

## CHAPTER «PHILOLOGICAL SCIENCES»

### COMMUNICATIVE FEATURES OF THE FRENCH SOCIAL ADVERTISING DISCOURSE

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**Abstract.** The purpose of this paper is to summarize the research framework of communicative activity, which over the last decades has significantly expanded, and, in addition to linguistic means of expression, includes a whole range of extralinguistic factors. To these factors belong the language competence of participants in a speech act, their interaction in the communication process, the environment in which this communication occurs, speech etiquette, individual features of language use, etc.

Therefore, currently no clear boundaries determine the subject of linguistic-pragmatic research. Linguistic pragmatics refers to the whole range of issues related to the personality of the addresser and the addressee of the speech, the hierarchy of the participants of the communication, the situation and conditions in which they communicate, the stylistics used and emotional means of speech. Thus, in the broad sense of the term, linguistic pragmatics includes both sociolinguistics and psycholinguistics, and other areas of linguistics related to the functioning of language in society, which is why the linguistic pragmatics is also called the linguistics of speech.

However, the most significant factor in extending linguistic pragmatics issues is the consideration of all components of the communicative act, without exception. In this framework, pragmatics emerges as a cross-curricular area of research, as well as a section on the science of language that studies the functioning of linguistic characters in speech, the use of

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language by speakers in communicative situations, taking into account the close interaction of communicators.

Given the above, the most important areas of study of linguistic pragmatics consider areas related to the subject of speech (illocutionary forces, speech tactics, rules of dialogue, various attitudes, speaker reference, pragmatic presuppositions, empathy, etc.) and the addressee of speech (rules for deriving indirect meanings, perlocutionary effects, types of speech response, etc.).

Having analysed several examples of the advertising messages of French social advertising from the standpoint of the communication theory, we have concluded that French social advertising is characterized by the use of complex communicative structures, which are formed by combining several communicative acts in one. Most often it is a combination of an assertive act, the illocutionary force of which is to assert a certain state of affairs and a directive act as a call to a certain way of life or to adhere to certain behavioural standards.

According to the frequency of use among simple speech acts in the first place are assertives, then directives, and questives, which in most cases are represented by rhetorical questions, the answer to which becomes clear from the context of the advertising message. The use of expressives and other types of speech acts is not typical of the discourse of French social advertising. In addition, all of the above-mentioned speech acts can be combined with each other to form complex communicative structures, which are often framed in dialogues.

### **1. Introduction**

Advertising has rapidly entered the life of modern society, it has become an integral part of it. It is used in literally all spheres of life. As a means of mass communication, advertising attracts the attention of various sciences. For almost a century, it has been the subject of research in linguistics, psychology, sociology, philosophy, and so on. Moreover, social advertising has a huge cultural potential, because the advertising message in specific circumstances is able to influence both the individual and society as a whole, shaping human behaviour, its value-normative system.

The purpose of this paper is to determine the communicative features of French social advertising, as well as the criteria for the effective impact of social advertising on its target audience.

The object of study is the French-language advertising discourse.

The subject of analysis is the communicative features of modern French social advertising, mainly its speech act structure as French social advertising consider significant part of French advertising discourse.

The topicality of the chosen topic is determined by the need for a comprehensive study of the role, functions of communicative features of French social advertising from the standpoint of linguistic pragmatics, as the phenomenon of social advertising is relatively new and requires linguistic pragmatic description.

The scientific novelty of this paper considers an attempt at a comprehensive linguistic-pragmatic analysis of French social advertising as a special kind of French advertising discourse.

In recent decades, linguistic research has been characterized by a growing interest in the study of texts of mass communication, in particular, texts of advertising. It is difficult to deny the fact that advertising nowadays is actively penetrating the speech of the modern man and in a sense affects the development of modern language. This fact cannot leave the development of advertising as a linguistic phenomenon without the attention of linguists.

Topical issues of research in Western European and American advertising are raised in the works of such authors and scholars as K.L. Beauvais, W. Wells, D. Burnett, S. Moriarty, W. Berger, H.-P. Jendi, J.E. O'Toole, D. Pope, and others.

Despite the increased interest of scientists to these problems, the issues such as the structure of advertising text, its functions, tasks, categories, the role of its individual structural elements, the peculiarities of creating advertising messages, the ratio of verbal and nonverbal components in advertising text, etc. often accompany basic language research of advertising.

### **2. Speech-act structure of advertising message**

One of the main theories for the study of the communicative structure of advertising messages is the theory of speech acts, developed by prominent Oxford scholars John Austin and John Searle. They believed that communication was an interaction in a particular situation, the exchange of diverse, often unrepeatable, information in other conditions. To sum up, communication is an act of interaction of persons, or speech acts.

Consequently, a speech act is a purposeful language act carried out in accordance with the principles and rules of speech behaviour adopted in the society. The main features of a speech act are intentionality and conventionality. The sequence of speech acts forms a discourse. The speech act consists of locution, illocution and perlocution [9, p. 13].

*Locution* is the construction of a phonetic and grammatically correct expression of a language with a specific meaning and reference. In other words, it is an act of “speaking,” “pronouncing.” According to J. Austin, locution consists of three components: it is a phonetic act – the utterance of individual words of expression; a phatic act – pronunciation is not just words, but words with lexical and grammatical meaning; and a reticent act – the combination of these words with certain referents.

*Illocution* (“Il” is a prefix that has a reinforcing meaning and locution is a linguistic reversal) is an embodiment of a statement generated in the course of a speech act, a certain communicative intention, a communicative purpose that gives expression a specific orientation. According to John Austin, illocution is a way of using locution: to ask or answer questions, to inform, to declare a decision, a sentence. This is the reason why a speech act is created.

*Perlocution* (Latin prefix “per” meaning intensification and English locution) – the effects of an illocutionary act on a particular addressee or audience. According to John Austin, it could be formulated as follows: “Through action B he performed action C”, that is, by convincing he forced someone, convinced.

For grammatically correct sentences, for “investing” in it in a certain sense, we use locution, for providing the expression with the desired communicative orientation – illocution, for influencing the consciousness or behaviour of the addressee – perlocution. In this connection, it has become possible to distinguish between semantics and pragmatics: the locution aspect is the sphere of semantics, and illocution and perlocution is the sphere of pragmatics.

***John Searle identifies 5 types of speech acts:***

1. *Representatives, or asserts.* They oblige the speaker to be responsible for the truth of the statement. Such speech acts can be created using verbs “to boast of”, “to complain of”, etc.
2. *Directives.* Forcing the addressee to do something. Supporting verbs: “to ask”, “to order”, “to command”, “to pray”, “to counsel”, “to invite”.

3. *Commissives*. They are required to perform certain actions in the future or to follow certain behaviours. Characteristic words: “to intend”, “to be going to”, “to have to”, “to be disposed to”.

4. *Expressives*. Express the psychological state of the speaker, characterize the degree of his openness. These are acts of congratulation, apology, greetings, and condolences. Supporting verbs: “to congratulate”, “to apologize”, “to sympathize”, “to greet”.

5. *Declarations*. They establish a correspondence between the content of the statement and the reality, for example: “If I work for you successfully, then you will become a deputy” [3, p. 15].

Within the five main illocutionary classes, a number of additional parameters distinguishes speech acts:

1. Correlation of the speech act with the previous text;
2. The ratio of the social status of the communicators (for example, the order and the requirement are the essence of the directive, but when ordering, the status of the speaker should be higher than the status of the listener, and when requiring this parameter is not necessary);
3. A way of linking a speech act to the interests of the speaker and the hearer;
4. The degree of intensity of presentation of the illocutionary goal (so, requests and supplications, which are both directives, differ from each other above all by this parameter) [10, p. 67–68].

Although J. Searle’s typology is consistent and logical, its disadvantage is the absence of further subclasses based on additional parameters.

Ukrainian scholar Georgii Pocheptsov calls acts of speech or illocutionary types of utterances pragmatic types of sentences. In his theory, the nature of the pragmatic component, which allows one to establish a typology not only with regard to an illocutionary goal, but also a way to achieve it, is decisive for assigning an expression to one or another pragmatic type. According to G. Pocheptsov, speech acts are divided into:

1. constatives (general statements),
2. promissives (promises),
3. menassives (threat statements),
4. directives (sentences prompting of the addressee),
5. performatives (sentences pronouncing which speaker performs the action),

6. quessitives (interrogative sentences in its traditional sense) [7, p. 184–185].

Another classification of speech acts, proposed by V. Karasik, is based on the principle of relations status of communicators. He divides speech acts into two classes: *status-marked* and *status-neutral*. The latter includes *constables*, *narratives* and *descriptives*. Status-marked speech acts include *orders*, *requests*, and *instructions*.

Status-marked speech acts in their turn are divided into *status-fixed* and *status-labile*. The first group includes speech acts with a given position of the addressee: *injectives*, *requisites*, *permissives*; to the second belong speech acts with a variable status vector, i.e. those in which the status vector depends on the situation of communication: *commissions*, *locatives*, *expressives*. Status-fixed speech acts, depending on the status vector, are divided into speech acts with the descending and ascending status vector of the speaker, namely injectives and requisites [6, p. 73].

In our opinion, this classification supplements the classification of G. Pocheptsov and also reveals how status characteristics influence the choice of type of speech act. Thus, the choice of a particular speech act depends not only on the speaker's intention, but also on the relationship between the communicators.

### 3. Characteristics of speech acts typical for French social advertising

Analysing the slogans and texts of French social advertising, we have concluded that French social advertising is dominated by assertive speech acts that can have different forms. These can be affirmative sentences, truths or maxims, as well as complex communicative acts where the assertive acts are combined with a directive or other speech act.

Here are some examples of assertive speech acts that are represented by affirmative sentences.

1) "*Quand un enfant ne lit pas, c'est son imaginaire qui disparaît. Fondation pour l'alphabétisation*" is a simple assertive act whose illocutionary force lies in affirming the general state of things.

2) "*Industrie tabac ajoute à ses produits des saveurs attrayantes pour les jeunes. Ses produits provoquent la mort de plus de 5 millions de per-*

*sonnes chaque année dans le monde*” – a typical assertive, affirmation, well-known information based on statistics.

3) “*Il est jeune, il roule vite, elle traverse ... trop tard*” – an assertive, expressed with the affirmative sentence, a comment of an imaginary witness of the accident.

4) “*Candidate: Valentina, 30, Non-avocate, Italie. Voici 1 des 100 millions de jeunes de moins de 30 ans en recherche de l’emploi*” is a speech act of an assertive type, which ascertains a mass problem of youth unemployment on a case-by-case basis.

5) “*L’autre, c’est moi! Semaine d’actions contre le racism*” is an assertive-type speech act, expressed by an affirmative exclamation sentence.

6) “*Ce jour-là, il roulait beaucoup trop vite*” – an assertive, as a voice-over, words of a imaginary witness of a car accident, continuation of the story is told by means of an image. This indicates that to some extent speech acts are expressed in an image that carries implicit information, which is logically conceived by the addressee of the advertising message.

Also, assertives in social advertising are very often represented by commonly known truths, also called maxims. Consider a few examples.

1) “*L’accessibilité c’est la liberté*” – simple assertive act, maxim, statement of well-known things.

2) “*Le condom – le meilleur ami de la femme*” – assertive, maxim, common truth. In this case, there is a reference to a line from a song about diamonds performed by the famous actress of the last century – the legendary Merlin Monroe. This saying has become a popular catchphrase nowadays.

The examples of assertive acts we have analysed above include enough information to make a person think about wrong behaviour, change something in their life. However, there are a large number of assertives that imply additional meanings. It means they contain implications of discourse that the potential addressee should deduce. Here are some examples.

1) “*Les Belles Plantes ne s’arrosent pas à l’alcool*” is an assertive that has a semantic implication of a metaphorical type that indicates that alcohol and feminine beauty are two incompatible things. That is, behind this assertive act, there is a hidden directive – a call for women not to drink alcohol.

2) “*Bien emballés, tout aussi meurtriers*” is an assertive with an evaluation element. Meaningful implication, a hidden call for not to smoke.

3) *“Téléphoner au volant, c’est être ailleurs que sur la route. Téléphoner en conduisant multiplie par 5 les risques d’accident”* – an assertive act containing the implication of the discourse: *“Il ne faut pas téléphoner au volant ...”*, to be guessed by the addressee himself.

4) *“C’est à vous de lui retirer le permis de rentrer. Quand on tient à quelqu’un, on le retient”* is an assertive that conceals the implication of a directive act, supplemented by a maxim, a common truth. Another interesting feature of this example is the use of rhythm words *“tient”* – *“retient”*, which gives to this speech act more melodic sounding.

5) *“A peine adolescents, deux enfants sur trois ont déjà consommé de l’alcool”* – an assertive, statement of the fact by which the prohibition of alcohol use by children and adolescents is implicitly expressed.

6) *“Les coins de portes ont tué 146 femmes cette année. Violences faites aux femmes. Ce qui tue, c’est l’indifférence”* is an assertive speech act containing a discourse implication that is activated by a stylistic allusion. A hidden call not to stay indifferent to others’ grief and to help people affected by violence.

Thus, the analysed examples of assertive acts have shown that it is mainly about implications of discourse where, in the form of assertives the directives, urges, or prompting acts are hidden.

Very often, an advertising message is a complex communicative act where the assertive is used in combination with other types of speech acts, most often with a directive. In such cases, the assertive usually states a specific fact or problem and the directive calls for action or measure to be taken.

Consider a few examples of a combination of assertive and directive.

1) *“Attention: L’alcool est responsable d’environ 10000 décès par cancer”* or *“Attention: Boire peut provoquer une perte de mémoire”* – a complex communicative act that simultaneously combines directive and assertive. *“Attention”* is a directive that is attached to an assertive speech act.

2) *“Fumer provoque un vieillissement de la peau. Pour arrêter de fumer: [www.tabac-info-service.fr](http://www.tabac-info-service.fr) ou téléphonez 39 89”* is a complex communication act, a combination of an assertive and a directive.

3) *“Dépasser les limites c’est croire qu’on est ici ... alors qu’on est déjà là. Respectons toujours les limitations de vitesse”* is a mixed speech act, a combination of an assertive in the form of stated information and a directive in the form of an imperative sentence.



4) *“Seul truc pour diminuer les effets de l’alcool, c’est le temps. Pour profiter pleinement des festivités, buvez modérément”* is a combination of assertive and directive acts. Everyone knows the general information expressed by the assertive and the call for moderate alcohol is expressed by the directive.

In addition, the use of complex communication structures framed in dialogue is very typical to French social advertising. Here are some examples.

1) *“Le tabac rend stérile: ON S’EN FOUT. Le tabac nuit au fœtus: ON S’EN FOUT. Le tabac coupe le souffle: ON S’EN FOUT. Le tabac cause des maladies mortelles: ON S’EN FOUT. C’est marrant, ce matin, par peur d’être malade, vous avez jété un produit périmé depuis deux jours”* is a complex communicative act that frames the dialogue, the comparison of things, which are on the one hand consider as an absurd but on the other hand still have the place to take in the everyday life.

2) *“Hier tu croyais que c’était George Clooney. Ce matin ce n’est que Georges ... STOP AU VERRE DE TROP”* – a complex communicative act, the dialogue is present formally. The directive act points to a ban on the use of alcohol, and the assertive act tells the effect if this ban is violated.

3) *“Keske tu fou ?! T en retard! Cette fois, il aura une bonne raison ... Les accidents de la route sont la première cause de mortalité chez les jeunes de 18 à 25 ans”* – framed communicative situation, dialogue accompanied by the comment.

4) *“Tu raccroches? Non toi. Vas-y toi. Non toi. Je raccroche. A samedi. Je t’embrasse. Dis-le moi. Moi aussi. Bon weekend... Tu m’entends? Allô? Allô? Allô? Téléphoner au volant augmente le risque d’accident. Si chacun fait un peu, c’est la vie qui gagne”* is a dialogue accompanied by a comment in the form of an assertive act behind which the directive act of coercive action is implicitly concealed.

Thus, we have seen that the vast majority of speech acts used in social advertising are of the monologue type, but among them there are complex communicative structures framed in dialogues. Also quite common is the combination of the assertive and the directive in one act and the use of directive implications disguised as assertive acts.

The second most frequently used type of speech act in French social advertising after the assertive is the directive. Directives are also presented in various forms, varying from direct guidelines to orders that are part of complex communication structures.

The discourse of French social advertising is characterized by the use of directive acts, which usually contain verbs in the imperative form or the structure “*il faut ...*” or “*il ne faut pas ...*”. Let’s have a look at some interesting examples.

1) “*Soutenons. Aimons. Agissons*” is a simple directive act, expressed by verbs in imperative form, a call to action.

2) “*Prenons le temps d’être père. La mairie de Paris*” is a simple directive act, a reminder of one of the basic responsibilities of every man.

3) “*Manquez pas le meilleur ... Le lait*” – a directive expressed by the imperative sentence of a conversational style (this is indicated by the absence of the negative particle “*ne*” in negative form).

4) “*Ne nous laissons pas dicter notre attitude! Résistons à l’agression publicitaire*” is a directive act to encourage the resistance to the ad aggression.

5) “*S.V.P. Changez notre quotidien*” is a directive, a hidden pleading-plea, the use of the abbreviation “*S.V.P.*”, which indicates the conversational style of the advertising message.

Directive acts also sometimes are combined with other speech acts, creating mixed-type acts. As noted above, directives are often combined with assertives:

1) “*Aide aux réfugiés. Partagez vos initiatives*” is a combination of an assertive that presents the general state of affairs and a directive as a call to action and further resolution of the problem.

2) “*Les préservatifs, c’est comme le papier-toilette, il faut toujours en avoir d’avance*” – a complex communicative structure, a combination of assertive and directive in one speech act, the urge to act is expressed by the impersonal turn “*il faut*”.

3) “*Avoir le sida c’est pas marqué sur soi. Alors, protèges-toi!*” – a combination of the assertive as well-known information and the directive as a call to prevent a specific problem.

Relatively infrequent, but also characteristic for the discourse of social advertising, is a combination of directive and expressive. Here are some examples.

1) “*STOP PUB. Réduisons vite nos déchets! République Française, Ministère de l’Ecologie et du Développement Durable*” is a combination of an expressive and a directive expressed by a verb in imperative form.

2) “*Surprise! Deux-roues, assurez-vous d’être toujours bien visible*” is a directive that expresses an order-appeal, combined with an expressive that gives the act of speech an emotional colour.

Atypical, but sometimes present in the discourse of French social advertising, is the framing of directives in dialogues. Consider a few examples.

1) *“St. Valentin: Faites l’amour, pas les magasins! Et protégez-vous!”* – a communicative act of appeal of a directive type. A framed dialogue containing the addressee’s name “Valentine”, which appeals to a young audience.

2) *“Il faut vous le dire en quelle langue? Protégez-vous! Je suis ton ami, I am your friend, Ich bin dein Freund, Sono il tuo amico ...”* – a complex communicative structure, framed dialogue, a combination of quessitive, directive and assertive. A condom, as a subject of protection, is personified as an addressee of the advertising message who addressed to people on behalf of the first person singular in four different languages.

So, we have seen that the directives in French social advertising are used as standalone speech acts, and are also part of mixed-type communication structures, where they are combined with an assertive or expressive. In some cases, directives may be framed in dialogues.

Less common but also characteristic for the discourse of social advertising is the use of interrogative statements in the form of ordinary or rhetorical questions. Interrogative statements in the theory of speech acts are considered as a special type of speech acts, called “*a quessitive*”, the typical features of which are:

- interrogative illocutionary force, denoted by the formal-syntactic index;
- cognitive intentionality, which is aimed at the speaker receiving certain information from the addressee;
- lack of autonominativity, that is, the ability to self-refer to speech act itself, because the motivational and interrogative statements are different from those narrated by explicit preformation of statements, lack of autoinformativeness, which is the reason for ambiguous reading of the illocutionary force [6, p. 273].

French linguists made a significant number of definitions of interrogative sentence by modal-communicative criterion, which can be classified as follows:

– as a propositional modal type. For example, in J. Dubois’s view, “a question is called the type of communication established by the speaker and his interlocutor, which is based on the speaker’s dependence on the implicit phrase. Vigilance is one of the modalities of the phrase” [1, p. 86].

– as a communicative-pragmatic type, where “an interrogative phrase is a question that provokes an answer. The questions are asked to find out

about something, to get specific information,” – determines A. Furetiere [2, p. 152]. “The question gives the opportunity to the speaker, to make comments or to give the order concerning a subject, which is discussed”, – considers C. Kerbrat-Orecchioni [5, p. 234].

“An interrogative sentence puts the interlocutor in a situation of answering a question. The question includes an “interrogation-response” group. It represents the true or false uncertainty on the part of the speaker regarding the weight of the sentence. The question gives you the choice between the possible answers. Interrogativity does not necessarily require new information to be provided. To ask a question is to confront the other party to the need of an answer. There is a choice between answering (ideally) and silencing what is already about denying the lawfulness of the act itself,” notes J. Dubois [1, p. 91].

Since in French social advertising the addressee of the advertising message is not specified, but on the contrary is more generalized (it may be a group of people, a certain social layer of the society, road users, students, elderly people, etc.), the discourse of French social advertising is characterized mainly by open questions, which in most cases do not need an answer but push its potential audience to reflections. These issues are represented by quasi-acts, which can take the form of a simple quessitive, as well as quessitive in combination with other speech acts, such as an assertive, an expressive, and a directive.

Here are some examples of how simple questions can be used in advertising.

1) “*Un rendez-vous amoureux vaut-il un excès de vitesse?*” – a simple quessitive, expressed by a rhetorical question.

2) “*Et si vous aviez le choix? Laquelle prendriez-vous?*” – a speech act of a quasi-type, expressed by a rhetorical question, which is of a conditional nature.

3) “*Etre à l’heure pour dire bonsoir à sa famille justifie-t-il un excès de vitesse?*” is a simple quessitive act which is expressed by a rhetorical question.

4) “*Quelle place sommes-nous prêts à laisser aux femmes? Laboratoire de L’égalité*” is a quessitive, rhetorical question, to which there is no single answer.

5) “*Notre vie doit-elle se limiter aux pièces qui nous sont réservées?*” – a quessitive speech act, expressed by a rhetorical question, the answer to which is hidden in the question itself, and is obvious to each of us.

Sometimes the quessitive may contain the implication of discourse as we see in the example below:

1) **“*Stupide, folle ou bonne à rien, ou les trois et plus encore?*”** – a quessitive containing discourse implicature. All the adjectives in this sentence are used in the feminine gender, which makes us understand that all the abusive words listed above are applied to the woman.

Very often, the quessitive acts are used in combination with other communicative acts, such as an assertive, directive, and expressive, forming complex communicative structures. Consider a few examples.

1) **“*Etes-vous un bon poisson? Pour arrêter, faites vous aider. Ne laissez personne vous aider à commencer*”** is a complex communicative act, a combination of a quessitive expressed by a rhetorical question and a directive expressed by an imperative sentence.

2) **“*Un risque sur mille. Et c’était vous?*”** – a complex communicative act, the combination of the assertive with the quessitive. The assertive, whose illocutionary power consists in asserting the well-known information, is combined with the quessitive which is represented by a rhetorical question.

3) **“*Ne rien dire? La plupart des gens atteints du VIH ne le savent pas. Passez le mot, pas le virus*”** is a complex communication structure, a combination of a quessitive, an assertive and a directive.

4) **“*Les femmes représentent 78% des emplois non qualifiés, autant que votre fille s’y habitue ... Vous êtes d’accord? Chancegal Agence pour l’égalité des chances entre les femmes et les hommes*”** – a combination of the assertive and the quessitive in one speech act, first comes the affirmation, and then the question of the consent of the addressee with its truth.

5) **“*Vous voulez ma place? Prenez aussi mon handicap*”** – a quessitive combined with a directive that gives the speech an act of ironic colour.

6) **“*6m2 pour attendre le bus, c’est bien. Mais pour vivre? Agissons. Fondation Abbé Pierre*”** is a complex communicative structure, a combination of an assertive, a quessitive, and a directive in a single speech act that simultaneously states a problem, questions its existence, and calls for its solution.

Sometimes complex communicative structures are formed by the combination of the quessitive with other speech acts that can be framed in dialogues. Here are some examples of the use of such framed dialogues in French social advertising.

1) *“Je suis accro! Et vous? La cyberdépendance: un nouveau fléau”* is a complex communicative act framed in dialogue. A combination of assertive and quessitive.

2) *“Qui provoque la mort de 5 millions d’êtres humains? Chaque année les produits du tabac causent la mort de 5 millions de personnes à travers le monde”* – a complex communicative act, a combination of a quessitive and an assertive in the form of a mini question-answer dialogue.

3) *“L’avenir de retraites? Non, Lili ne fait pas la sourde oreille. Là, elle écoute juste son groupe préféré”* is a complex communicative act framed in dialogue. The combination of the quessitive and the assertive in a single speech act gives its content a certain tinge of irony.

Thus, we have seen that the quessitive speech acts are less common for the discourse of French social advertising than the assertive and directive acts, since the producer of the advertisement is not able to get the feedback, here it means the response of the addressee. So an interrogative sentence – a rhetorical question – is used to draw the attention of a target audience to a particular issue or to emphasise a statement with interrogative intonation. Usually the answer to such kind of questions is hidden in the question itself or in a speech act of another type that is added to the quessitive act.

#### **4. Pragmatic implication of discourse in social advertising**

Indirect speech act – style of speech, verbal expression, sentence, speech action, speech act of the addressee (author), the meaning of which is derived not literally, but with reference to subtext, pragmatic presupposition, hidden content. In another words, we call them implications of discourse.

Herbert Paul Grice firstly introduced the concept of implication in his work “Logic and Conversation”, in which the well-known philosopher of language, the founder of implication theory, distinguishes between what is said and what is meant [3, p. 27].

Thus, the implications of discourse are pragmatic components of the content of messages, speech genres, discourses that are addressed to the addressee from the context of communication through knowledge of communicative principles, maxims, postulates and conventions of communication. In other words, the implications of discourse are not generated by the structure of the linguistic code, but arise from the general conditions for successful communication.

Among the implications, the scientist has distinguished two varieties: conventional implications and unconventional (discourse implications, or communicative implications – conversational implications).

Conventional implications are derived from the lexical meanings of words and phrases that are included in the message, so they are similar to presuppositions. H.P. Grice called conversational implications such meaningful components of the message that the recipient brings out of the context of communication through knowledge of communicative postulates and conventions of communication. It is such a pragmatic component of content that the addressee derives from explicit constituents, but unlike presuppositions, it is a less stable component because it can disappear or be suppressed by context; it is only valid for a specific context. Implications are also called semantic conclusions, as opposed to logical conclusions (entailments) [3, p. 31].

The addressee based on the implications of discourse can interpret a considerable number of speech acts. In general, an indirect speech act is “recognized” within the context of a specific communicative act, taking into account all extralingual parameters of communication. Of particular importance is the level of communication competence of the participants in the communication, the context and the situation in which this communication occurs.

Based on the opinion of J. Searle on the distribution of illocutions into primary and secondary [10, p. 64], it can be said that the overwhelming majority of advertising slogans serve to express the primary directive illusions. Whatever illocutionary act is not carried out by means of an advertising slogan in a secondary way (that is, literally), this slogan always implements a directive illocution in the form of implication. In this way, more information is communicated in social advertising poster than is expressed in words.

In advertising slogans, the leading indicators of implications are a variety of stylistic tools, the most common of which are metaphor, allusions and rhyme. Such tools have a positive impact on the expressiveness and attractiveness of the advertising text and serve to decode the implications, which increases the impact of the advertising itself to a potential audience. In this way, the stylistic properties of the advertising text are subordinated to the linguopragmatics of discourse.

Using stylistic means in the advertising text, the producer, on the one hand, makes a positive impression on the potential audience about the essence of the advertising message, and on the other hand, promotes discursive actualisation of implications, which enhances the hidden influence on the recipient and encourages him to follow these hidden instructions.

Examples of French social advertising have demonstrated that the implications of discourse are closely linked to the stylistic meanings of linguistic units, as well as to the encyclopaedic, cultural and social competences of the speakers. In addition, implications in social advertising are being updated due to associative links with various elements.

In order to demonstrate this we would like to give some examples of the use of indirect speech acts – discursive implications in contemporary French social advertising.

1) ***“Etes-vous un bon poisson? Pour arrêter, faites vous aider. Ne laissez personne vous aider à commencer”*** – implication of discourse. The word ***“poisson”*** implies a person who is hooked on the addiction to alcoholism and cannot cope with this problem. Such a person needs help and support from their relatives and friends.

2) ***“Cest jaune, cest moche, ça ne va avec rien, mais ça peut vous sauver la vie”*** – the implication of the discourse that is revealed by the image. Seeing the yellow protective vest, we immediately understand what this advertisement is about.

3) ***“Pour les fêtes, le plus beau des cadeaux c’est de rentrer en vie”*** is a metaphorical implication. When celebrating a special event, people often get drunk and while driving it results in numerous deaths. Therefore, coming home alive is compared to the best gift.

4) ***“Parking payant. Places disponibles au sous-sol. Ce n’est pas en roulant plus vite qu’on arrive plus vite chez soi”*** – an implication of discourse that can be deduced only by image. When we see a graveyard on an advertising poster, we immediately understand what ***“paid underground”*** is all about. And the phrase ***“Ce n’est pas en roulant plus vite qu’on arrive plus vite chez soi”***, says that speeding is the main cause of car accidents, which very often leads to fatalities and further place booking of the cemetery.

5) ***“Moi, je suis ni raciste, ni homophobe. – Le Sida”*** is an implication of discourse that has an ironic colour. AIDS is personified as a person who does not have any prejudice about discrimination on any distinctive basis.



The author ironically depicts AIDS as a person who loves all people without exception. In this way, the author of the advertisement implicitly informs the audience that AIDS is a disease that can reach anyone who does not pay enough attention for protection measures.

6) “*XXXXS. Not laisse pas l'apparence t'envahir. Parles-en. Anorexie et boulimie*” – conventional implication. The abbreviation “XXXXS” implicitly refers us to a table of clothing sizes, where the size “XS” is usually the smallest, in some countries it may be “XXS”. A triple of the letter “X” indicates the non-existent dystrophic size that girls with anorexia have. With this acronym, the authors of this advertisement want to show us that there is no single standard of beauty, and that beautiful is primarily a girl or a woman who is healthy.

7) “*Le chat a neuf vies. Le papier en a cinq. (Pour le papier, c'est prouvé.) Tous les papiers ont droit à plusieurs vies*” – implication of discourse. The phrase “Le papier en a cinq” (“Paper has 5 lives”) implicitly tells us that paper needs to be recycled, thus giving it a new life. That is an implicit call to care for the environment and our planet.

8) “*L'asphalte, ça ne pousse pas!*” – communicative implication. Stating that asphalt is not growing is an implicit call to keep everything green around and to remember that our planet is home to all people and we must take care of it. And on the number of trees and green spaces depends the health of us and our children.

Based on the above information, we can conclude that an important feature of advertising message is the existence of a formal structure of hidden, that is, implicit, not formally expressed information. The meaning of such implication can be derived based on explicitly expressed components of expression, as well as based on previous experience and knowledge, national and personal peculiarities of the participants of a speech act, their cultural background, erudition, individual logic and thinking. Advertising text is able to paint a broad picture of reality if it uses a sentence containing presupposition or implication.

### 5. Conclusion

We can conclude that modern linguistic studies do not answer the question of how extralingual parameters of advertising text affect its linguistic analysis, how closely related is the linguistic design of advertising text with extralingual

characteristics of the latter. The informativeness and influence are defined as the main categories of advertising, which naturally appear as the main categories of advertising text as an element of advertising communication.

However, with regard to social advertising, its advertising texts are aimed primarily at positively influencing the recipient and encourage her or him to perform a specific action. This confirms that the advertising text, like no other, is anthropocentric, which is the main category of advertising message and determines not only its specific features, but also fills them with special content.

That is why French social advertising is characterized by the use of complex communication structures, which are formed by the combination of several communication acts in one. Most often it is a combination of an assertive act whose illocutionary power lies in affirming a certain state of affairs and a directive act as a call to a particular way of life or to compliance with certain behavioural standards.

In terms of frequency of use among simple speech acts, the first place comes from assertives, followed by directives rather than third ones, which are in most cases a rhetorical question, the answer to which becomes clear from the context of the advertising message. The use of expressives and other types of speech acts is not characteristic of the discourse of French social advertising. In addition, all of the speech acts listed above can be combined with each other to form complex communicative structures that are very often framed in dialogues.

Thus, the interpretation of the advertising message implies the derivation of its implications and their correlation with the broadcasting situation and the principle of cooperation. The greater the number of implications concealed by each sentence, the more informative the overall statement will be, the wider the picture of the reality will appear to the recipient. Moreover, it will be right to note that the success of communication in this case will depend on both the addressee and the addressee.

In other words, implications expand the formal structure of the advertising message at the semantic and informational levels, while the recipient spends the least effort. Such a method of transmitting information is most in demand in the field of media and advertising, because it allows saving the most space, time and effort for transmitting the message, avoiding any known or excessive information.

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