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### Paragraphemic Means in Advertising for Children and Teenagers

*Medios paragrafémicos de publicidad para niños y adolescentes*

**AIDA MARSOVNA KAZANTSEVA**

<https://orcid.org/0000-0002-8994-2779>

[aida.kazanceva@mail.ru](mailto:aida.kazanceva@mail.ru)

Kazan Federal University. Russia

**IZANLOO HASAN**

<https://orcid.org/0000-0003-4340-2483>

[izanloo@yadex.ru](mailto:izanloo@yadex.ru)

Ferdowsi University of Mashhad. Iran

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#### ABSTRACT

The article is dedicated to the advertising texts for children and teenagers, and paragraphemic means in it. Creolized advertising text allows increasing the capacity of the advertising message. The features of language used in modern advertising are producing both linguistic and non-linguistic, i.e. non-verbal means. There are four types of paragraphemic elements: syngraphemics (expressive possibilities of punctuation marks and punctuation sets), supergraphemics (font type variation mechanisms), topographemics (varying the plane syntagmatic of a texting mechanism) and pictographic (a picture instead of a letter). All of them we can see in advertising texts for children and teenagers.

**Keywords:** Advertising, paragraphemic elements, pictographemics, supergraphemics, syngraphemics, topographemics.

#### RESUMEN

El artículo está dedicado a los textos publicitarios para niños y adolescentes y los medios paragrafémicos en el mismo. El texto publicitario creolizado permite aumentar la capacidad del mensaje publicitario. Las características del uso del lenguaje en la publicidad moderna se encuentran en la reproducción de medios tanto lingüísticos como no lingüísticos, es decir, no verbales. Hay cuatro tipos de elementos paragrafémicos: singrafemia (posibilidades expresivas de signos de puntuación y conjuntos de puntuación), supergrafemia (mecanismos de variación del tipo de fuente), topografemia (variando la sintagmática plana de un mecanismo de texto) y pictografemia (una imagen en lugar de una letra). Todos ellos los podemos ver en textos publicitarios para niños y adolescentes.

**Palabras clave:** Publicidad, elementos paragrafemiantes, pictografemia, supergrafemia, singrafemia, topografemia.

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## **INTRODUCTION**

Advertising text today uses completely different ways to influence the reader. In addition to verbal components, it uses various additional tools: colour, illustration and graphics. "Non-verbal components of advertising (visual and graphic; size, colour, sound, composition etc.) perform the informative-expressive function, closely related to verbal components – slogan, ktematonym, the name of the advertised object, communication and address block, arguments, advertising image, the tone of the advertisement" (Buijzen & Valkenburg: 2002, pp.349-364; Mayorova: 2003, pp.28-34; Radesky et al.: 2020).

Of course, TV commercials have more opportunity of non-verbal means use due to the fact that influence is achieved through directing, camerawork, acting skills and the quality of verbal content. Moreover, the printed module does not possess such opportunities, and in this case, paragraphemic elements come into play (Gunter et al.: 2004; Moreno: 2018; Gunter & Gunter: 2019).

Paragrahemics presents the system of graphical elements, which exist along with grapheme system but are not included in the set of proper differential-graphic oppositions (alphabetical letters). "Advertising and influencing the meaning of the ads is formed (apart from the text in the narrow meaning) also with the help of extra-letter elements, which create the influencing potential of any advertising text" (Ward: 1972, pp.432-451; Dzyakovich: 1998, pp.141-145; Strasburger et al.: 2013; Chupryakova et al.: 2019, pp.358-365). Such elements are known as paragrahemics' elements.

## **METHODOLOGY**

Advertising texts for children and adolescents, selected on several principles: products for children children's products, especially food products (chocolate, chips, candy, soda water), and clothing, gadgets, sports goods.

The following General scientific methods were used: analysis, comparison, generalization, observation, methods of classification and systematization, linguistic methods: direct linguistic observation, component and contextual analysis.

## **RESULTS**

Advertising discourse has been studied from different sides for a long time and continues to be actively studied today (Dzyakovich: 1998, pp.141-145; Soboleva: 2015, pp.282-286; Kuzmina: 2016, pp.293-296). The importance of non-verbal means in the text is currently being studied more actively (Shkurko et al.: 2018, pp.320-324; Shkurko et al.: 2018, pp.712-714). There are also studies on the non-verbal component in advertising texts. And its use in advertising texts is difficult not to evaluate. "Punctuation marks, font styles, spatial-plane variation capabilities that are paragraphemic elements one can consider as graphical means used in the modern print advertisement; as well as invariably accompanying pictures, schemas, graphics, colour design. The combination of all these devices is the influence potential of modern print module" (Dzyakovich: 1998, pp.141-145).

The same idea is expressed by Y.S.Kara-Murza: "not only meaning of words and phrases work actively in advertising texts, but also paralinguistic means – oral and written: human speech sounds with its intonation, tempo and voice timbre and letters in all richness of pictures and font styles" (Kara-Murza: 2006; Khrystych: 2018).

There are three types of paragraphemic elements: "synggraphemics (expressive possibilities of punctuation marks and punctuation sets), supgraphemics (font type variation mechanisms) and topographemics (varying the plane syntagmatic of a texting mechanism)" (Baranov: 1989, pp.41-46).

Variable use of punctuation marks can be considered as syngraphic means. "Popadi v mir Disney! Uchastvuy v konkurse! «Xbox» ("Get into Disney world! Take part in a competition! «Xbox»). To strengthen the influential effect, the advertisers use doubling, triplication of exclamation marks: "Konkurs prodoljayetsya!!! Ne prosii!!!" «Xbox» ("The competition is still in progress!!! Don't oversleep!!! «Xbox»). "Juicy Fruit. Uje khochu!!!" («Juicy Fruit. I want it already!!!") "Raz! Dva!! Tri!! A ty sozrel dlya Bon Pari? ("One! Two!! Three!!! Are you ready for Bon Pari?")

The choice of question or exclamatory mark helps to attract attention. Such form is addressed to interest the reader, to have a conversation: "Lays. Khochesh?" ("Lays. Do you want?"), "Poigrayem? Detskiy mir" ("Shall we play? "Kids' World").

Along with the possibilities of exclamatory marks the advertisers, also use topographic means in order to create an individual advertising image. For instance, in the advertisement for school concert devoted to St. Valentine's Day, the whole advertisement is given in a shape of a heart with the use of red-coloured letters. One can consider this as Valentine's Day card and this, undoubtedly, attracts the recipient's attention from a remote distance and makes him (her) read such an attractive advertisement. There is one more example: in the advertising text in the university, the whole text is given in the shape of an hourglass. This makes the process of reading difficult, but the topographic aim is achieved and: in a variety of texts, let's say, newspaper page, the reader chooses this advertisement for a thorough reading.

The use of supragraphic means – the mechanisms of font variety – in the child's advertisement is regular and diverse. Mainly the font diversity is used for highlighting separate parts of the text. One can point out the following types of highlighting: font size and colour, different font types (headsets), underscores, uppercase and lowercase letters. Let's look through the main ways of font highlighting use in the advertising texts:

1. With the help of font highlighting, one can achieve an effect of pseudo-division, in which the separation is done within a single word, word combination, sentence or the whole text. Pseudo-division plays on the meaning of the language unit, helps to get an additional notion: "BesPechnoye leto! Cakes "Pekar" (the words "bespechnyi" and "pechnoy" are played on) (Ovenless summer! "Baker" Cakes).

2. By means of font highlighting an effective method of focusing the reader's attention on a particular word is created.

Before reading advertising (and etc.) the reader evaluates the time and power spent on it, that's why the role of the title and marked parts of the text is essential. This also relates to the child's audience. Children are always in a hurry, and more often, they are lazy to read the announcement if the text contains vivid objects, the reader whether an adult or a child fore and foremost will pay attention to them.

"The ad creator should always keep in mind this feature of human perception. One shouldn't provide the reader with a free choice of words "which ones the eye will set on". They can't provide enough information, and a person may lose interest in the ad. One should choose only those moments having paid attention to the reader gets interested in and starts to examine the text" (Nazaykin: 2018).

A graphically highlighted segment can be the following:

- a) title of a firm or a company, a product or a service: "Limonade "Krash". KRASHnyie apel'siny: uznai sam!" (Limonade "Crash". Crash oranges: taste yourself!), "ZaFINTui! Fint". As a rule, these words are occasionalisms and the font helps to understand the way the new word is formed and, perhaps, to realize it's sense.

One can also include the creation of "nested words". In print advertising one can come across such writing of the text in which part of one of the words graphically highlighted represents an independent word. This technique is called nested word (or "matreshka-word"). Using this technique, copywriters apart from stylistic goal also pursue a practical one – to facilitate the perception, raise the memorability of the advertised object: "FANTAzirui! Fanta" ("Act oyt fantasy! Fanta"), "SHOKoterapiya. Bar "Shok" ("Chocotherapy").

b) foreign word so that its inclusion in the Russian text would be more harmonious and doesn't confuse the reader: "YESstestvennyi vybor. Sukhariki "Yemelya" ("Natural choice. "Yemelya" rusks). "Ekzo. Skajji fruktam HELLO!" ("Ekzo. Say HELLO to the fruits!")

c) contamination with graphically highlighted part – suprapheme – is one of the play on words' means: "FEYAricheskoye predstavleniye! "Little fairy" (contamination on the word "feyericheskoye" the component of the trademark "Feya" ("fairy")). «Stimorol Ice.OsvejAIS!» (inclusion in the word "osvejaysya" (freshen) of the foreign component "Ice" due to similarity of phonetic sound). Orthographic norms are often violated when contamination occurs, and this is not considered as a mistake due to support of breaking the norms component by graphic highlighting.

d) in modern Russian advertising it is popular to highlight the word parts meaning the name of the advertised product or a service by Latin script: "Energeticheskiy koteyl' DOZA ("Energetic cocktaile DOZA) DOZAprav'syal" (top-up), "DOZA energii" (Doze of energy), "Pepsi Max. A gde toi MAXimum?" (And where's your MAXimum?), "NEO-tvorojok. Dlya NEO-optimistic" (NEO-curd. For NEO-optimists).

3. The last decade of the XX century is marked by the occurrence of a new phenomenon of paragraphemics named pictographic. The function of pictographic is the following: "the letter-pictogram is embedded into a letter and replacing it, becomes a sign of a separate word or the whole advertising text" (Grigorieva: 2003, pp.69-74). This phenomenon is also called graphical paronomasia – the word's graphics instead of the letter, letter combination or the whole word needed, similar in shape picture is presented.

"Dais". ZvezdAtoye morojenoye" (Dais. Starry ice cream) – "A" letter in this slogan is given in the shape of five-pointed star, this sign reproduces the word "zvezda" ("star") in the occasionalism "zvezdatoye" ("starry"). Such solution illustrates the text and doesn't require an additional picture. The child's attention, undoubtedly, will be attracted by iconic component inside the verbal text.

"Yesli ty goloden, to eto VYKHOD. ("If you are hungry, so it's EXIT)" "Snickers" – The word vykhod is presented in the form of a green luminous pointer, which one comes across in everyday life quite often and, of course, it will attract the reader's attention.

"Naidi svoy Oasis. Morojenoye "Oasis" (Find your oasis. Ice cream "Oasis") – The "O" letter in the slogan is presented in the form of an islet with palms due to similarity of the islet shape and letter "O". Due to this solution the message is precise and also doesn't require any additional illustration.

"Khrusteam". 100 % khrust" (crack). Here we see frequent inclusion of a numeric component into verbal text.

## **DISCUSSION**

Paragraphemic means in case of successful combination with a verbal component can help to create a unique advertising image. Such solutions attract more attention and influence the consumer. That's why their active use in children's advertising is quite reasonable.

In general, mentioned graphical means allow increasing the capacity of advertising text, combining the informational completeness of the verbal text and the influential power of illustrations, which is important for child's audience for which visual perception, is predominant. Using the possibilities of graphics, copywriters bring print advertising closer to the TV ads that children like.

Syngraphemic means. In texts for children copywriters actively use exclamation marks in order to create an incentive power of utterance: "Podgotov'sya k vypusknomu! Bud' korolevoy!" ("Get ready for the graduation party! Be a queen!) "Azure shore". "Bud' umnym! Igray! Logicheskiye nastol'nye igry "Smart Games" ("Be clever! Play! Logical board games "Smart Games"). The choice of question or exclamatory mark helps to attract attention: "Poigrayem? Detskiy mir" ("Shall we play? "Kids' World"). If the text contains the question mark, an illusion of casual conversation will take place.

Supragraphemic means. The mechanisms of font variety in the child's advertisement are regular and diverse. The font allows playing on words using the size, colour, shape. The font allows playing on words using the size, colour, shape. The play in any interpretation attracts the child's attention and is loved by. The font change, the diversity, thoughtfulness in the location has a significant influence potential. Expressive and influential effects may be achieved due to different means.

Topographic means. Spatial-plane variation provides a deeper understanding of the advertising text compared to the shallow perception. The feature of topographic is that it provides the spatial location of the text a special role in the entire message.

Pictographic means. The appearance of an image instead of a letter is a new direction in paragraphemics. This game helps to attract attention and better memorize the advertised object. The picture plays a great role in advertising, in the easiness of its perception, because "a recipient spends much less effort and time for the perception of a picture, so the process tires him much less than reading the text" (Volkova: 1999).

## **CONCLUSION**

Here we have mentioned just several means proving that advertising for children and teenagers successfully uses paragraphemic elements in its texts. An advertising text addressed to a children's audience is necessarily a creolized text that combines verbal and nonverbal components. Using graphics features brings print advertising closer to the TV ads that children love. Advertising uses all types of paragraphemic elements: syntgraphemics, supergraphemics, topographemics and pictographemic.

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## **BIODATA**

**A.M KAZANTSEVA:** Born in 1986. Candidate of Philology. In 2010, she graduated from the Faculty of Russian Philology of the Tatar State Humanitarian and Pedagogical University (qualification "Teacher of the Russian language, literature and English", specialty "Russian language and literature with an additional specialty foreign (English) language"). From 2010 to 2013 studied in full-time postgraduate study at the Kazan (Volga) Federal University. In 2015, she defended her thesis for the degree of candidate of philological sciences on the topic "Language Features of Advertising Texts for Children and Adolescents", specialty 02/10/01 - Russian. Senior Lecturer, Department of Russian as a Foreign Institute of Philology and Intercultural Communication, Kazan (Volga Region) Federal University. Research interests: advertising and advertising texts, language of the media, language game.

**I HASAN:** Associate Professor, Russian Language Department, Mashhad University Firdousi (Iran). Research interests: phraseology, lexicology, methodology.