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CREATIVE TYPES OF SPEECH ADVERTISING SLOGAN AS A TEXT “WITH A CREATIVE TASK”

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Abstract. The urgency of the work is due to the fact that modern speech activity has a distinct creative character. The research of the creative potential itself in the linguistic system, on the one hand, and linguistic identity (the speaker), on the other, is one of actual directions of modern linguistics. The different definitions of types of speech cannot give a full description of the variety of types of modern Russian speech. One of the steps towards a modern perspective on this issue is the selection and description of creative styles of speech that have a differential feature as the creative transformation of language units into the facts of speech. The appeal to the sphere of creative types of speech allows to understand a new perspective on the main language features. So in modern linguistics is being formed the representation of creative function, therefore there is a need of analysis of this feature in the aspect of its interaction with aesthetic function and linguistic manipulation. Analysis of the implementation of these functions in creative types of speech allows to identify texts with an *imaginative* task (with imagery in a broad sense), where the realization of the aesthetic function is a necessary condition, and the texts with a creative task, characterized by the realization of creative functions, as well as linguistic manipulation. Despite the fact that some advertising slogans can be combined with several imaginative means to talk about their aesthetic values, advertising slogans should be attributed to the texts with a creative task.

Key words: linguistic creativity, advertising slogan, creative types of speech, texts with a creative task, texts with an imaginary task, creative function, aesthetic function

INTRODUCTION

The problems regarding creative possibilities of a speaker, a degree of linguistic competence, various forms and methods of speech creation are especially actively being discussed in the Russian Philology in context which goes beyond the description of the phenomenon of “language game”. This is due to the fact that the development of modern linguistic science is determined by the need for a conceptual understanding of the living language processes which are characterized by different kinds of innovation affecting both the plan of expression and the content of the Russian language’s categories. Modern speech activity has a pronounced creative nature outside the literary text. That is why the research of the creative potential of the linguistic system and linguistic identity (the speaker) is one of actual directions of modern linguistics.

This approach involves the description of the resources of the Russian language in the aspect of the interaction of language system and speech activity in various creative spheres of speech practice (contemporary literary text, media, Internet communication, naming, etc.) in dire need of deautomatization of the linguistic sign. In this case the linguistic efforts of the speaker is directed not only to create an informative meaningful text, but “creative” one.

CREATIVE TYPES OF SPEECH

These problems required the understanding of a certain set of types of speech as “creative”. The different definitions of types of speech cannot give a full description of all variety of modern Russian speech. One of the steps towards a modern perspective on this issue is the allocation and description of creative types of speech which are characterized by creative use of language means. They are colloquial, poetic, journalistic, non-fiction and advertising texts with their genre varieties (headings, subheadings, slogans, interviews, etc.). Creative types of speech “have common ways of actualization of grammatical meanings and a set not only of standard language means (lexical, grammatical, stylistic) but also occasional means of expression that is a unifying element in this collection” [Remchukova 2005: 18].

These types of speech can be understood as a special object of research because of the presence of differential characteristic that distinguish them from other types of speech and also regular, well-defined principles of implementation of linguistic resources. A differential sign of the given linguistic object is the creative conversion of units of language into the facts of speech. The “key” of such transformations (one of the regular principles) is “intentional violation of the linguistic rules” — a language game.

This approach seems us promising from the point of view of the description of the linguistic and creative processes that characterize the modern media. The awareness of violation of the language rules is one of the most important requirement to the creation of a creative text because it is largely due to the linguistic competence of a journalist and a copywriter.

The appeal to the sphere of creative types of speech allows us to interpret the main functions of language from a new point of view.

CREATIVE LANGUAGE FUNCTION

So in modern linguistics (in particular linguistics of creativity) the creative function was identified. The function is based on linguistic and creative thinking impelling the individual to use the potential of language units. The factors of the creativity of linguistic thinking are 1) originality — the ability to produce association; 2) semantic flexibility — the ability to propose a new use of an object’s function and 3) semantic spontaneous flexibility — the ability to produce a variety of ideas in a relatively unrestricted situation [Trick 1981: 298—303].

Analyzing the phenomenon of linguistic creativity (particularly in media texts) E.N. Remchukova tells about ways of thinking about the creative function in the aspect of its interaction with aesthetic function and a function of the impact (linguistic manipulation). The aesthetic function is distinguished primarily in relation to the poetic language: “the poetic or aesthetic function is characterized by focus on the message itself... the aesthetic function of language, its poetry, characterized by a developed system of metaphor, semantic diversity that date back to mythology historically” [Novikov 2001: 494]. The poetic language as an aesthetic phenomenon is characterized by sound organization (rhythm, rhyme), imagery (figures of speech (tropes), semantic diversity), composition constructive — these are all essential components of linguistic creativity. How-

ever, in contrast to the aesthetic function, the creative function is manifested in the broader area of creatively oriented types of speech (conversational, promotional, journalistic texts): the creative function goes beyond texts of fiction (artistic literature, belles-lettres).

It seems to us that the appeal to linguistic material under this perspective helps to understand the general laws of functioning of the language system, on the one hand, and its potential, due to the needs of live speaking on the other.

TEXTS WITH A CREATIVE TASK

The concept of creative styles of speech presented here was complemented and refined by O.A. Krylova who suggested the concept and the term “texts with a creative task”: “...in contrast to the literary and poetic texts, there are such texts (journalistic, scientific-popular, religious, advertising, conversational etc.) which are expressive but at the same time they do not have the imagery in a broad sense; they do not create genuine artistic imagery that is why we suggest to call them «texts with a creative task»” [Krylova 2013].

Thus according to O.A. Krylova the concept of creative types of speech include 1) texts with an *imaginative* task and 2) texts with a *creative* task. The texts of the first type are literary, artistic texts that perform the aesthetic function above all else. They have truly artistic imagery. We mean *imagery* in a broad sense which is not only created with tropes, figures of speech or any special techniques but by the entire system of language means, including neutral ones. We can find such understanding of the imagery in works of V.V. Vinogradov, G.O. Vinokur, A.M. Peshkovsky and their followers.

The texts of the second type (texts with a creative task) include advertising, publicistic, journalistic, religious, scientific-popular, colloquial texts and others. The aesthetic function is not obligatory or essential for such texts. They are not characterized by the “increment of meaning” or the “diversity of meaning” which we can see in imaginative literature (belles-lettres) or poetry. There is just imagery in a narrow sense as the use of tropes, figures of speech, linguistic games and other special techniques realizing the creative potential of language means.

ADVERTISING SLOGAN AS A TEXT “WITH A CREATIVE TASK”

As we can see creative types of speech are heterogeneous in terms of the imagery but the division does not mean that there is no aesthetic function and complex means of creating imagery in texts “with a creative task”. We believe that advertising slogans are the very texts with a creative task but analyzing slogans we can see the aesthetic function of language may come to the fore even in the space of syntactically limited structure of such media texts that is driven by the intention or desire of a copywriter to create “a linguistic miniature”. Some slogans can combine several imaginative means that allows us to set their aesthetic value.

From this point of view there is an interesting slogan which is analyzed in the work of A.V. Strakhova who explores French and Russian slogans in a comparative aspect [Стрехова 2012]. The author analyses slogan *La femme est une île, Fidji est son parfum*

(*A Woman is an island, "Fiji" is her perfume*). This slogan seems a very successful one because there is a complex of various expressive means in it: actualization of different meanings of the same word within the context (Fiji — an island, "Fiji" — perfume); the metaphorical comparison of a woman with a mysterious island creates the effect of subtle flattery that evokes positive emotions from a woman-consumer; the indefinite article (*une île*) gives the word the value of uniqueness. Thus in the space of a mini-text (an advertising slogan) the copywriter uses a range of means of expression (metonymy, metaphorical comparison, syntactic parallelism) which determine the artistic value of the advertising product.

The advertising slogan is often seen as a "miniature literary work" in advertising science (copywriting): "artistic value of a slogan means an attitude to it as to a miniature literary work and is expressed in its aesthetics which is achieved through the use of a variety of expressive linguistic means" [http://studbooks.net/891721/marketing/paragraf_mehanizm_raboty_slogana]. However slogans where you can see a complex of expressive linguistic means are relatively rare and in our opinion we cannot talk about imagery in a broad sense, even in such slogans.

Typically we see the actualization of only one specific stylistic device or the use of expressive means within one slogan. For example: an application of precedent texts and their transformation (*Проснись и пой с MAXWELL HOUSE!* — advertising coffee (the words from a famous song); *У весны больше, чем 17 мгновений!* — advertising photo studio 4Foto.ru (here we can find the transformed name of the famous film)), idioms and their transformation (*Хороший подарок стоит свеч!* — advertising decorative candles IKEA (we can see the transformed idiom *игра стоит свеч* — *it's worth the cost* or *battle is worth the blood*), actualization several meanings of a compound word or homonyms within a slogan (*Достаточно одной "Секунды"!* — advertising instant glue "Sekunda" (we can see actualization of the proper name and a common name that allows to express several meanings in a rather short sentence: *it is enough to have glue "Sekunda" to glue anything* and *one second is enough for the glue*); *С нами везет. Кому-то везет!* — the inscription on the car, delivering goods to customers of IKEA), the use of occasional and potential words, slang (*It's the **cheesiest*** — advertising product "Kraft Macaroni & Cheese" (occasional form of the superlative of a relative adjective); *Положи на футбол, поставь на лошадь* — advertising horse totalizator ТАТТО (we can see a slang here «положи» that means *blow it off*) etc.

CONCLUSION

There is a huge of various means of expression and stylistic techniques in the Russian language. The success and appropriateness of using the language means and techniques of creating expression depends on language competence and creativity of the copywriter. That is why there are some slogans that cannot be called successful because they have unconsciously broken language norms or ethical standards existing in the society. All these facts allow us to relate the slogan to the very texts with a creative task.

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ТВОРЧЕСКИЕ ТИПЫ РЕЧИ РЕКЛАМНЫЙ СЛОГАН КАК ТЕКСТ «С КРЕАТИВНЫМ ЗАДАНИЕМ»

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Актуальность работы обусловлена тем, что современная речевая деятельность имеет ярко выраженный креативный характер. Исследование креативного потенциала самой языковой системы, с одной стороны, и языковой личности (говорящего), с другой, представляется одним из актуальных направлений современной лингвистики. Рамки различных определений типов речи оказываются тесны для описания всего разнообразия типов современной русской речи. Одним из шагов в на-

правлении современного взгляда на данную проблему является выделение и описание творческих типов речи, дифференциальным признаком которых является креативность преобразования единиц языка в факты речи. Обращение к сфере творческих типов речи позволяет осмыслить под новым углом зрения основные функции языка. Так, в современной лингвистике формируется представление о креативной функции, в связи с чем появляется необходимость анализа этой функции в аспекте ее взаимодействия с эстетической функцией и функцией воздействия. Анализ реализации этих функций в творческих типах речи позволяет выделить тексты с образным заданием (художественные), обладающие образностью в широком смысле, для которых реализация эстетической функции является необходимым условием, и тексты с креативным заданием, которым свойственна реализация креативной функции, а также функция воздействия. Несмотря на то, что в некоторых рекламных слоганах могут комбинироваться несколько образных средств, позволяющих говорить об их эстетической ценности, рекламные слоганы следует относить к текстам с креативным заданием.

Ключевые слова: лингвокреативность, творческие типы речи, креативная функция, эстетическая функция, тексты с образным заданием, тексты с креативным заданием, рекламный слоган

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