foodstuff. There was confirmed that language component is cardinaly important in creating a good and expedient image of an advertised product, deprived of any kind of contradiction. Particularly, the main factor in achieving this goal is the word game (like puns, rhymes, or alliteration).*

**Keywords:** *oral advertisement, written advertisement, language, symbol, word game, culture, foodstuff.*

### Introduction.

The new technologies and recipes of food products, first of all – with healthy and preventive destination, are actively created today. This complicated process involves the work of chemists, biologists, pharmacists, market scientists, and so on. Yet, the important role also belongs to linguists and culture scientists, as the new food product should attract a consumer's attention by a good name and well-done advertising campaign. As Aldous Huxley wrote, 'it is far easier to write ten passably effective Sonnets... than one effective advertisement.' [See 6].

Unfortunately, Ukraine had not yet implemented the proper law concerning the foodstuff advertising. Consequently, mass media propose to consumers either various low-rank products (like fast-food, energy drinks, products with artificial additives) or absolutely illiterate advertisements, for example, 'Every child was found in cabbage, but me in sausage' (trade mark Shchyryi kum, i.e. Generous Godfather).

Of course, if advertisement is aimed at the potential consumers, it gets paid by a benefactor and serves to promote one's production. In most cases, advertisement does foist a certain kind of goods on a consumer. In our opinion, it is necessary to prohibit advertising of a medicine named 'Yodomarin,' that is produced in Germany but never used there – because of its complete uselessness or even harmfulness for human organism. Advertising the different enzyme preparation (like Penzital, Festal, Mezzym and so on) is doubtful as well, because they must be prescribed only by doctor.

Yet, nowadays the advertisement of both foodstuff and medicines is commercial, directed only at significant benefits. Thus, the students of National University of Food Technologies have to analyze the advertisements well, to compose the literate slogans, and to find proper words to characterize the positive features of the food product. All these factors have conditioned the **purpose** of this work – to study the language specificity of Ukrainian advertisements and then to determine the importance of game elements in them.

Advertisement should help a consumer choose the goods that are better for him (as the consumer recalls everything he knows about the product from the advertisement) and hereinafter decide what trade mark he would prefer (either Chumak or Veres sauces, Zolota amfora or Golitsynski wines, Roshen or Svitoch chocolates etc.). In other words, advertisement should increase the nutrition culture in Ukrainian population, which is a crucial component of culture in general.

**Research methods.** To give a diverse notion of a linguistic game elements' role in effective advertisement for foodstuff and (less) medicines, we used the analytical, juxtapositive and culturological methods based on a comparison of different slogans for food products, released and broadcast in Ukrainian mass media and Internet.

**Results and discussions.**

Today, the advertisers encounter the very special requirements. They are connected with entrance into World Trade Organization where Ukraine will keep its place only if its food products are able to compete with those foreign, and have a proper demand on world market. Effective advertisement is a reliable factor.

There are listed some main tasks of advertising:

- to attract a consumer to the new product by a title or slogan (in a written advertisement) or a video clip (in TV advertisement);
- to influence one's emotions (particularly, to choose a good argument and to present it well, to indicate the positive – first of all, healthy features of the product);
- to prove the necessity to buy the new product for oneself and one's family;
- to give the wholesome information about the product (especially presence of either natural or artificial food additives);
- to attract an attention to a slogan (i.e. to compose a slogan so efficiently that a consumer would like to listen or to read it to the end and therefore to buy the product).

Upon creating an advertising slogan for a new obtained product, the producer must consider the technological components first of all. Just the sensory (or organoleptic) characteristics are the important indices for the product's quality and usefulness. Today, the fight for a consumer has gained greatly in score; so that the producer ought to use any possibilities to evoke in a consumer the positive reaction just on one's own production.

In harsh competition conditions, one's success directly depends on the ability to fast working out, releasing and qualitative advertising of foodstuff that would satisfy the consumers' needs. Growing diversity of new food products leaves no place for mistakes on the stages of working out and implementing the product, but mostly – on the stage of consumers' acquaintance with new food (by advertising).

The producer must keep in mind that advertisement is one of the most ancient cultural phenomena. The written advertisement was preceded by oral one (that is why Ukrainians and Russians used to name it 'reklama,' the word that came from Latin *reclamare*, to shout, or to call). First, there were the traders and merchants calls to the buyers – to laud and to propose one's goods.

As the editorials were developing, the written (printed) advertisement partially replaced the oral one. The synthesis of a word and a picture in it made complicated the process of slogan production; it became a profession and therefore limited the range of amateur advertisement arts.

However, the oral advertisement had not disappeared, as we find its samples by now (for example, from people selling fried prawns on beaches in summer). The scientists determine the profound cultural component in it (which sometimes comes from folklore). This component includes the elements of fairy-tale plots, short magic phrases, witty proverbs and sayings, eloquently recited persuasions, and extra-linguistic means of influence (like playing musical instruments). All of the listed above had the goal to attract a buyer to an advertised goods.

Advertisement, first of all, is a picture of a symbolic fairy-tale world. The TV screen, newspapers and magazines show us the beautiful girls, pretty babies and strong men. In other

words, the advertisement world is a world of eternal celebration. Just as hunger or thirst appear then the super-tasty bar *Snickers* or super-new *Fanta* will get rid of those troubles. The fairy-tale advertisement world does not know the hard work that will help you earn enough money to buy an advertised goods [1, 59].

Symbolization in advertisement is useful thanks to its ability to create a range of visual, audible or taste associations in a consumer [See 2, 205; 3, 124], to influence on him with the aura of reticence and mystery.

However, this association complex can a priori develop in a way not only useful, but harmful for the consumer [See 5, 55]. Very good example for this situation is a video clip about 'Mirinda' soft drink (where rescue rangers fail to help a stranded woman in a spaceship), or about 'Oreo' biscuits (where a boy does not share biscuits with his father).

On the other side, fortunate advertisement is a juxtaposition of several phenomena taken from different spheres of quotidian life, which are unless connected with a contextual tie, for example:

*Yoghurt 'Activia' – improve your immunity in seven days.*

Olena Karpenko calls the mentioned way of slogan composing 'a splendid generalization,' which must use only metaphors with positive connotations. Other examples are like these, 'Colgate, the snow-white smile'; 'Jacobs – the aroma that makes closer' etc. [4, 93].

The first step to good advertisement is the well chosen name. As the producer gives names to newly composed products, one mostly turns to associative images connected with visual, audible, tactile, and odor senses. This process is based on a metaphoric thinking, one of the ancient elements of human worldview.

As a rule, a metaphor makes a concrete notion of a subject by indication of its certain feature. Yet, differing from an epithet or apposition (for example, *Lymonni (Lemon) chocolates*, *Aromat konyaku (Cognac Aroma) ice-cream*), metaphor does not indicate this feature directly, but replaces it by a word that also contains such a feature. Due to the production technology, the famous Ukrainian candies like *Mulatka (Mulatto Woman)*, *Tsyganochka (Gypsy Girl)*, *Pivdenna nich (Southern Night)* and others contain the diverse fruit or milk fillings glazed by black chocolate.

Metaphors for foodstuff names include the large circle of sensory associations. At first, they are associative words directly connected with a taste and an odor of a product. The wide-known examples are *Sytni (Copious)*, *Smachni (Tasty) dumplings*, *Fruktovi (Fruity)*, *Lymonni (Lemon) pies*, *Medovyk (Honey Pie)*, *Vyshen'ka (Little Cherry) cakes*, and others. If a flavor is used in the product, it gets expressed in a subtitle like *bacon flavored potato chips 'Lyuks'*, *'Kozats'ka rozvaga' salt peanuts with a taste of smoked chicken*; *'Try korochky' crusts with a taste of caviar* etc.

In TV advertisement, the visual and audible factors are added to those taste and odor. For example, the video clip of a cherry yoghurt 'Chudo' (*Wonder*) shows the 'cherry rain'; in another clip, the off-screen voice comments, 'There is a Day of Peaches in Chudo Country' etc.

No name for crunchy products (like potato chips, peanuts, caramel, crackers, biscuits, wafers etc.) can be composed without audible associative words. Such names are actively used for food products made with comparatively new extrusion technology, like crispy rings, stars, bon-bon, rice balls and others. The English words *chips*, *crunches*, *crackers*, reflecting the semantic of Ukrainian *khrustity (to crunch)*, have got domesticated in Ukrainian language as the special names for crispy products.

Finally, visual associative words have a great weight in the choice of the best name for new food products. They mean several characteristics of the product at once – color, shape etc. The visual associations with food origin became indices for the color – not only of a food product, but of many other things; they are simple and composed color names like ‘cherry-colored,’ ‘orange,’ ‘cream-colored,’ ‘milky-white,’ ‘lemon yellow,’ ‘coffee-colored’ and others.

Linguistic game elements play the following role in advertisement:

- attract a consumer to the slogan;
- bring pleasure from perception of the text;
- serve a mean to ‘compress’ the advertisement content (along with graphic resolution);
- help to de-code, or decipher the advertisement, to accept it well;
- help to avoid the critical notes.

Of course, all of the mentioned above is aimed at the consumer’s choice and evoke one’s interest to the product – only if these factors are used and combined properly, without violation of grammar rules and distortion of word meanings.

The means of linguistic game are immanent to advertisements, as they allow the consumer establishing the non-formal contact with the consumer.

These are the main methods of game playing in advertisements:

1. *Graphical paste of the product’s name*: pershyi **NUTS**ionalny kanal.
2. *Deliberate grammar and stylistic mistakes, ambiguous claims [See also 8]*: ‘Gourmand’ dumplings. **We are ten years old**; Picnic (chocolate bar). **23 centimeters of pleasure**; Burn (energy drink). **This is like hysteria**.
3. *Incorrect word combinations*: Milka! What could be better after an **exhausting walk?** (*no walk can be exhausting*) Whiskas **knows and understands the cats** (*whether cat food can know and understand anything?*).
4. *Usage of cultural images*: cakes «**Nôtre Dame**», «**Comedie Française**», «**Moulin Rouge**», «**Grand Opera**»; assorted chocolates «**Baroque**», «**Boheme**», «**Variété**», «**Forest Song**»; champagne «**Silver Age**».
5. *Word discretion and contamination*: **SWEET TOUCH** (*Svitoch confectionery*); **aromavelvet, aromoksamyt** (*‘Jacobs’ coffee*).

### Conclusion

The researches over the language of food product advertisement, in connections with the specificity of Ukrainian language and culture, has a goal to confirm the new dimensions of a unity between image and content, between spoken and written words. The new food technologies and food products made by them provides a fruitful ground for the further studies, as the advertisement will surely synthesize the ancient traditions of our people, modern nutritional culture, and the culture of business communication.

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**Авторська довідка.**

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