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DEIXIS IN ONLINE ADVERTISING

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CONTENTS

Introduction.....	3
I. THEORETICAL BACKGROUND OF THE RESEARCH.....	6
1.1. The notion of advertising and advertising discourse	6
1.2. The phenomenon of deixis in linguistics.....	11
1.3. The classification of deixis.....	17
Conclusion Part I.....	24
II. THE MANIFESTATION OF DEIXIS IN ONLINE ADVERTISING...	26
2.1. Functioning of deictic expressions in online advertising discourse.....	26
2.2. Multidimensional nature of deixis in online advertising.....	35
2.3. The use of deictic means in persuasive strategies in online advertising.....	42
Conclusion Part II.....	46
CONCLUSIONS.....	48
RESUME.....	50
REFERENCES.....	53
APPENDICES.....	58

INTRODUCTION

Within the frame of linguistic investigation shift to the pragmatic issues of a language, the notion of deixis continues to attract the attention of scientists. It is worth noticing that this phenomenon has stayed under scrutiny for a long period of time and has been noticeably modified, acquiring new and more extensive linguistic characteristics. The notion of deixis has been studied by prominent foreign scientists such as K.Bühler [23; 24], W.Collinson [25], Ch.Fillmore [29; 30], G.Rauh [47; 48], R.Lakoff [39], R.Jakobson [37], as well as domestic, for example, T.Biletska [2;3;4], O.Makiedonova [16], K.Machulska [17], F.Batsevych [5] and others.

The exceptional scientific potential has the investigation of deictical elements in the advertising discourse. As M.Danesi [Danesi, p. 1] aptly put it: “The craft of advertising has, ipso facto, constituted a form of discourse - a way of presenting something in a socially appropriate way, so as to persuade people to purchase it.”

Therefore, the **topicality** of research lies in the archetypal nature of the deictic category, which forms the semiotic triangle “person-time-place”, being used as a coordinate system of any speech act.

Due to their universality deictic elements are an integral part of any communication event. As advertising remains one of the most controversial genres, determined by the high market competitiveness and persuasive strategy, it is subject to rapid and unpredictable changes. Thus, it represents a profound area for further regular linguistic elaborations.

The **object** of research is deixis as the category of pragmatics in online advertising.

The **subject** of investigation are structural, pragmatic and typological peculiarities of deixis in online advertising discourse.

Despite the increased scientific interest in the issue of deixis and the principles of online communication, modern investigations on its functioning and peculiarities in advertisement texts are scarce. Moreover, the study of the aforementioned discourse from the perspective of its typological characteristics as well as deictics' role in the construction of advertising pragmatic potential may be defined as

fragmental. Thus, the **aim** of our research lies in studying different aspects of deixis and its elements in online advertising, paying specific attention to their communicative efficiency.

The purpose of investigation presupposes the realization of the following **objectives**:

1) to determine the notion “deixis”, point out its main peculiarities, compare it with other similar terms such as reference and anaphora;

2) analyse the main classifications of this linguistic phenomena, trace the original division and its further elaborations proposed by scientists;

3) point out to distinctive features of the language of advertising, place and role of innovative formations in the advertising texts;

4) on the basis of the created corpus of deictics, found in online advertising texts, investigate the main elements of their expression as well as peculiarities of the emphasised topical categories;

5) relying on the relevant scientific strategy classification, point out tactics of influence applied in advertisement and discover their efficiency through the method of linguistic interviewing.

Methods of empirical research – observation, comparison description and structural-semantic analysis have been utilised in the work to summarize gained results. The statistical method allowed the depiction of the quantitative characteristics of the processed material. Linguistic interviewing that was conducted online by means of Google Forms helped to measure pragmatic appeal of the previously outlined tactics, which are based on deixis application.

The **material** used in the research includes the latest pieces of online advertising published by 30 internationally renowned companies belonging to the sphere of automobile, fashion and food production such as Chanel, Burger King, Ford, Mercedes, Rolex, Pepsi etc. Examples of deixis in online advertisement were found at the website and in social media of the aforementioned enterprises.

Analysed scientific material and formulated conclusions regarding the topic in question comprise the **theoretical value** of the research. Viewpoints of the scientists

on the given issues have been examined and structured to deepen the understanding of the concept “deixis”, determine its role in modern advertising communication and correlation with the notions “anaphora” and “reference”.

The **practical value** of the research lies in the possibility of using theoretical theses and factual results of the study in courses of lexicology, stylistics, pragmatics and translation as well as in the course of cultural studies at English workshops, or extracurricular activities for students.

THEORETICAL BACKGROUND OF THE RESEARCH

1.1. The notion of advertising discourse and online advertising

In the modern society advertising is a sphere of practical activity, which most quickly reacts to the changes and appearance of new phenomena. It is a complex notion that has no unified definition. Most scientists, however, agree that advertising is a specific area of social mass communication between advertisers and different audiences aimed at exercising influence on consumers in order to fulfill certain marketing tasks set by a producer.

Advertisement as a multidimensional phenomenon constitutes a part of a discourse that provides the contextual realisation of a speech act. The discourse entails specific language constructions that serve social or psychological purposes and manifest the hidden belief systems possessed by a speaker.

The relationship between a communicative situation and discourse depends on the interpretation of the latter term. In our opinion, one of the most structured explanations of discourse has been presented by O. Selivanova [Selivanova, p. 568-570] who states that in modern scientific literature, it has mainly four meanings: 1) a coherent text in the context of numerous accompanying background factors - ontological, socio-cultural, psychological, etc.; a text “immersed” in life; 2) a closed holistic communicative situation (event), which consists of communicants and a text as a sign mediator, caused by various factors that provide communication and understanding (social, cultural, ethnic, etc.); 3) a style, implicit language of communication; 4) a pattern of speech behavior in a certain social sphere, which has a particular set of variables. Other meanings are much less common and are mostly used in non-terminological terms. Moreover, the notion of discourse is relevant not only for written but also for oral texts.

Furthermore, it is crucial to note the difference between the terms “discourse”, “context” and “text”. Discourse should be considered much wider than a text, which is mostly seen as a combination of sentences.

According to J.Mey [Mey, p. 187] discursive category denotes a text, which is made situationally bound, and context seen as one, interacting in a way which is perceived as meaningful and unified by the participants.

As O.Selivanova states [Selivanova, p. 571], any discourse incorporates such features as contextuality, personality, procedural nature, teleology (entity of participants' communicative goals) and its closed structure.

Text is used to mean linguistic forms, temporarily and artificially separated from the context for the purposes of analysis.

Context includes all of the following:

- substance: the physical material which carries or relays text;
- paralanguage: meaningful behaviour accompanying language and non-linguistic elements such as music and pictures;
- situation: the properties and relations of objects and people in the vicinity of the text as perceived by the participants;
- co-text: text which precedes or follows that under analysis and which participants judge to belong to the same discourse;
- intertext: text which the participants perceive as belonging to other discourse but which they associate with the text under consideration and which affects their interpretation;
- function: what the text is intended to do by the addressee and addressers or what intention is perceived by the receivers.

That is why the phenomenon of advertising from the perspective of a separate discourse can be connected with the social aspect of any language. M.Serrano [Serrano, p. 29] also emphasizes that it is crucial to take into account the following factors: the medium (oral or written), type (traditional or social network-based) and the commercial area of advertising.

Although the main focus of discourse analysis is on language, it is not concerned solely with it. G.Cook [Cook, p. 3-4], for example, outlines plentiful features of advertising (see Appendix B). Thus, when non-linguistic means combine with

language to alter or add to its meaning, then discourse analysis must consider these modes of communication too.

In advertising, visual materials, trademark, brand, logo, and slogan play the role of providing continuity of the message of the advertisement. It is generally accepted that, a slogan is a catch phrase that is combined in a special way to identify a product or company [Sušinskienė, p. 180].

Further elaborating on the subject matter, T.Bezuhla [Bezuhla, p. 37] states that advertising discourse covers two components - communicative interaction aimed at promoting a product or service on the market by linguistic and non-linguistic means, on the one hand, and advertising text, on the other.

K.Machulska [Machulska, p. 23] emphasizes the pragmatic nature of advertising discourse and calls it a peculiar linguosemiotic category that allows to draw special attention to goods, services or socially significant values.

Advertisement, thus, can be defined as an integral phenomenon, a mental and communicative activity that combines a process and result including both extra-linguistic and linguistic aspects. In addition to the text the presupposition and context (social, pragmatic, cognitive) are distinguished, which determine the choice of linguistic means [Shevchenko, p. 17].

In 1978 J.Gerbner [Gerbner, p. 178] pointed out three main stages of communication development that included pre-industrial, printed and television periods.

However, we support the idea of K.Machulska [Machulska, p. 23] who sees the need to highlight another stage related to the emergence and active use of new media both in professional activities and in everyday communication as the appearance of Internet alters the feeling of linguistic responsibility from the users' point of view.

Today, in an age of computers, this discourse is supported by multimodal and multimedia techniques, that is, by technologies that allow advertisers to blend various modes of presentation (visual, aesthetic, and narrative) with different media (text, audio, visual). It can be characterized as a language of sound, sight, and sense that taps into unconscious meanings that resonate with people [Danesi, p. 1].

Pieces of advertising are also replete with hypertext. N.Kolomiets [Kolomiets, p. 128] defines it as an electronic text, which is not limited to a linear combination of structural elements and can have an arbitrary structure.

English-language Internet advertising discourse in particular incorporates features that are inherent for other types and forms of communication, with its characteristic features: hypertextuality, virtuality, anonymity and distance [Machulska, p. 23-35].

The verbal product of advertising is the text. W.Fletcher [Fletcher, p. 26] uses this term in the broadest sense, including visual components and verbal language. T.Bulakh [Bulakh, p. 55] defines the use of non-verbal elements of communication such as paragraphs, color symbolism as the peculiarity of this kind of text.

The language of advertising is audience-oriented and has anthropocentric nature as it serves human needs. The whole aim of the copywriters is either to get us to register their communication for purposes of immediate action or to make us more favourably disposed to the advertised product or service [Goddard, p. 9]. The language of advertising has a huge creative potential and reinvents itself to keep abreast with the times and perform its main functions – to draw attention and to persuade consumers to buy the merchandise it presents. G.Leech [Leech, p. 123-141, see Appendix A] points out four principles of the successful advertisement that are fulfilled due to specific use of language and include factors such as attention value, readability, memorability and selling power.

T.Krutko notes that in advertising texts the linguistic means of expression can be realized at different levels: phonetic, grammatical, lexical, and stylistic [Krutko, p. 12]. According to A.Soloshenko [Soloshenko, p. 25] assonance and alliteration belong to phonetic means of expression in the language of advertising. One of the most popular and effective devices in English-language advertising is rhyme, which is used to enhance the expressiveness of the message and to make it easier to remember.

Techniques at the grammatical level are subsequently divided into morphological and syntactic. The morphological means of expression in the texts of

advertising include various affixes, including suffixes of subjective evaluation and various temporal applications of the verb. Forms of the comparative and superlative degrees of adjectives create a positive connotation and emphasize the superiority of the represented product [Horodetska, p. 22]. Two auxiliary verbs, according to G. Leech [Leech, p. 125], most often used in advertising are the future auxiliary “will” that creates an effect of the future promise and the modal “can”, which expresses ability to cope with any task.

Among syntactic means expressing emotionality such figures as rhetorical question and exclamation, repetition, syntactic parallelism, ellipse, antithesis and inversion are worth mentioning. The imperative form of the verb is a powerful way to motivate a potential consumer to buy advertised goods. Most advertising slogans are simple sentences, which can consist of a catchy phrase or word. The use of such syntactical structures, individual phrases or words, according to L. Burkovska [Burkovska, p. 103], is associated with the dynamism, expressiveness of the advertising text, which must be perceived by the reader without any hindrance.

At the lexical level, the language of advertising is replete with monosyllabic verbs to simplify the comprehension of the message. At this level, the use of homonyms, synonyms, antonyms, stylistically colored – emotional and evaluative vocabulary, jargons, archaisms and occasional formations is typical. Characteristic features of occasionalisms used for expressiveness are the correlation with the product category or brand name, blurred lexical meaning and the presence of an evaluative component [Burkovska, p. 105]. Nevertheless, emotionally coloured vocabulary in advertising texts should not prevail over logical arguments and all the advantages of commodity should be outlined clearly making a consumer feel a kind of superiority over those who use products of other brands [Goddard, p. 105].

T. Kachan [Kachan, p. 27] states that the main stylistic means of expression in advertising texts include metaphor, personification, metonymy, epithet, comparison, periphrasis, hyperbole and irony. Obviously, these techniques can reach the desirable effect only through interaction with other (paralinguistic) means, such as images, music, font color etc.

As advertising has become ubiquitous and highly competitive its creators actively resort to different linguistic means to produce high-quality texts. Thus, the language of advertising is replete with figures of speech and other stylistic devices at different levels whose usage is conditioned by its constant need for reinvention and linguistic dynamism. Although the status of the advertising language is equivocally defined by scientists, its pragmatic orientation determines the emotional core of expression and dictates the selection of linguistic and non-linguistic means of expressiveness, ways of their presentation and utilization. That is why advertisers' primary aim is to make the most of each linguistic unit in their texts, which are characterized by huge creative and pragmatic potential.

1.2. The phenomenon of deixis in linguistics

One of the most topical issues of modern linguistics is the field of semiotics, namely the paradigm of pragmatics which looks into the mechanisms of communication. As such studies are anthropologically focused, the necessary component of their realisation is the analysis of linguistic means as well as the extra-linguistic dimension. The defining component of any communicative situation is deixis, which includes the addresser, addressee, place and time of the act of linguistic interaction [Biletska, p. 15]. Thus, deixis is the starting point to define the coordinates of any speech act.

The categories, functions and levels of language that can be concerned with the mechanism of deixis are varied and complex. B.Perdomo [Perdomo, p. 196] is convinced that it is impossible to consider deixis solely in the light of determinative function which is basic for the structural architecture of any language. This notion is defined by complexity and stretches to other phenomena of literary criticism and theory, metafictional processes, etc.

Obviously, deixis belongs to the study of subjectivity in linguistics. B.Kruk [Kruk, p. 2-3] indicates that due to its dependence on the context of the utterance deixis should be analysed as a pragmatic phenomenon. On the other hand, its relation to reference connects it with the domain of semantics. Thus, deixis may be defined

within the paradigm of semantic-pragmatic links. It is also worth mentioning that almost any linguistic item may be used deictically if it occurs in an appropriate context. Conversely, “full-fledged deictics” may be interpreted non-deictically. Deixis is then not only semantic and pragmatic, but also a grammatical notion, pertaining to both meaning and form”.

Similarly, T.Biletska [Biletska, p. 26] states that modern researchers see the main specificity of deixis in the fact that it is completely dependent on the act of speech, and that the referential correlation of deictic words and expressions changes with the alteration of the author of speech and passes from one person to another.

The phenomenon of deixis has been the focus of linguists since Antiquity, having appeared in Stoic grammar. The word itself comes from the Greek *deiktikos*, which means “pointing” and reflects its essence. However, the key aspects of the deixis theory have been pointed out in the works of linguists at the end of the 19th - the middle of the 20th century. It was Peirce (1932) who first labelled expressions like *I, here, now* indexical signs (indices), and argued that they determined a referent by an existential relation between sign and referent. The only early studies in the area were Bühler’s (1934) and Frei’s (1944), followed much later by two short and necessarily sketchy accounts by Fillmore (1966) and Lyons (1968).

Nevertheless, neither of the two authors has offered any framework for further analysis, let alone suggested some kind of solution to the possible representation of a deictic system in natural language [Kruk, p. 4-12].

It is also worth mentioning that at that time the focus was put on the grammatical aspect of deixis whereas now it encompasses various linguistic directions such as the theory of speech acts, semantics, text linguistics, the theory of communication, pragmatics and many others. Gisa Rauh [Rauh, p.142] also notes that there is much less work on the syntactical characteristics of deictical expressions and how these relate to their functions.

In linguistic literature, as Ya. Washchynska points out [Washchynska, p. 21], function various terms for deixis expressions denotation. For example, B.Russell, 1940 calls them egocentric particulars, O.Jespersen, 1923 - shifters, Ch.Peirce, 1940 -

indices, and H.Reichenbach, 1947 - token reflexive words. For J.Bar-Hillel, 1954 these are indexical expressions and K.Bühler defines them as deictical words.

The investigation paradigm dedicated to the issue of deixis can be divided into the following directions [Kruk, p. 13]:

- a. tenses and/or verbs as deictic categories: Fillmore (1966; 1971); McCawley (1971); Partee (1973); Rauh (1983).
- b. the relation of local deixis to route directions: Klein (1982) and spatial descriptions: Ullmer-Ehrlich (1982).
- c. geographic orientation for the blind: Brambring (1982).
- d. language activity and gesture: McNeill and Levy (1982).
- e. metalocutionary deixis (stress, intonation, etc.): Fuchs (1980); Gibbon (1983).

The intersubjectivity of deixis leads to multiple definitions that stem from various spheres of knowledge and prioritise a particular feature of this phenomenon. One of the clearest and most exhaustive definitions has been given by J.Lyons [Lyons, p. 647]. The scientist emphasised that by deixis the location and identification of persons, objects, events, processes and activities being talked about, or referred to, is meant in relation to the spatio-temporal context created and sustained by the act of utterance and the participation in it, typically, of a single speaker and at least one addressee.

Thus, deixis is a particular referential system that points out common elements for the sender and the receiver, inscribes the subject in the discourse and relates it to the discourse itself, to the context and to its interlocutors [Pallarés-I-Maiques, p. 400].

R.Lakoff [Lakoff, p. 347] proposes a similar definition, stating that deixis represents the location or identification of persons, objects, actions, processes and events which are being talked about or which are referred to as related to the temporal and spatial context which is created and maintained by the speech act and participation of communicative partners in it.

According to the definition given by The Royal Spanish Academy, deixis is the property that many grammatical structures possess to express meanings defined by

the position a speaker and a listener occupy in space or time [Interacadémica, p. 327]. In this case, not only the egocentric aspect is taken into account but also the position of the addressee.

Deixis as a category presupposes use of plentiful language devices that act as a means of its realization in the discourse. The word deixis is used to denote a mode of referring that characterizes expressions designating the contextual aspects that constitute the communicative situation [López, p. 15]. These are deictic elements (signs, words, units, expressions) or deictics - such linguistic units, the meaning of which is determined by referring to the coordinates of the speech act [Biletska, p. 3].

Ya.Washchynska [Washchynska, p. 22-23] states that deictic means include pronouns (*I, we, you, this, that, someone, etc.*), adverbs of various types (*here, there, then, now, today, tomorrow, yesterday, higher, lower, etc.*), pronominalised words, first of all, adjectives (*present, past, future, next, last, etc.*), numerals, some particles. Also, a deictic element can constitute a lexical and grammatical meaning of words, word forms and even be present in the lexical meanings of many words. For instance, Ch.Fillmore pointed out that the verb *come* points at the movement toward the viewer while the verb *go* - away from them. Thus, there is a noticeable shift from the referential meaning of deixis connected with its etymology to the orientation of the speaker and his ego.

Undoubtedly, the most prominent function of a language is a communicative one. Therefore, the concept of such an interaction presupposes the involvement of two essential roles - an encoder and a decoder. However, their tasks cannot be dubbed as identical as the encoder is responsible for constructing the message according to his situational perspective. The decoder, in his turn, has to reconstruct not only the semantic context of the message but also its pragmatic aspect.

G.Rauh [Rauh, p. 9-11] states that the construction and reconstruction of the encoder's perspective are achieved via deictic expressions, examples of which are pronouns, demonstratives, tenses, time and place adverbs. Considering deictic expressions from this perspective, it is possible to compare them to other units functioning as referential images. Symbolic expressions like *man* or *woman*

characterize properties of their potential referents which are not expressed by deictic terms like *I* or *you*, *here* or *there*. Deictic indexicals require the act of assigning information about the situation of the encoder.

However, some scientists state that deictic expressions are not pure indices. Rather they combine indexical and symbolic connotations which is a synonym for lexical meaning. For example, R.Jacobson [Jakobson, p. 310] calls the pronouns shifters or switchers. He defines them as units with a double nature because they are symbols (their relation to the object represented is conventional) and also indices (existential relation to the object indicated). Thus, their peculiarity lies in the presence of a general meaning that is why they cannot be considered mere indexes.

Ch.Fillmore [Fillmore, p. 38] points out that deictical expressions are lexical and grammatical units that can be understood only if the sentences containing them are considered as tied to a certain social context, which is defined in such a way as to identify the participants in the act of communication and their location in space and time.

P.López [López, p. 15 - 16] also highlights the context dependence of indexicals. The scientist is convinced that they differ from other directly referential expressions, such as proper names, or indirectly referential expressions, such as common nouns, in that their linguistic meaning connects us to the context of utterance with some aspect of the speech act such as the agent, the interlocutor or the spatio-temporal coordinates in which the utterance is situated. As a result of such shifting, their meaning may vary from one context to another. For example, if we imagine the situation of a conflict in a shop, the sentence "*I am right*" said by a customer and a shop assistant will not have the same deictical meaning.

On the other hand, a sentence containing different indexicals may express the same proposition on different occasions of use. This is the case, for example, when a person says "*You have the keys*" and the interlocutor answers "*I have the keys*".

Among other features of deictic words, as proposed by Ya. Washchynska [Washchynska, p. 23], it is possible to point out situationality, egocentrism, subjectivity, and instantaneousness of their actual meaning. Situationality stands for

the particular dependence on the context of a message, egocentrism means orientation on the speaker, subjectivity is characterised by the absolute relativity of deictic words with the features of the speech act subject and, finally, the change in the meaning of deictic words because of the context alteration results in the instantaneousness of their actual meaning.

Of course, not all referential expressions whose meaning is determined by the communication situation are deictic. Only the combination of referentiality and egocentricity allows a linguistic unit or expression to be considered as deictic [Pallarés-I-Maiques, p. 400].

K.Bühler [Bühler, p.10], the author of *Sprachtheorie* (1934), stated that deictic expressions refer to a deictic field of language whose zero point - the Origo - is fixed by the person who is speaking (the “I”), the place of the utterance (the “here”), and the time of the utterance (the “now”). Thus, it is possible to draw a conclusion that deixis is based on sensory perception and possesses a universal basis, being highly anthropocentric.

Considering the issue of deixis universality, it is worth mentioning Ya. Washchynska’s point of view [Washchynska, p. 20-22]. According to her, this ubiquity is based on several factors. First of all, the basic deixis notions of space and time are general forms of existential matter. Secondly, the demonstrative function of deixis can be found in any language. Thirdly, the factor of the observer which constructs the cognitive basis of multiple linguistic concepts is universal.

It is worth noticing that deictic expressions do not possess a clear fixed meaning because each time it is defined by distinct circumstances of a communicative act [Batsevyeh, p. 272]. Nevertheless, it is possible to define its starting point. T.Biletska [Biletska, p. 35-36] emphasizes that the deictic centre of discourse is the location of the speaker at the moment of utterance. She also points out the most important factors that can influence the interpretation of the deictics in the discourse:

- 1) participants of the discourse (subjects of speech): the addresser (source) and the addressee (recipient) in a certain configuration of social roles;
- 2) the purpose and goal of communication of both participants;

- 3) message or text fragment itself;
- 4) code (system of correspondence between form and meaning);
- 5) space-time parameters of communication or conditions of communication;
- 6) message channel (physical means by which the text is transmitted to the recipient);
- 7) non-verbal components of communication with different relevance for each type of discourse differentiated depending on the communication channel.

Thus, it is possible to draw a conclusion that the phenomenon of deixis constitutes the forefront of modern linguistic studies, namely the field of pragmatics and investigation of anthropocentrism in the language. It is worth noticing that deixis is considered by scientists an intersubjective issue that from the linguistic point of view can be defined as lexical and grammatical units that are used in order to signify the semantic center of the utterance, participants' roles in the speech act as well as temporal and spatial characteristics, coined, to a great extent, by the type of discourse and, subsequently, the context.

1.3. The classification of deixis

Looking into the question of deixis classification, it is necessary to outline the interrelationship between the aforementioned notion and other referential means, namely the reference itself and anaphora.

It is worth pointing out that the components in question play an essential role in the cohesion of the text which is defined by M. Halliday and R. Hasan [Halliday and Hasan, p. 4] as the relations of meaning that exist within the text and that define it as a text.

On the one hand, the notions of reference and deixis belong to the similar scientific area since they reflect the correlation between the outer shape of a linguistic unit, the signifier, and the object of reality that can be characterized as a signified. On the other hand, these terms are not identical.

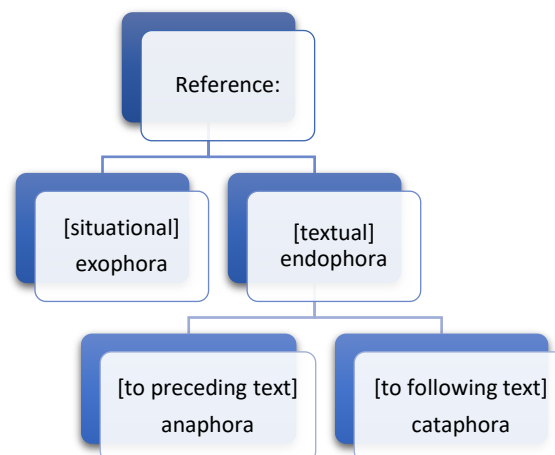
Exploring the complexity of the aforementioned issue of notional relations, B.Kruk says that it is connected with interpreting contextual information and

allowing the speaker to anchor their utterances in the extra-linguistic reality. Hence, expressions refer either directly to their denotata (deixis proper) or indirectly, by reference to the preceding or the following linguistic units in the text (anaphora and cataphora, respectively) [Kruk, p. 1-2]. A unique characteristic of reference is the specific nature of the information signaled for retrieval, i.e. the referential meaning and the identity of the particular thing or class of things that is being referred to [Halliday and Hasan, p. 31]. Thus, it is possible to illustrate it in the following scheme:

Reference \Rightarrow Deixis \Rightarrow Anaphora/Cataphora

The phenomenon of reference presupposes the involvement of deixis by means of its elements utilization, however this relation cannot be traced reversely as the use of deixis does not necessarily mean the presence of an endophoric reference. T. Biletska [Biletska, p. 38] emphasizes that deictic words and elements are the main means of reference in the language. In addition to words such as *I, you, here, now, this*, an important source of deicticity is the category of time, which “inscribes” in the deictic coordinates of the sentences used in speech.

According to Halliday and Hasan the paradigm of reference can be presented by the following scheme:



[Halliday and Hasan, p. 33].

The relation between deixis and anaphora is not completely clear, in some cases being coreferential. M. Halliday and R. Hasan [Halliday and Hasan, p. 14] define anaphora as a form of presupposition, pointing back to some previous item.

T.Biletska [Biletska, p. 40-42] points out that generally anaphoric structures are centered on the context, while deictic ones – on the situation of the speech act. Deictic reference correlates directly with the referent and contains two elements - the deictic sign and its referent. Anaphoric reference, however, connects a certain act of speech with another one that contains a common referent.

R.Mitkov [Mitkov, p. 20-21] states that in the sentence *He seems remarkably bright for a child of his age* the pronoun *he* was not used anaphorically, but deictically: *he* did not refer to an item previously mentioned in the discourse, but pointed to a specific person in a given situation. The information about a potential antecedent was not necessary on this occasion and the statement was not dependent on information explicitly present in a text or discourse. However, if the above sentence had been preceded by the sentence *George is only 4 but can read and write in both English and Bulgarian*, the pronoun *he* would have been interpreted anaphorically.

On the other hand, there are simultaneously anaphoric and deictic uses. For example, in:

I was born in London and have lived there ever since
there refers back to a place *London* refers to but simultaneously contrasts with *here* on the deictic dimension of space, locating the utterance outside London [Lyons, p. 676].

Due to the meaningfulness of deixis to philosophical, psychological and linguistic approaches in the study of language a lot of classifications have been proposed.

In his semiotical scheme that pertains to the pointing field of the human language K.Bühler [Bühler, p.102] introduces the tripartite system of deixis consisting of indexicals HIER-JETZT-ICH. The concept of the Origo (O) is the starting point in the system of deictic coordinates marking temporal and spatial

coordinates of orientation. According to this division “I” always stands for a speaker, “HERE” - for the location of the speaker during the communication and “NOW” - for its moment. Thus, it is possible to point out three main types of deixis - personal, local and temporal.

According to Ch.Fillmore, there is personal, spatial, temporal, social and discourse deixis. The last type is concerned with the choice of lexical or grammatical elements which indicate or otherwise refer to some portion or aspect of the ongoing discourse [Fillmore, p. 38]. It should be borne in mind that discourse deixis has traditionally been equated with the phenomenon of anaphora [Pylypak, p. 44].

The scientist was also the first to consider the aspects of the social situation in which a speech act occurs as a type of deixis. This encompasses the devices for the person marking, the methods of separating speech levels, the use of names, titles, kinship terms, etc. and the devices that language provides for the speaker to provide deictic anchoring with the addressee. Ch.Fillmore [Fillmore, p. 70-76] emphasizes that in this case, the distinction lies between the deictic and social roles of the participants. The former is realised grammatically in the category of person. The latter, on the other hand, are culture-specific, institutionalised in society and determine the forms of address.

S.Levinson [Levinson, p. 62-63] in his work dwells on the traditional categories of deixis, namely person, place and time. According to him, person deixis concerns the encoding of the role of participants in the speech event in which the utterance in question is delivered. Place deixis concerns the encoding of spatial locations relative to the location of the participants in the speech event.

It is worth noticing that probably most languages grammaticalize at least a distinction between proximal (or close to a speaker) and distal (or non-proximal, sometimes close to an addressee). Such distinctions are commonly encoded in demonstratives (as in English *this vs. that*) and in deictic adverbs of place (like English *here vs. there*).

Time deixis concerns the temporal points and spans relative to the time at which an utterance was spoken (or a written message inscribed). It is commonly

grammaticalized in deictic adverbs of time (like English *now* and *then, yesterday* and *this year*), but above all in tense.

Additionally, discourse has to do with the encoding of reference to portions of the unfolding discourse in which the utterance is located. Finally, social deixis concerns the involving of social distinctions that are relative to participant-roles, particularly the aspects of the social relationship maintained between the speaker and addressee or the speaker and some referent.

P.Lakoff [Lakoff, p. 347] proposes to distinguish: 1) temporal-local deixis, 2) discourse deixis, 3) emotional deixis. A new classification type of deixis - emotional - arises when under the influence of emotions the speaker does not follow the basic laws of functioning of deictic units. For example, *this/that* can be used indiscriminately to indicate the proximity of an object.

G.Rauh, in her turn, proposes the following classification of deixis [Kruk, p. 27]:

- the classical dimensions of local, temporal and personal deixis;
- the modal dimension;
- the topical dimension determined by the universal case system;
- social deixis, which is much less obvious in European languages than in, for example, Japanese;
- the relevance dimension, a combination of the topical and social dimensions, restricted to the order of enumeration of objects and persons.

The scientist also points out the so-called “problematic cases”:

- a. emotional deixis - for example, the use of *this* in case of the speaker’s subjective involvement can often be contradicted by the use of *that* in an identical context.
- b. discourse analysis - Rauh claims that rather than an instance of a deictic dimension, it is only a use of deictic expressions.

R.Breht [Breht, p. 11] suggests dividing deixis into endophoric and exophoric types depending on the centre of orientation - within the expression or beyond its borders.

In accordance with The Royal Spanish Academy [Interacadémica, p. 328-329] ostensive or *ad oculos deixis* is obtained by simple showing, i.e. by the physical presence of what is indicated in the extra-linguistic context, sometimes accompanied by a gesture. In addition to ostensive use, deictic elements, and in particular demonstratives, can identify their referent in immediate discourse. This type of reference is usually called phoric reference and can be anaphoric or cataphoric. In the first case, the demonstrative points to an element situated earlier in the discourse, which is called the antecedent. In the second type, it anticipates a consequent situated after it.

In terms of the semantic information it contains, deixis corresponds to one of the following five types: personal, temporal, locative, quantitative and modal. Personal deixis is organised according to a tripartite distinction: the first person refers to the speaker, the second person characterises the hearer, while the third person refers to persons or things other than the speaker and the hearer. Locative deixis is typical of demonstratives *this, there, there, there*, etc. but it can also be expressed in the same way by certain adjectives with a spatial value, such as *northern, oriental, superior, inferior*, etc., and also some adverbs, adverbial locutions and prepositional groups: *forward, on the left*, etc.

The quantitative deixis is shown by the quantifier *as much* and it refers to a certain amount of something that is shown or perceived (ostensive deixis), as well as when it indicates something that has been previously mentioned (anaphoric deixis).

Finally, the deixis of mode or manner is proper to the demonstrative in this way.

Making allowance for the types of indexicals, it is also possible to point out pure or essential and demonstrative indexicals. Pure indexicals are those which refer to an object automatically, simply by being uttered in a context of use like *I, today, yesterday, tomorrow*. Demonstrative indexicals include *this, that, that, that, you, he, he, she, there, then* that require more than the mere utterance of the demonstrative to access an object.

Within this framework it is necessary to mention the direct reference theory that was proposed and developed by Kaplan (1977), Kripke (1971, 1972), Perry (1977,

1979), Pollock (1982), Putnam (1973), Recanati (1993), among others. This theory, as summarized by P. López [López, p. 16-26], assumes the following statements about the reference of indexicals: 1) indexicals (pure and demonstrative) are indicative and non-descriptive signs. The linguistic meaning of an indexical is not a part of what is said in the sentence containing it. Therefore, the truth conditions of such a sentence are not preserved if we substitute the description for the indexical. 2. Sentences with indexicals express singular and not general propositions since they contain constituent expressions which designate individuals. 3. The referent of a pure indexical depends on the context and the referent of a demonstrative depends on the associated pointing. 4. Indexicals (pure and demonstratives) are directly referential terms. They refer to an object without its descriptive concept between the indexical.

One the most famous deixis classifications is the psychological approach suggested by K.Bühler [Bühler, p. 121-124]. This concept of the deictic field incorporates three distinct modes of pointing based on the degree of imagination involved in the identification of the object pointed at by the deictic element. This paradigmatic apparatus includes the Origo and the triad of demonstratio ad oculos (pointing at what is in the field of the speaker's view, i.e. by ostention); anaphora (a more indirect and the most typical way of pointing); and deixis am phantasma (an indication of what is not in the addressee's field of vision and is not mentioned in the context, but is known to the interlocutors based on their knowledge of the subject).

Moreover, it is essential to distinguish different kinds of usage of deictic expression. Following Fillmore (1971), C. Levinson [Levinson, p. 65] distinguishes two kinds of deictic usage, namely gestural and symbolic. Terms used in a gestural deictic way can only be interpreted with reference to an audio-visual-tactile, and in general a physical, monitoring of the speech event. In contrast, symbolic usages of deictic terms require for their interpretation only knowledge of the basic spatio-temporal parameters of the speech event.

Having analyzed the theoretical basis devoted to the issue of deixis classification, we may state that there have been multiple attempts of such divisions depending on the approach of feature focalized. Definitely the traditional

classification of deixis into personal, spatial and temporal proposed by K.Bühler does not lose its relevance.

It is also worth mentioning that there are such types of deixis as discourse and social which were explained in the works of Ch. Fillmore and S. Levinson. Nevertheless, all the approaches to this issue as well as the maxims of communication can be realized directly in a speech act within the particular discourse.

CONCLUSION PART I

In the last decades the emphasis of linguists has shifted from investigating the language in its primary, grammatical form to observing the practical application of communicative means. Thus, the notion of discourse in its relation with text and context has become the forefront of linguistic studies.

Having analyzed the theoretical basis relevant to our research, we may state that discourse signifies a holistic text or a communicative situation realized within the frames of various background factors. Therefore, it is worth emphasizing that discourse is a linguistically extensive category, which may be applied to a wide variety of contexts and has a text as a product of its enrollment.

Advertising discourse in particular is one of the most volatile, being characterized by interdiscursiveness and intertextuality. Although online advertisement is traditionally placed on the crossroads of the Internet and advertising discourses, it cannot be equated with other genres of the computer discourse as, for example, product descriptions on commercial websites because its primary function of subliminal persuasive illocution remains unchanged. Thus, the success of any advertisement depends on its level of pragmatic potential, be it explicit or probabilistic.

The conciseness and high semantic weight of linguistic constituents in advertising explains its wide usage of deicticals. The interpretation of deictical expressions is highly dependent on the context and communicative situation

parameters. In case any component is altered, the semantic center of an utterance greatly shifts.

Summarizing the key aspects of deixis classifications outlined by scientists such as K. Bühler, Ch.Fillmore, P.Lakoff, S.Levinson and others, it is possible to state that indexicals constitute two big semantic groups represented by personal deixis (expressed mostly by personal and possessive pronouns) and a circumstantial one. The latter group incorporates temporal and spatial deixis that may be represented by verbs, adjectives, adverbs, particles, articles, etc. It is worth noticing that almost any linguistic item can be utilized deictically given the particular context and semantic load.

II. THE MANIFESTATION OF DEIXIS IN ONLINE ADVERTISING

2.1. Functioning of deictic expressions in online advertising discourse

Deictic expressions in online advertising are plentiful and frequently used by advertisers, which can be explained by their conciseness, significant teleological scope and semantic perspective.

It is worth noticing that in our research we will rely on the classification of deixis given by Ch.Fillmore who, basing his theory on the previous elaborations, pointed out personal, temporal, spatial, discourse and social deixis. However, in this chapter, the attention will primarily be put on linguistic means used for deixis application rather than on strict typological division.

Deicticals incorporate a wide range of grammatical categories to represent linguistic coordinates of the speech act. One of the most frequently used in online advertising is a pronominal paradigm, namely personal and possessive pronouns, which stand for personal deixis.

O. Kalashyk [Kalashnyk, p. 25-27] points out that the status of the pronoun in the system of speech parts remains one of the controversial issues in modern linguistics. Today, the following approaches to understanding the part-of-speech nature of the pronoun are distinguished: 1) the pronoun is a special fully meaningful part of speech; 2) the pronoun is not an independent part of speech; 3) some pronouns are a separate class of words, some are part of other parts of speech.

Despite aforementioned disparities in the linguistic status of pronouns they possess unique semantic features. First of all, their meaning is not stable and can change depending on the communicative situation. That is why R.Jacobson names them “shifters”. Moreover, pronouns do not have their own proper meaning but rather become signals that direct the addressee’s attention to the element that should be forefronted. For example, we may analyse the third-person pronoun *it* from various semantic perspectives.

On the one hand, in the advertising slogan “*It’s better with Pepsi*” (Pepsi, see Appendix C, № 1) this deictic element is used exophorically, creating a spatial reference to the burger depicted. On the other hand, however, the same pronoun may

be applied endophorically, namely in the role of anaphora, like in the example “*Believe in something. Even if it means sacrificing everything*” (Nike, see Appendix C, № 2). In this case, “*it*” in the second sentence fully substitutes the first.

In advertising discourse, all types of pronouns due to their universality are used to convey a wide variety of meanings (possession, negation, substitution, uncertainty, etc). However, the most extensive is, undoubtedly, the group of personal pronouns.

It is worth noticing that each personal pronoun in particular performs its specific role in the communicative situation. Thus, the 1st person pronominals are associated with an addresser and/or a sender, the 2nd - with the addressee and the 3rd person provides data on the object of communication. Domino’s, for instance, combines the emphasis on the manufacturer’s experience (*we*), appeal to the reader (*you*) and reference to the food itself (*it*) (Domino’s, see Appendix C, № 3).

G.Cook [Cook, p. 157-158] briefly outlines key semantic roles inherent to personal pronouns. “*We*” is the manufacturer; “*I*” is often the adviser, the expert, the relator of experiences and motives leading to the purchase of the product; “*he/she*” is very often the person who did not use the product, distanced by this pronoun, and observed conspiratorially by “*you*” and “*I*”; but most striking and most frequent, even in the narrative, and also most divergent from the uses of other genres, is the ubiquitous use of “*you*”.

Similarly to the remark of O.Makiedonova [Makiedonova, p. 84], the analysis of investigated material has shown that the first-person singular pronoun, “*I*” is not used often, which is explained by the collective nature of advertising messages. Max Factor, for example, uses the phrase “*I am untameable*” to emphasise the individualism and the unique qualities of a person (Max Factor, see Appendix C, № 4).

First-person singular (*I and me*) are generally regarded as being too personal, individualized and even exclusive. On the other hand, the first person singular may specify the addressee, with the aim of “awakening” inner thoughts and in her/his personal context, introduce new needs and desires [Sušinskienė, p. 182]. This pronoun allows advertisers to achieve the effect of trust and proximity as it reflects

the “consumer” point of view, for instance, in “*That’s what I like*” (Pepsi, see Appendix C, № 5).

The first-person pronoun in the objective case is characterised by a greater rate of usage. On the one hand, it performs functions similar to the aforementioned. On the other hand, it also brings out the meaning of a perfect match with the product, which is bound to become the second self of a possible buyer. Thus, in the car series named “*Mercedesme*” both components acquire equal semantic content (Mercedes, see Appendix C, № 6).

This pronoun is frequently preceded by a verb in the imperative mood, which creates the effect of power, and the ability to order, like in “*Take the world but give me a FIAT 500.*” In this case, the car is depicted as the most desirable thing that is desperately craved and one is ready to give the whole world only to possess the vehicle (Fiat, see Appendix C, № 7).

Talking about the first-person plural pronoun “*we*” it is possible to point out two main uses. It primarily refers to a company that advertises its product or service. The use of this pronoun allows you to build a certain communicative unity with the buyer, to include him in the group that will potentially like the subject of the description [Makiedonova, p. 85]. However, in this situation, a consumer is not inclusive. Thus, by issuing the advertisement “*We sell Rolex watches*” (Rolex, see Appendix C, № 8), the company emphasises its unique qualities as a producer. Similarly, the reflexive pronoun *ourselves* delivers the meaning of tailoring and personalisation, for example, Nike’s advertisement states “*We make it ourselves*” where “*it*” refers to shoes and expresses the individual approach (Nike, see Appendix C, № 9).

Nevertheless, some advertisement samples include the buyer and are utilised by enterprises to express unity and equality with their consumers. For instance, Gillette applies to every citizen by stating “*Our commitment. Bringing out the best in the world around us*” (Gillette, see Appendix C, № 10). Interestingly, inclusive advertisement underlines the universality of their product: “*Kraft Mac&Cheese lifts us up and makes us feel good inside and out*” (Kraft Mac&Cheese, see Appendix C, № 28)

Moreover, the pronoun “we” in English-language advertising discourse is mainly used in unity with the second-person pronoun “you”, which indicates the recipient of the speech. This “unity” is considered to be one of the most common means of influencing the addressee, as it creates the illusion of a dialogue [Makiedonova, p. 85]. By creating the slogan “*If you can load it, we can move it*”, Ford makes the effect of reciprocal trust (Ford, see Appendix C, № 11). Also, the addressee is left with the feeling of harmony and match between the need and suggestion when the pair *our-your* is applied: “*With our diverse range of quality products, preparing great tasting recipes is at your fingertips*” (Maggi, see Appendix C, № 12). The perceiver unintentionally imagines themselves as the one who is depicted on the visual material.

As S.Sušinskienė [Sušinskienė, p. 182] states, the usage of the pronoun “you” offers a number of advantages. After a thorough analysis, we may state that primarily it creates a direct address. A very interesting use of this grammatical category may be found in the Dior advertisement. The producer makes a straightforward appeal to the reader, first of all, by the interrogative form and, secondly, by the repetition of the pronoun “you”, due to which a potential consumer feels the pointing to them obliging to buy a product: “*Miss Dior. And you, what would you do for love?*” (Dior, see Appendix C, № 13).

Another significant aspect of this pronoun functioning is the encouragement of the action. For example, Nike tends to use parallelism creating a mutual relationship between a shoe in the synecdochical sense and a person who is the only one possible to set them into movement. Thus, the slogan “*The shoe works if you do*” explicitly shows the way to achieve the goal (Nike, see Appendix C, № 14).

It is worth mentioning that in some cases the pronoun may be omitted and its role is fulfilled by means of the imperative mood. This so-called “implicit you” similarly calls for activity: “*Stop dreaming start working*” (Nike, see Appendix C, № 15).

The possessive pronoun “*yours*” not only transmits its direct meaning of owing but also has a greater semantic emphasis as it is not followed by a noun: “*Make it yours*” (Ford, see Appendix C, № 16).

In a similar way, in the structure of *your* + *noun*, possession loses its main semantic role because the applied noun refers to the object or notion which can be improved by using the advertised product. For instance, Oreo suggests that it “*Made your day*” to reach this effect (Oreo, see Appendix C, № 17).

Moreover, it is worth mentioning that this possessive adjective may denote a double reference. In this way, it not only identifies the addressee but also imposes a certain responsibility on him or her for others [Biletska, p. 100]. Thus, the phrase “*Blue is your wife’s favourite colour*” in the car advertisement (BMW, see Appendix C, № 19) clefts the semantic potential of the sentence between the notions of “*blue*” presupposing the blue car and “*wife*”, which makes the bond to the product even stronger.

The reflexive pronoun “*yourself*” is utilised to underline the feeling of responsibility which can be personal or social collective. “*Make yourself fit*” shows that everybody can transform their body given the desire and efforts invested (Nike, see Appendix C, № 18).

In the investigated samples of advertising discourse, the third person pronouns are quite rare, which is explained by the deictical subjectivity and self-orientation. Although personalizing seems to be a popular strategy used in advertising, the third person pronoun “*it*”, on the other hand, has an impersonal effect and is commonly used in advertising slogans as well [Sušinskienė, p. 182].

In accordance with the analysed material, we can point out three main uses of this pronominal. Firstly, it represents a deictical reference to the element of the communicative situation. One of the most vivid examples of this strategy is an advertising piece by Chupa Chups, which uses a cunning graphical design, depicting a lollipop and an ants’ colony that leads to the short but highly suggestive slogan “*It’s sugar free*” (Chupa Chups, see Appendix C, № 20).

Secondly, it may perform the role of an impersonal pronoun bearing solely grammatical load as in “*It’s a match*” by Hyundai (Hyundai, see Appendix C, № 21).

Finally, this third-person pronoun may refer to something that has not been mentioned within the communicative situation, giving a reader the space for interpretation. For instance, in the chant “*I’m lovin’ it*” which has become a household name, “*it*” can be interpreted as a reference to the brand itself, a particular dish or this fast food chain in general (McDonald’s, see Appendix C, № 22).

Other third-person pronouns, namely “*he*”, “*she*” and “*they*”, and their derivatives are not frequent and more often form cataphora or anaphora. Thus, in the sentence “*Checking his watch costs Bill Gates \$300 a second*” the word “*his*” is used cataphorically and prepares the reader to perceive the proper name, requiring significant intellectual efforts (Rolex, see Appendix C, № 23).

Such pronominal means as “*he*” and “*she*” frequently serve the purpose of denoting a “split recipient” as O.Makiedonova names it [Makiedonova, p. 87]. For instance, Fiat shows consumers’ desire from two different perspectives to finally merge them into one semantic whole (Fiat, see Appendix C, № 27).

Other pronominal categories, applied to express personal deixis, include indefinite (*any(thing), some(thing), one*), defining (*every(one/body/thing, all, each)*), quantitative (*few, more*) and interrogative (*who, what*) pronouns.

Undoubtedly, one of the most diverse groups is the class of defining pronouns that show the variation of meaning from concrete to abstract. When we compare advertising samples “*Every woman alive loves Chanel N°5*” (Chanel, see Appendix C, № 24) and “*There’s more speed in all of us*” (New Balance, see Appendix C, № 25) we can notice the individual - collective opposition.

Additionally, interrogative pronouns directly call for action or can even be used to encourage going against outdated social norms or limitations: “*Who said woman was not meant to fly.*” Interestingly, the indefinite article before the word “*woman*” as well as a question mark are omitted in accordance with the general rebellious mood (Nike, see Appendix C, № 26).

Other types of deixis, except for the already described personal one, are expressed by various linguistic categories. Adverbs in this case may refer to either temporal or spatial coordinates. Among the primary deictical function of this grammatical category, we may point out such elements as *always, now, today, away, soon, tomorrow, never, just, ever, forever*.

The time adverbial *always* contributes to the absence of restrictions, which bears a positive connotation. In order to emphasize it, producers may repeat it several times: “*The car you’ve **always** wanted. The excuse you’ve **always** needed*” (Audi, see Appendix C, № 29). “*Now*” transmits immediateness or proximity of the desired object: “*We got **now***” (New Balance, see Appendix C, № 30). However, it is worth mentioning that this meaning has weakened significantly because of the frequency of its use, especially in expressions like “*buy now*”, “*shop now*”, etc. (Chanel, see Appendix C, № 31).

Spatial coordinates are expressed by adverbs like *behind, forward, here/there, this/that, up, down, away* (see Appendix C, pictures 38-42). Depending on the sphere, these deictics can acquire additional layers of meaning. For instance, in advertisement of sports goods the word “*forward*” is equaled to achievement while “*back*” is conventionally associated with failure.

In the deictical functioning of adjectives, we can underline the use of “*new*” which, similar to “*now*”, has greatly decreased its semantic powerfulness and is included without a noticeable augmentation in suggestive potential (Max Factor, see Appendix C, №32). This adjective, as T.Biletska [Biletska, p. 5] states, is a situational expression of temporal deixis indicating the time preceding the temporal deictic center.

Similarly, the adjective “*young*” in the phrase “*Beauty and **younger** generation*” combines the feeling of the young target audience together with the picture of a middle-aged woman (Vogue, see Appendix C, № 34). Thus, the concept of youth has turned into a flexible one.

The adjective “*daily*” is used to persuade the consumer of the continuous need of the thing advertised. For instance, the slogan “*Your **daily** jewelry*” presupposes wearing the necklace every day (Creu, see Appendix C, № 33).

Surprisingly enough, advertisers include plenty of nouns in the function of deictics. The elements that stand out denote temporal phenomena like the names of seasons, months, days of the week or parts of the day. For example, in Audi’s advertising campaign “A **morning** in style” (Audi, see Appendix C, № 35) “*morning*” refers to the unidentified time slot. In this case, the indexical, which normally signifies temporal characteristics, is expressed by the noun and performs its function due to the metaphorical meaning as morning, in general, signifies the beginning of a new opportunity in something.

Nouns can also be used in a spatial sense to denote the direction, the word “*home*” in the formulation “*Drive **home** a BMW dealer demo car today*” (BMW, see Appendix C, № 37). Moreover, there have been examples of adverbs substantiation: “*Elegance is when the **inside** is as beautiful as the **outside***” (Chanel, see Appendix C, № 36).

The demonstrative pronouns express spatial deixis and are represented primarily by the opposition “*this-that*” and “*here-there*”. Taking into account the classification elaborated by H. Diessel [Diesel, p. 57], we may state that in online advertising the demonstratives of four syntactic types - pronominal, adnominal, adverbial and identificational - are used.

The pronoun “*this*” expresses the proximity of the situation or its familiarity to all the parts of the communicative whole. For instance, Fiat launched a label-free campaign for London Fashion Week depicting in its advertising only the deictical “*this*”, which is enough for understanding (Fiat, see Appendix C, № 40).

The indicative pronoun “*that*”, which has no independent meaning, plays the role of a kind of “two-way arrow” or “footnote” [Babiy, p. 5]. This use may be found in “*Don’t hit **that** bin*” by KIA (KIA, see Appendix C, № 38). Natural lexical and semantic opposition of “*here-there*” is a cognitive, and conceptual notion that splits the speaker’s space into his/her place including the surroundings within the speaker’s

sphere of influence (semantic “*here*”) and not his/not her/somebody else’s place and environment, the non-subject field beyond the speaker’s sphere of influence (semantic “*there*”) [Pylypak, p. 4 -14]. Thus, we may compare the slogans “*There is no finish line*” and “*If you were racing here tomorrow, you’d wear a Rolex*” (Nike and Rolex, see Appendix C, № 39, 42).

The usage of numerals can also be divided into three main directions. First of all, advertisers make use of dates and hours to express the temporal characteristics of the product. In this context, it is worth mentioning the advertisement created by Max Factor that says “*Not just long. Not just lasting. But long lashes that last 24 hours long*” (Max Factor, see Appendix C, № 43). Predicative “*lasting*” together with the verb “*last*” and adjective “*long*” transmit and emphasize the main semantic message which is augmented by the use of the number. This indexical is automatically perceived as temporally extensive, almost constant.

Additionally, ordinal and cardinal numerals are not an exception. For instance, “*Own it first*” and “*Superstay 30H liquid foundation*” (BMW and Maybelline, see Appendix C, № 37 and 44).

The usage of the present tense in advertising slogans may also be considered as temporal (time) deixis [Sušinskienė, p. 184]. Some verbal oppositions (e.g., *take - give, start/begin/await - stop,*) have deictic parameters. For instance, Chanel underlines the present tense verb in “*Chanel becomes the woman you are*” to express the current affiliation (Chanel, see Appendix C, № 45).

It is also interesting to consider the particular use of the article that has also been named a deictic element [Biletska, p. 9]. This aspect of the English article generally coincides with its grammatical profile in the language. The definite article in particular serves as the deictic reference to the element in the text or deictic center emphasis. Advertisers tend to use it, sometimes in addition to other deictics, with the name of the product in order to create the effect of the proximity to the perceiver like in “*This is **the** Pepsi for every generation*” (Pepsi, see Appendix C, № 41).

Thus, after an in-depth analysis of deictical expressions and their functioning in advertising discourse, we may state that they are expressed by a wide variety of

linguistic means. Such parts of speech as pronouns, adjectives, adverbs, verbs, nouns and numerals as well as articles pertain to the realisation of the deictic relations are used.

Relying on statistical data, it is possible to draw a conclusion that personal deixis is most frequently expressed by the categories of possessive pronouns “*your/yours*” (42) and personal pronouns “*you*” (31), “*it*” (25), “*we/us*” (22). The primary means of temporal deixis are the adjective “*new*” (26) and the adverb “*now*” (16). Spatial deixis is mostly represented by the demonstrative pronouns “*this/these*” as well as the adverb “*there*” (see Appendix D). Moreover, almost any linguistic unit can express the aforementioned function given the situation needed.

2.2. Multidimensional nature of deixis in online advertising

Being aware of the diversity and multidimensionality of online advertising, we have decided to concentrate on the three most ample branches, namely gustatory, fashion and beauty as well as automobile advertising. The general number of samples analysed are 201 pieces. All in all, 318 cases of deixis usage have been detected, which signals that numerous pieces of advertisement combine deicticals of several types.

We have chosen ten companies from each sphere and looked into the use and peculiarities of the deixis category in 67 advertising examples within each field. Automobile and gustatory examples of advertisement feature almost equal number of deictic uses, while fashion and beauty products are characterized by the much more frequent insertion of deictic elements (see Appendix E). The conclusion has been drawn that in each group the personal deixis has been utilised most times, followed by temporal, spatial, discourse and social one (see Appendix F).

In the investigated pieces of automobile advertising, we have detected 93 cases of deixis comprised of all 5 types according to Ch.Fillmore classification.

One of the features of cars advertisement in terms of personal deixis is the second person plural or possessive pronoun fronting. Audi uses this strategy to appeal

directly and augment virtual proximity. For instance, by starting the two unextended sentences with “you” in the advertisement “**You** blink. **You** miss” the producer briefly and clearly expresses the opinion that losing vigilance for a second equals losing a valuable commodity (Audi, see Appendix C, № 46). Slogans, using the pronoun “it”, are also mostly brief as they acquire a determined semantic weight when combined with another media element. For instance, the reader understands the referential content of the pronoun in “**It’s a match**” only by seeing the picture of the car (Hyundai, see Appendix C, № 21).

Also, interrogative forms, sometimes with the immediate answer, are not an exception like “**How** does Fiat do it for the price?” or “**Why** wait now?”, the ultimate representing temporal deixis (Fiat and BMW, see Appendix C, № 47, 48).

Further elaborating on the temporal deixis, it is worth noticing that this kind is applied in a third of all analysed samples (27 out of 67). We should emphasise the structure of *the definite article + the adjective new*. This tool possesses plentiful benefits. On the one hand, the definite article underlines the exclusiveness of the product, showing that each piece is unique. On the other hand, the word “new” presupposes its recent arrival and creates the effect of high demand. This advantageous combination may be traced in the following example by Mercedes: “**The new Mercedes SLK is as wild as you want it to be**” (Mercedes, see Appendix C, № 49). In this case, the uniqueness of the car is aptly combined with the image of wildness that is formed by each person.

The pieces of automobile advertisements are characterised by the minimalism of the objects depicted. Some advertisers in particular make use of one deictical which is sufficient to provide a desirable effect. This can be observed in placing the demonstrative pronoun “this” in the middle of the whole composition with the reference to the car (Fiat, see Appendix C, № 40).

Another feature of spatial deixis use, except for the already mentioned one, is the use of the word “home” to denote a destination, like “**Drive home a BMW dealer demo car today**” (BMW, see Appendix C, № 37).

It is also worth mentioning that car advertising includes the biggest number of discourse deixis elements. H. Diesel [Diesel, p. 93], commenting on endophoric demonstratives, states that discourse deictic demonstratives refer to propositions; they link the clause in which they are embedded to the proposition to which they refer.

Nevertheless, we should take into account the changing nature of the modern online advertising discourse and the appearance of such a nascent phenomenon as hypertext that can lead to the transposition of some deictic elements. As T. Biletska [Biletska, p. 14 -15] notes these units combine two functions: the primary (locative) traditional function of indicating the user's place and/or the location of the text in virtual space. It is the secondary (in the traditional sense of deixis) function of the so-called textual/discursive or narrative deixis that comes to the fore for the linguistic means of locative deixis. Textual (discursive) deixis is a system of indicative references to other places (retrospective and prospective) in the same text.

From our part, we may draw a conclusion that hypertext is the modern embodiment of the discursive deixis. The realm of car advertisement gives the future customer an opportunity to interact with the website, going forward and backwards to obtain additional information, compare data or get feedback. In the majority of cases, hypertext units include deictics of other types, especially the possessive pronoun “*yours*” in combination with the imperative mood of the verb. KIA, for example, suggests the “*Find yours*” button that leads to a wide catalogue of cars and increases the probability that the customer will purchase one of the proposed options (KIA, see Appendix C, № 50).

The group of car advertising is also a leader in featuring samples with a multilayer combination of personal, spatial, temporal and discursive deixis in diverse configurations issued by various companies. An advertisement by Hyundai can serve as an example. The advertiser begins by appealing to the addressee by means of “*implicit you*” without using the pronouns and subsequently resorts to the pronominal opposition *your/you* - *our/we*, creating an air of trust. In order to clearly outline temporal characteristics of the communicative situation Hyundai makes use of the verb “*begin*”, which possesses the deictic aspect together with the mentioning of

the particular year. Also, the spatial relationship is transmitted due to the word of direction “*home*” together with the adnominal use of the demonstrative “*this*” in front of the word “*January*”: “***Begin 2021*** by driving ***home*** happiness in a *Hyundai*. *This January, choose your favourite from our wide range as you enjoy amazing offers.*” Finally, the discursive “*Buy your favourite Hyundai online*” encourages further interaction with the advertisement (Hyundai, see Appendix C, № 51).

It has already been stated that fashion and beauty products are the leaders in deictics utilisation. Out of 67 samples allocated to this branch, we have pointed out 132 cases of deixis, which confirms the supposition that advertisers tend to combine several types to achieve the desired effect.

Moreover, it is possible to trace features inherent to this particular field associated with each type of deixis. When it comes to personal deixis we may observe the frequency of the first person pronoun use in the subject and object case. This can especially be found in cosmetics advertisement that is very subjective.

A sentence member, mostly subject or object, expressed by these means grabs attention and creates the effect of analogy between the reader and the person from the advertising. Maybelline, for example, has issued a series “*Fit me*” under the slogan “*Don’t change me. Fit me*”, where the pronouns give the impression of functional universality (Maybelline, see Appendix C, № 52).

Another manifestation of the personal deixis is the frequency of *we/our/us* use that may be both inclusive or exclusive towards the company manufacturer. For instance, the “*We sell Rolex watches*” formula emphasises the superiority of the producer while “*There’s more speed in all of us*” appeals to the general public (Rolex and New Balance, see Appendix C, № 8, 25).

Interestingly, personal pronouns are quite frequently depicted on the body establishing the corporal relationship (Creu, see Appendix C, № 33).

The paradigm of temporal deixis in fashion and beauty products advertisement is quite extensive. A widely used structure is the combination of the adjective “*new*” with the adverb “*now*”. Swarovski frequently applies this strategy, additionally

making phrases like “*Shop now*” hypertext encouraging buyers to act quickly (Swarovski, see Appendix C, № 53).

It is worth paying attention to the great number of seasons and days of the week mentioned. This may be explained by the producers’ desire to show the repetitive need in the advertised product, its continuous relevance and topicality for the user: “*Choose your style, make your summer*” (H&M, see Appendix C, №54). The same function is performed by inserted numerals. For instance, by saying “*Superstay 30H Liquid Foundation*” the advertiser guarantees the round-the-clock effect of the product (Maybelline, see Appendix C, № 44).

Verbs in this kind of advertising, similar to other ones, are used in the present tense or in the imperative mood. Moreover, it is possible to find verbs with the element of deictical meaning, e.g. *await, stay, last, etc.* Thus, in the sentence “*Spring vacation awaits*” the combination of the already mentioned seasonal element and the verb with deictical semantics produces an even stronger persuasive effect (H&M, see Appendix C, № 55).

Often in fashion advertisements the semantic centre of the utterance is shifted either to pre-centric or post-centric coordinates due to the oppositions *before/after, on/off, and inside/outside* which greatly extend time and space limits of communication (Maybelline, see Appendix C, № 56).

It is also worth noticing that this kind of advertisement includes multiple examples of social deixis, which constitutes the biggest number out of all the analysed groups. The common means to express this category is the use of titles before the full names or without giving any personal data. Such social markers are implied, first of all, to pay tribute to the outstanding persons, and role models revered and followed in the particular industry. Nike, for example, appeals to a famous English football manager and former player Wayne Mark Rooney (Nike, see Appendix C, № 57). Vogue, in its turn, calls Armani “Mister” and states that he shapes the future of the fashion world: “*Mr. Armani on fashion’s future (and why he’s not slowing down)*” (Vogue, see Appendix C, № 58).

Another purpose of social deixis use is, undoubtedly, emphasizing the exquisiteness of the product and its immaculate quality. An example, in this case, may serve advertisements like “*Miss Dior*” or “*Coco Mademoiselle*” (Dior and Chanel, see Appendix C, № 13, 59).

During our analysis, we detected that some fashion companies created whole series of advertisements with deixis playing the primary role. Chanel in its fragrance ad campaign presented in the form of a love story underlined various deictics like *you, yourself, all, present tense verbs*, etc.. Thus, the whole content of the communicative unit is centred on the emphasised element: “*When all the love songs seem to be written just for you*” (Chanel, see Appendix C, № 67).

On the other hand, Rolex in its advertisement uses deictical elements of several types in a complex conditional sentence. For example, in the slogan “*If **you** were racing **here tomorrow** you’d wear a Rolex*” the imaginative situation is placed into consideration in order to show that the advertised product will serve well under any life conditions (Rolex, see Appendix C, № 42).

Another relevant feature, inherent to this company, is the metonymic use of the indefinite article in front of its name. In the advertisement sample “*A Rolex will never change the world. We leave that to the people who wear them*” the article is later transformed into the plural pronoun “*them*” to balance the semantic opposition of uniqueness and accessibility of this product (Rolex, see Appendix C, № 42).

Under gustatory advertisement we understand the promotion of food and drinks of any kind. The presence of deictic elements in this type of advertising is significant, being almost equal to automobile sphere linguistic material. All in all, in 67 pieces of analysed advertising we outlined 92 cases of deixis use. Similarly to other areas, gustatory advertisement possesses its peculiarities.

First of all, it is worth noticing that this type of advertising features two-fold pronouns as a manifestation of personal deixis. We are talking primarily about the mix of the first person plural pronoun “*we*” or its possessive equivalent “*our*” with the second person pronoun “*you*”. Having investigated the material on gustatory

advertising, we have noticed that it often incorporates a kind of dialogue between the addressee and addresser, which is indispensable in the issue of nutrition.

Traditionally the agent under “*we/our*” shoulders a particular responsibility or takes on some promises, while the probable “*you*” is guaranteed to draw a benefit, find out something new or get a solution to the problem. For instance, Chili’s states that “***Our*** flavors will always surprise ***you***. *Pinky promise*” (Chili’s, see Appendix C, № 61). Thus, the addresser assures to provide a wide range of tastes that will lead to the addressee’s positive emotions.

Similarly to automobile advertising, gustatory samples apply “*it*” in the personally-spatial aspect, namely in the reference to the extra-lingual content of the piece. Thus the meaning of “*it*” in the phrase “***It’ll*** blow your mind away” becomes clear only when we can see the BK SUPER SEVEN INCHER by Burger King (Burger King, see Appendix C, № 62).

Advertising samples by Pepsi are replete with first-person pronoun usage, which serves for personality expression like in “*That’s what I like*” (Pepsi, see Appendix C, № 5).

As food and drinks are goods constantly in demand, advertisers place specific emphasis on temporal chunks that are repeated. For example, the word “*day*” in the sentence “*Oreo made your day*” encourages to buy the mentioned product daily (Oreo, see Appendix C, № 17).

Domino’s advertising, in its turn, is deictically diverse, especially in terms of pronoun usage. According to our observations such indefinite pronominal elements as *all, everything, any, each*. The choice of this very part of speech and its specific subgroup may be explained by Domino’s desire to be impersonal and subjective, showing the availability of their products to any person: “***All*** new Domino’s. *Now more affordable.*” Another meaning may be placing emphasis on each item of the goods advertised underlining their unique qualities: “*Cheaper every day*” (Domino’s, see Appendix C, № 63, 64 accordingly).

Thus, each group of considered advertisement is characterized by its specific features. Commercial pieces that promote automobiles include possessive pronoun

fronting, strategical use of elements “new” and “home” as well as a great amount of discourse deixis elements. Fashion and beauty products advertising features the first person pronoun use in the subject and object case, the frequency of *we/our/us* application, the adverb “*now*”, numerals, seasons and days of the week repetitiveness, temporal oppositions and plentiful social deixis. Gustatory advertisement, in its turn, incorporates two-fold pronouns to create the dialogical effect and repeated temporal chunks.

2.3. The use of deictic means in persuasive strategies in online advertising

It is an obvious fact that advertising discourse represents the complex linguistic space which is based on strategic communication with a clearly defined goal. As K.Machylska [Machulska, p. 100] states the global strategy of advertising discourse is a persuasive strategy based on the addresser's communicative intention to convince the addressee to purchase the advertised product.

As it comes to the definition of the strategy itself, scientists propose different versions due to the extensive dimension of communication within the frames of advertising. According to L.Bezuhla [Bezuhla, p. 35] the strategy of the advertiser is understood as a cognitive-pragmatic process based on subjective motives that provides for the implementation of communicative acts in discourse.

Communicative strategy can also be seen as the general line of an advertising message in which lingual and paralingual means are aimed at achieving the pragmatic aim [Makiedonova, p. 37]. Thus, the strategy is the backbone on which the whole message is constructed.

According to F.Batsevych [Batsevych, p. 118], the strategy of speech communication is the optimal realization of the speaker's intentions to achieve the specific goal of communication, that is, control and choice of effective communication moves as well as their flexible modification in a particular situation.

However, a strategy is a very generalised term that normally depicts the entity of actions that provide its realisation on practice and approaching the set goal. In communicative linguistics, these tactics are specific speech actions aimed at

achieving influence at a certain stage of strategic interaction [Machulska, p. 96-97]. Undoubtedly, one strategy may be put into action by multiple tactics or their combination.

Deictic elements in particular may be seen as units attracting attention or directing behaviour in a certain orientation [Collinson, p. 18]. In our analysis of deictic pragmatic potential, we decided to follow the classification proposed by T.Biletska [Biletska, p. 145]. The scientist outlines the strategy for differentiating a product or service and the strategy of positive focus on the addressee's actions.

For our part, we propose dividing each aforementioned approach into four realization tactics. Thus, the first one would include personality unifying (PU), offer universality (OU), producer distancing (PD) and constant presence (CP).

The second is represented by consumer challenging (CC), asserting confidence (AC), dialogical tactic (DT) and friendliness tactic (FT).

We have detected that each of these approaches is frequently realised in the three types of advertisement. It is worth placing these strategies and their manifestation into the focus.

Often in the advertising units, it is impossible to separate the personality of the advertiser and the one of the consumer. In this case, happens a kind of individuality blurring, which leads to a complete semantic coincidence. This tactic of personality unifying can be observed, for example, in the slogan “*Mercedesme*” in which the deictic “me” makes it impossible to separate the independent entities (Mercedes, see Appendix C, № 6).

Another significant factor in advertising, which producers pay thorough attention to, is its accessibility and wide audience coverage. To gain public interest and popularity the offer should match as many demands as it is possible. Thus, Burger King says “*The whopper is for everyone*” and due to the use of the indefinite pronoun “*everyone*”, which possesses deictical features, makes the supposed audience range limitless (Burger King, see Appendix C, № 65).

In contrast to the first tactic described, producer distancing functions in a different way. When this approach is realised one can clearly see the “I” of the goods

creator. Such an emphasis is needed to guarantee the high quality of the product and contribute to the brand's reputation. Rolex often uses this tactic, making its customers feel proud of possessing such a valuable commodity. This effect is most often achieved by the including second person pronoun "we": "**We** sell Rolex watches" (Rolex, see Appendix C, № 8).

The last constituent of the strategy of differentiating a product or service is the constant presence tactic. Its main idea is placing the emphasis on the fact of regular need in the thing shown. The tool is realised through various elements of primarily temporal deixis like adverbs (*today, tomorrow, always*), nouns (*summer, spring, morning*), adjectives (*daily*), etc.: "*A morning in style*" (Audi, see Appendix C, № 35).

The strategy of positive focus on the addressee's actions is put into practice, first of all, by the tactic of consumer challenging. Such pieces of advertising are created mostly by applying interrogative forms with deictic of various typologies. An impressive example was created by Dior. The semantic power of the slogan "*And you, what would you do for love?*" is provided by setting out a new task to achieve (Dior, see Appendix C, № 13).

A similar, yet somewhat different tactic lies in empowering the reader by asserting confidence in their abilities, praising them and motivating them for subsequent achievements. Especially vividly this persuasive tool is expressed by the category of sports goods: "*Make yourself fit*" (Nike, see Appendix C, № 18). Personal deixis may be recognised as the primary deictic means of this category realisation.

A great amount of advertising is defined by the aim of building trust relationships with the consumer. Within this general framework function the dialogical and friendliness tactics.

For the realisation of the first one, the pronominal opposition "*we (the producer) - you (the receiver)*" is the primary element: "**We** spent years perfecting is thinner, hand-stretched crust and topping combinations. One taste, and **you**'ll understand why when it comes to adding different toppings to **our** Artisan pizza, **we**

have to say "no". (Domino's, see Appendix C, № 3). To become a "friend" an advertiser resorts to giving recommendations, calls you a "companion" or even invites you for pizza, offering to pay for half of it: *"Please let us pay for the rest"* (Domino's, see Appendix C, № 66).

To measure the pragmatic potential of deictics in commercial slogans we decided to apply the method of linguistic interviewing. An interview is an interactive, jointly constructed event in which the participant's identity and position have a special hidden meaning [Machulska, p. 79-80]. This anthropometric type of information gathering was conducted in several stages: a) choosing material; b) preparation of the questionnaire; c) collecting results; d) analysis of the obtained data; e) formulating linguistic conclusions.

Our linguistic questionnaire included ten questions of the open type with entering short answers as well as multiple choice positions. Our main aim was to investigate the persuasive efficiency of each tactic within the two outlined strategies and see which one appeals to customers more within each type of analysed advertising.

We asked 20 respondents to specify their age, gender, native language and choose the most persuasive, in their opinion, piece of advertising (see Appendix G). The individuals questioned learned English as their second language and are native speakers of German, Lithuanian, Spanish, and Ukrainian. The age span of the respondents of the investigation is 18-50 years.

Carrying out statistical calculations and linguistic analysis of the answers received through the questionnaire has shown one tactic within each outlined strategy, which possesses the biggest semantic potential.

The tactic of constant presence (19%) turned out to be the most appealing to consumers followed by the friendliness tactic (18%), which represent two different strategies (see Appendix H).

It is also possible to point out the most frequently chosen tactic according to different fields. In automobile advertising, the two leading ways of consumer persuasion are offer universality and friendliness tactic (see Appendix I). Fashion and

beauty products advertisers efficiently apply constant presence, while in gustatory advertising the most successful is the friendliness tactic.

All in all, 45% of respondents are convinced that automobile advertising has the strongest pragmatic influence. Fashion and gustatory advertisement constitute 30% and 25% respectively (see Appendix G).

Thus, deixis is seen as a powerful persuasive tool in online advertising. This phenomenon is realized by means of strategies that are subsequently subdivided into practically applied tactics. Due to the method of linguistic interviewing it was possible to measure the communicative appeal of each approach.

CONCLUSION PART 2

In the second chapter of the investigation our attention has been focused on the pragmatic aspect of deictics in online advertisement. All in all, it is possible to state that deictics are an inseparable part of this type of discourse as they are used almost in any piece of commercial text. Their diversity and linguistic flexibility are also noticeable, being frequently used by advertisement creators to pursue the global aim of persuasion.

Means of deixis expression include a wide variety of elements like pronouns, adjectives, adverbs, nouns, verbs and numerals. It should be borne in mind that, despite the impossibility of independent deixis expression, articles possess some deictic features and may significantly change the coordinates of the communicative situation.

Undoubtedly, the most extensive category is the pronominal one. These means are characterised by changing their semantics that may be fixed on a concrete individual or be used to denote people in general. In such a way, they incorporate the roles in communication and the general attitude of the speaker.

The thorough analysis of chosen advertising samples with the consideration of the field division has revealed that the great amount of advertisement mixes several deictics pertaining to various types.

Moreover, each investigated domain of commercial products has individual features in terms of deixis application. Nevertheless, one common characteristic of deictic words is their ability to create the context of proximity where producers and consumers are in the same communicational dimension.

We investigated the persuasive effect created in advertisements by deictic words within two strategies - the strategy for differentiating a product or service and the strategy of positive focus on the addressee's actions, having also outlined four tactics within each approach.

The method of linguistic interviewing showed that the tactics, most appealing to consumers, are the tactic of constant presence and friendliness tactic. According to the opinion expressed by the majority of respondents, automobile advertisement can be considered the most persuasive.

CONCLUSIONS

Advertisement, being a variable and extensive area of mass communication, constitutes the basis of advertising discourse, which is mostly seen as a textual unit considered together with accompanying factors. At the same time, the term “text” itself refers to the element of linguistic investigation that is placed into the communicative environment familiar to the participants, i.e. context. Discourse, however, encompasses both of them, including other features like teleology and closed structure.

The language of advertisement presents characteristic features on various linguistic levels. It is worth noticing, however, that there is no unequivocal attitude to the advertisement. On the one hand, it may be considered skilful but, on the other hand, is frequently criticized as being manipulative and appealing to human vices.

Each advertising text is a complex construct that denotes discursive interaction between the advertiser and consumer that is creolized, i.e. involving linguistic and non-linguistic means of expression that create a communicative whole and should be considered in combination.

Deixis is a phenomenon that has stayed for a long time in the investigational focus and is defined in various ways. All in all, it may be considered a referential system that defines identity, spatial and temporal location acquired by a speaker and a listener. It is the starting point of any interaction. Deixis is typical of face-to-face conversation and due to this creates the illusion of proximity, unified situational frame and convincing.

Also, deixis cannot be equalled to endophora which consists of anaphora and cataphora. On the other hand, the relation between these terms and deictic reference cannot be clearly formulated. For example, in some cases, discourse deixis is inseparable from the already-mentioned phenomena.

Having analysed classifications of deixis, we can state that the one proposed by K.Bühler does not lose its viability. The scientist outlined personal, temporal and spatial deixis.

In our research, however, the typology suggested by Ch.Fillmore has been used as a basis. According to him, there are personal, spatial, temporal, social and discourse deixis. The social one is connected with the role hierarchy and its reflection in the language while the discourse deixis refers to different parts of the text.

It is not possible to outline accurate and universal means of social and discursive deixis expression as each case may be seen as unique and has a low probability of repetition to form a measurable pattern. Nevertheless, it is certain that the wide variety of linguistic elements such as pronouns, adjectives, adverbs, nouns, verbs, numerals and articles are deictic. Out of 201 analysed online advertising samples the greatest repetitiveness show pronouns (201 cases) followed by adverbs (44) and adjectives (36).

The quantitative use of the aforementioned categories and the mode of their application may vary, as we could see, in the three chosen branches of advertising - automobile, fashion and beauty products as well as gustatory. All in all, the second group is the most replete with deixis (132 cases). Fashion and beauty products advertisement is also a leader in all types of deixis except for discourse in which automobile commercial texts have the leading role.

As advertising discourse is often dubbed the discourse of strategies it is necessary to investigate the pragmatic efficiency of deixis application within these approaches. In our research, we decided to use the strategies classification by T.Biletska who proposed the strategy for differentiating a product or service and the strategy of positive focus on the addressee's actions. From our point of view, the first one may be named "informative" as it delivers the data about the product, though it is hyperbolised. The second one has great suggestive potential.

Strategies in their turn are defined as more general approaches to persuade consumers and are realised by a set of tactics. On the basis of the linguistic analysis, we were able to point out four tactics within each strategy. These include personality unifying, offer universality, producer distancing and constant presence together with consumer challenging, asserting confidence, dialogical tactic and friendliness tactic.

To measure the pragmatic potential of these tactics we conducted a linguistic interview and questioned 20 people of different age and native languages. This investigation has shown the tactic of constant presence (19%) and friendliness tactic enjoy (18%) the biggest popularity among respondents.

Thus, by analyzing obtained data we can infer that deixis in the advertising discourse forms a novel and multifaceted phenomenon and has extensive scientific potential. This has been demonstrated by its high concentration (318 cases) in the analysed corpus (201 pieces). The practical results of the investigation cover the tasks formulated before its conduction and clarify the main tendencies of deictic elements functioning, typology and pragmatics. The applied aspect of the research realised in the form of the linguistic interview gives the opportunity to observe the great appealing power of deixis in English language advertising texts. That is why it is possible to draw a conclusion that this phenomenon represents a wide variety of subjects to explore in linguistic studies.

RESUME

The branch of advertising communication may be considered one of the most strategically directed and thoroughly planned. That is why in the current tendency of anthropological linguistic studies this field attracts the attention of domestic and foreign scientists. In our research, we pay specific attention to the use and functioning of deixis in online advertising, the peculiarities of its application in the chosen types of commercial texts and persuasive tactics.

Advertising in modern society is extensively used and its influence reaches almost all types of linguistic interactions. Thus, it is possible to define it as communication aimed at informing and persuading the potential consumer or forming a particular attitude towards the product promoted.

From a scientific point of view, advertising constitutes its own discourse. We may consider it as a text accompanied by contextual factors that may mark a style or

a social position. Among the features of deixis, there are contextuality, individuality, procedural nature, closed structure and teleology.

The great creative potential of the language of advertising may be explained by using expressive linguistic means. At the phonetic level assonance, alliteration and rhyme are applied. In grammar, it is possible to find such techniques as affixation, various temporal forms of the verb as well as the comparative and superlative degrees of adjectives. Among syntactic means applied in advertising, there are inversion, ellipse, antithesis, etc. Lexically, monosyllabic words prevail.

An inseparable part of advertising discourse is deixis and its elements. This term lies in the crossing of semantically pragmatic links and serves for the identification of persons, time and location of the communicative act. The history of deixis investigation is a long one, having started in Antiquity. Importantly, deixis is seen as highly subjective, instantaneous and context-dependent, which explains its variation depending on the utterance coordinates.

When considering the place of deixis within the realm of reference, we should mention that it is closer to exophora but cannot be equalled to endophora. Undoubtedly the three types of deixis - personal, local and temporal - constitute the main division outlined by K.Bühler who offered the tripartite system consisting of indexicals HIER-JETZT-ICH.

Ch.Fillmore in his turn adds to this classification social and discourse deixis. Taking into account current changes in linguistic studies, it is worth mentioning that hypertexts that are used in online advertising may be considered modern examples of discourse deixis as they provide subsequent interaction between a user and available context.

In the practical part of our research, we focused on the functioning of deictic elements in online advertising texts, namely in the branches of automobile, fashion and gustatory texts. The primary means of deixis expression include pronouns. This category is represented by a wide variety of forms such as personal pronouns in objective and subjective cases, possessive, reflexive, indefinite, defining, quantitative and interrogative pronouns. All in all, in 201 analysed online advertising samples

pronouns, (201 cases) together with adverbs (44) and adjectives (36) are the most frequent. Moreover, such language categories as articles, nouns, verbs and even functional parts of speech may be applied as deictics.

It is worth mentioning that each of the investigated advertising branches has its peculiarities when it comes to deixis use. Generally, fashion advertisement features the biggest number and typological diversity of deictic means. However, commercial texts devoted to automobiles include most samples of discourse deixis.

The persuasive nature of advertisements explains the high concentration of deictics, which constitute part of persuasive strategies and tactics. Due to the method of the linguistic interview, we found out that the tactic of constant presence and friendliness tactic most effective.

Thus, judging from the flexible nature, universality and high scientific interest in the field of pragmatics, deixis possesses significant scientific potential. Moreover, its persuasive nature in online advertising is a topical question to investigate.

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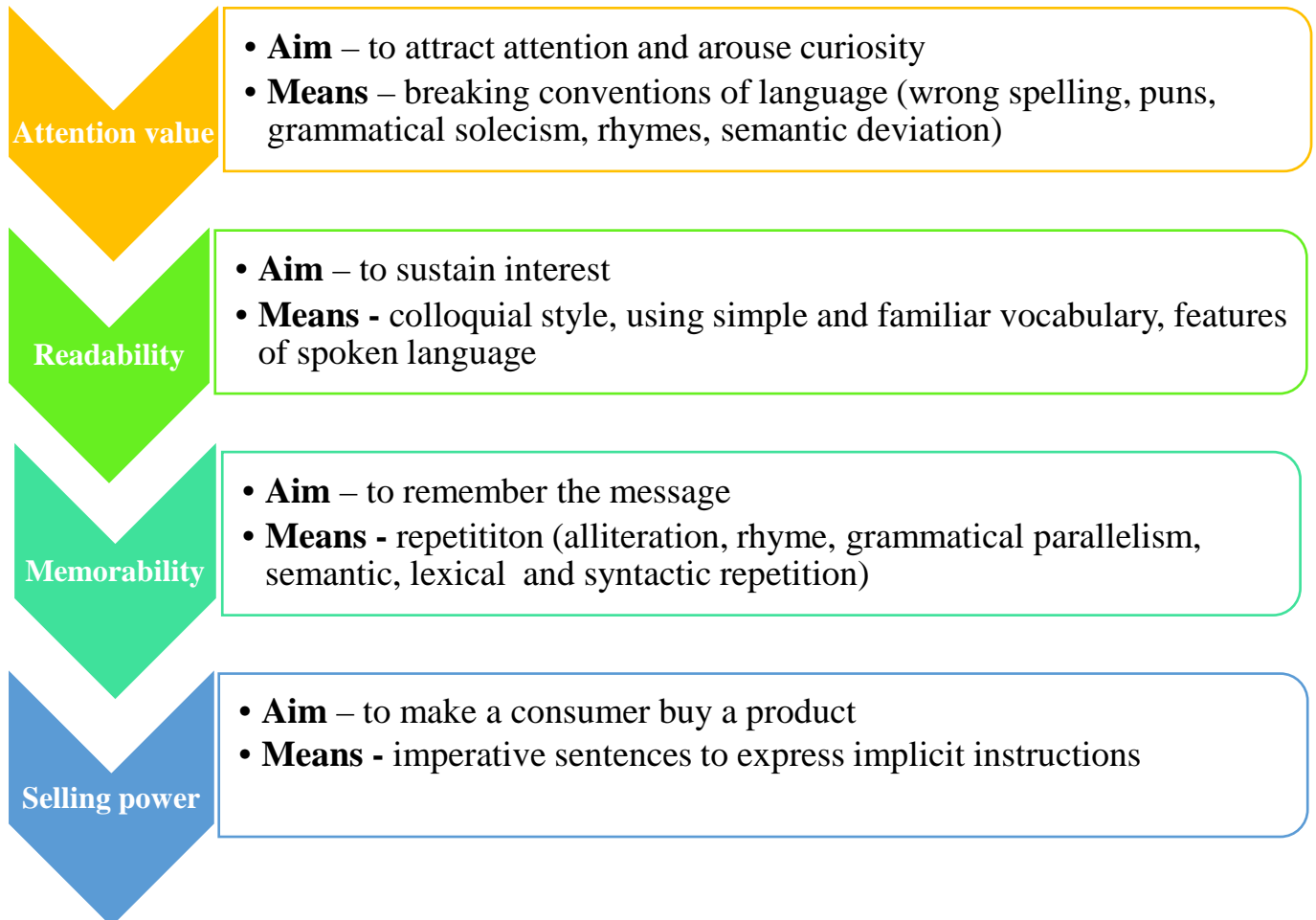
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APPENDICES

Appendix A

Principles of the successful advertisement

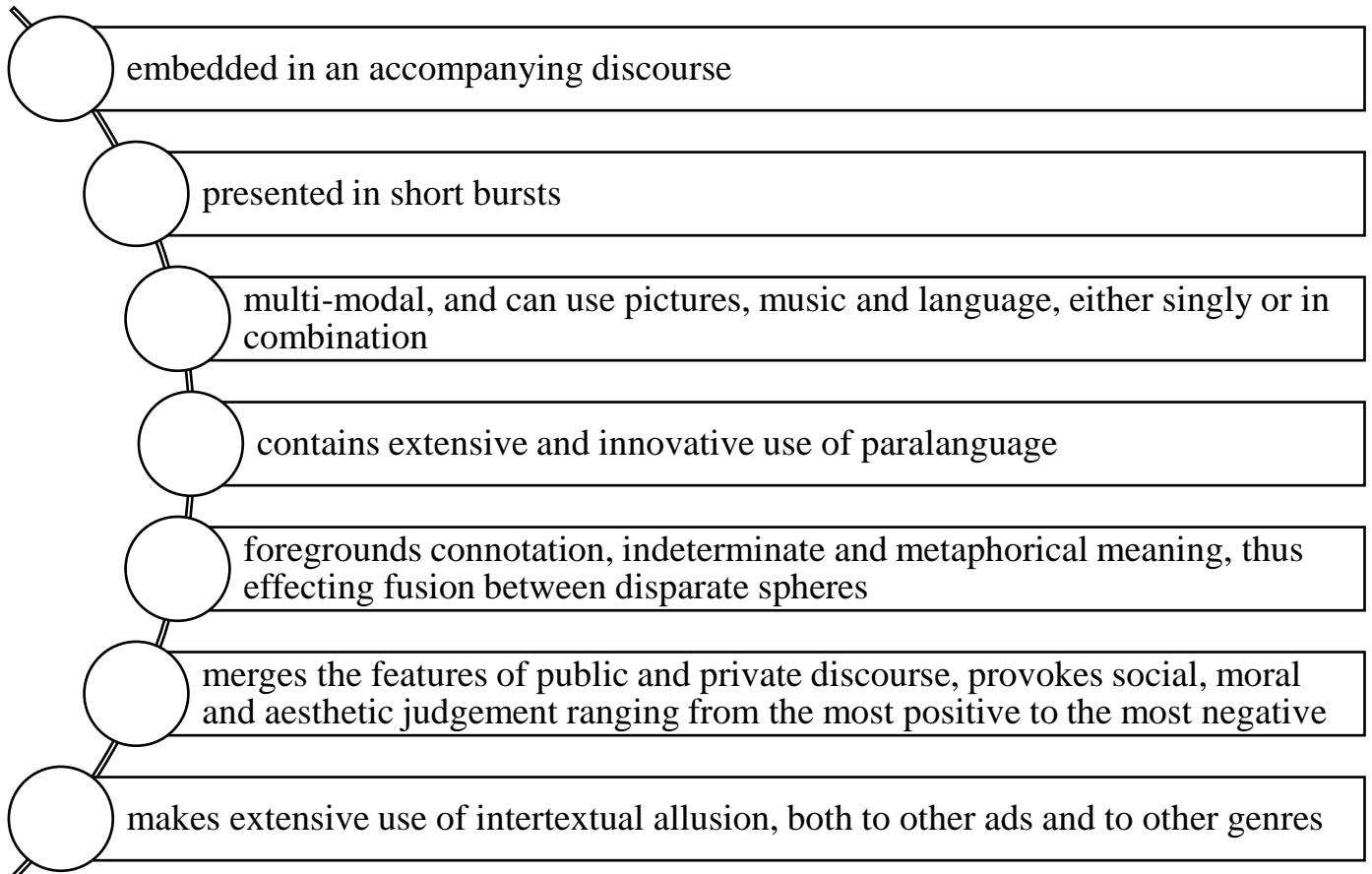
(according to G. Leech)



Appendix B

Features of advertising

(according to G. Cook)



Appendix C Analysed advertising samples



Picture 1



Picture 2



Picture 3



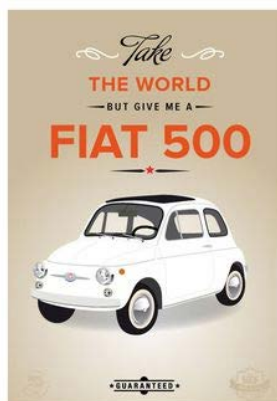
Picture 4



Picture 5



Picture 6



Picture 7



Picture 8



Picture 19



Picture 20



Picture 21



Picture 22



Picture 23



Picture 24



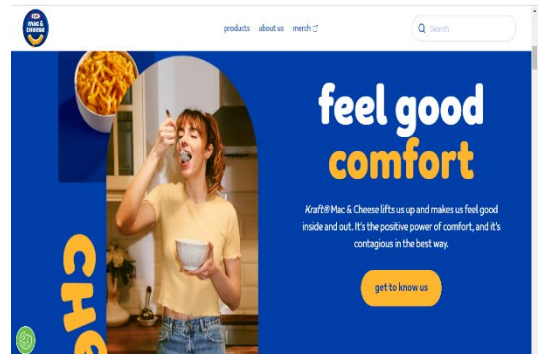
Picture 25



Picture 26



Picture 27



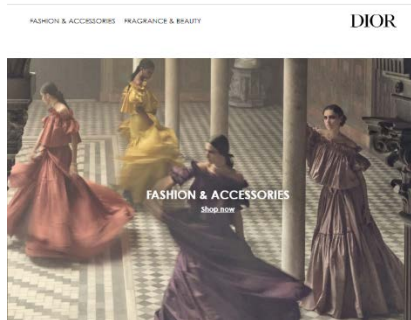
Picture 28



Picture 29



Picture 30



Picture 31



Picture 32



Picture 33



Picture 34



Alternative option (1)
The Audi Rings Light are separated from the text block as a classic sender at the bottom of the picture, set against a quiet background. The headline is adapted to the line thickness of the rings and set in Audi Type Extended Normal.

Picture 35



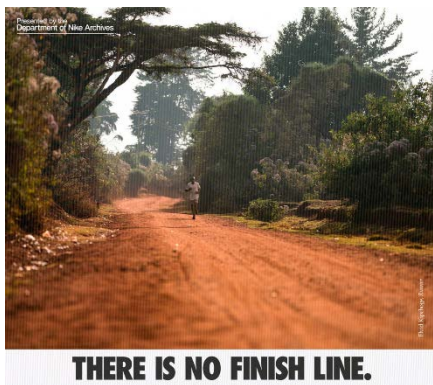
Picture 36



Picture 37



Picture 38



Picture 39



Picture 40



Picture 41



Picture 43

Picture 42



Picture 44



Picture 45



Picture 46



Picture 47



Picture 48



Picture 50



Picture 50

Picture 49

Begin 2021 by driving home happiness in a Hyundai.
This January, choose your favourite from our wide range of you enjoy exciting drives.

Buy your favourite Hyundai online. Hyundai Click to Buy

AURA Benefits up to ₹ 20,000*

Grand i10 NIOS Benefits up to ₹ 20,000*

SANTRO Benefits up to ₹ 20,000*

Octave, i20, i20 N, Aura iCt. Wide transmission choices in Hyundai range

Atto, i20x, i30x, i40x, i45x. Wide engine choices in Hyundai range

Limited Stock of MY 20 CARS available with SPECIAL Benefits*

HYUNDAI

Exclusive F&A 2021 offer for government employees. Special offer for medical professionals, selected corporates, teachers and CA's.

Give a missed call on 7838947424

Get a special offer on insurance

Get a special offer on maintenance

Get a special offer on accessories

Get a special offer on finance

Get a special offer on services

Get a special offer on training

Get a special offer on travel

Get a special offer on entertainment

Get a special offer on education

Get a special offer on health

Get a special offer on fitness

Get a special offer on beauty

Get a special offer on fashion

Get a special offer on lifestyle

Get a special offer on technology

Get a special offer on home appliances

Get a special offer on furniture

Get a special offer on kitchenware

Get a special offer on bedding

Get a special offer on toys

Get a special offer on books

Get a special offer on music

Get a special offer on movies

Get a special offer on games

Get a special offer on apps

Get a special offer on websites

Get a special offer on social media

Get a special offer on email

Get a special offer on SMS

Get a special offer on push notifications

Get a special offer on in-app purchases

Get a special offer on subscriptions

Get a special offer on memberships

Get a special offer on loyalty programs

Get a special offer on rewards

Get a special offer on cashback

Get a special offer on discounts

Get a special offer on vouchers

Get a special offer on coupons

Get a special offer on promo codes

Get a special offer on referral codes

Get a special offer on affiliate links

Get a special offer on sponsored content

Get a special offer on native advertising

Get a special offer on display advertising

Get a special offer on search advertising

Get a special offer on video advertising

Get a special offer on audio advertising

Get a special offer on mobile advertising

Get a special offer on outdoor advertising

Get a special offer on transit advertising

Get a special offer on point-of-purchase advertising

Get a special offer on direct-mail advertising

Get a special offer on telemarketing

Get a special offer on direct-response advertising

Get a special offer on interactive advertising

Get a special offer on experiential advertising

Get a special offer on guerrilla marketing

Get a special offer on viral marketing

Get a special offer on social media marketing

Get a special offer on content marketing

Get a special offer on influencer marketing

Get a special offer on affiliate marketing

Get a special offer on referral marketing

Get a special offer on word-of-mouth marketing

Get a special offer on public relations

Get a special offer on public affairs

Get a special offer on corporate social responsibility

Get a special offer on corporate citizenship

Get a special offer on corporate social performance

Get a special offer on corporate social reporting

Get a special offer on corporate social communication

Get a special offer on corporate social engagement

Get a special offer on corporate social dialogue

Get a special offer on corporate social consultation

Get a special offer on corporate social collaboration

Get a special offer on corporate social partnership

Get a special offer on corporate social alliance

Get a special offer on corporate social network

Get a special offer on corporate social ecosystem

Get a special offer on corporate social value

Get a special offer on corporate social impact

Get a special offer on corporate social contribution

Get a special offer on corporate social responsibility

Get a special offer on corporate social citizenship

Get a special offer on corporate social performance

Get a special offer on corporate social reporting

Get a special offer on corporate social communication

Get a special offer on corporate social engagement

Get a special offer on corporate social dialogue

Get a special offer on corporate social consultation

Get a special offer on corporate social collaboration

Get a special offer on corporate social partnership

Get a special offer on corporate social alliance

Get a special offer on corporate social network

Get a special offer on corporate social ecosystem

Get a special offer on corporate social value

Get a special offer on corporate social impact

Get a special offer on corporate social contribution

Picture 51

SWAROVSKI

THE NEW SUMMER COLLECTION

SHOP NOW

Picture 53

The perfect vacation essentials

Prep your warm weather looks for the upcoming season. Spring vacation awaits!

Shop now

Picture 55

ARISE, SIR WAYNE

WRITE THE FUTURE

NIKE FOOTBALL

Picture 52

MAYBELLINE NEW YORK

16 SHADES OF LIQUID FOUNDATION

310

₹299/-

18ml

DON'T CHANGE ME. FIT ME.

Picture 54

Summer

CHOOSE YOUR STYLE, MAKE YOUR SUMMER.

NEW COLLECTION AVAILABLE ON JUNE 29

H&M

Picture 56

MAYBELLINE NEW YORK

SKY HIGH LASH IMPACT FROM EVERY ANGLE.

LASH SENSATIONAL SKY HIGH MASCARA

CONTAINS LENGTH & VOLUME

VOGUE

with GISELE BÜNDCHEN

AMANDA GORMAN

FASHION, WE MISSED YOU

SPRING'S BIG MOVIES: KING GEORGIO

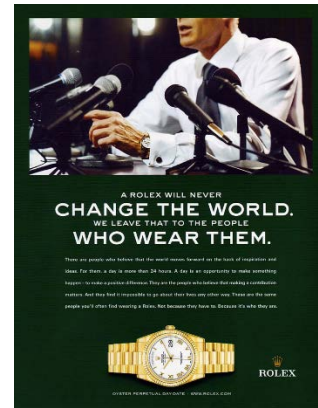
THE ARMANI ON FASHION FUTURE (AND WHY HE'S NOT SLOWING DOWN)

Picture 57



Picture 59

Picture 58



Picture 60



Picture 61



Picture 62



Picture 63



Picture 64



Picture 65



Picture 66



When all the love songs seem
to be written just for you...

YOU'RE READY FOR **CHANEL**

THE MOST TREASURED NAME IN PERFUME



Picture 67

Appendix D

Means of deixis expression (according to the type)

Deictic element	Number of uses
Personal deixis (personal pronouns)	
You	31
It	25
We/us	22
I/me	9
They/them	4
He	3
She	2
Personal deixis (possessive pronouns)	
Your/yours	42
Our	10
My/mine	2
His	1
Its	1
Their	1
Personal deixis (reflexive pronouns)	
Yourself	4
Ourselves	1
Personal deixis (reciprocal pronouns)	
Each other	1
Personal deixis (defining pronouns)	
Every/everyone/everything	12
All	11
Each	2
Personal deixis (indefinite pronouns)	
Any/anything	5
Some/something	4
Personal deixis (interrogative pronouns)	
Who	2
What	2
Personal deixis (negative pronouns)	
No one	2
Nothing	2
Temporal deixis (adverbs)	
Now	16
Always	6
Never	6

Today	4
Tomorrow	2
Soon	2
Away	1
Temporal deixis (adjectives)	
New	26
Everyday/every day/daily	6
Ultimate	2
Young	2
Temporal deixis (nouns)	
Summer	7
Spatial deixis (demonstrative pronouns)	
This/these	7
That/those	4
Spatial deixis (adverbs)	
There	5
Here	2
Spatial deixis (noun)	
Home	2

Appendix E

The representation of deictical typology in online advertisement

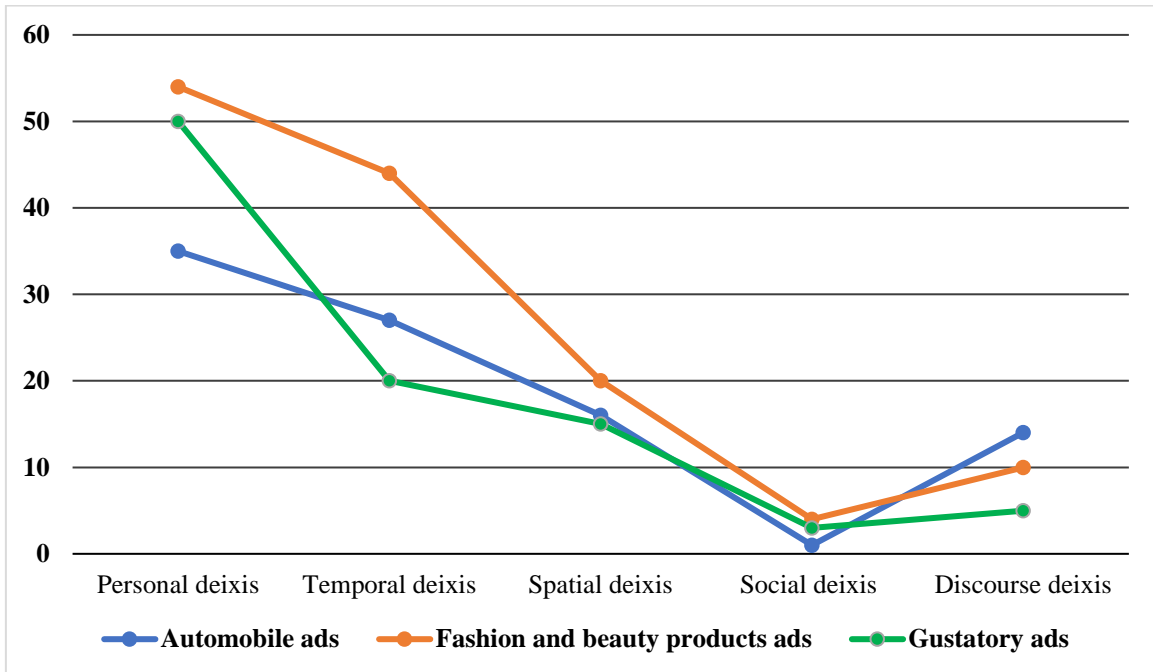
<i>The name of a company</i>	<i>Website</i>	<i>Quantitative characteristics of deictical types</i>				
		Personal	Temporal	Spatial	Social	Discourse
Automobile advertisement		35	27	16	1	14
1. Ather 450X	https://atherenergy.com/	93 cases of deixis use				
2. Volkswagen	https://www.volkswagen.de/de.html					
3. Mercedes	https://www.mercedes-benz.com/en/					
4. Ford	https://www.ford.co.uk/					
5. Audi	https://www.audi.co.uk/uk/web/en.html					
6. BMW	https://www.bmw.com/en/index.html					
7. Fiat	https://www.fiat.com/					
8. Hyundai	https://www.hyundai.com/worldwide/en/					

9. KIA	https://www.kia.com/us/en					
10. Tesla	https://www.tesla.com/					
Fashion advertisement		54	44	20	4	10
1. Maybelline	https://www.maybelline.co.uk/	132 cases of deixis use				
2. Nike	https://www.nike.com/					
3. Dior	https://www.dior.com/en_gb					
4. Creu	https://rb.gy/oftw					
5. Rolex	https://www.rolex.com/					
6. Swarovski	https://rb.gy/x9xjac					
7. Max Factor	https://www.maxfactor.com/en-gb					
8. Gillette	https://gillette.com/en-us/about/the-best-men-can-be					
9. Vogue	https://www.vogue.com/					

10. H&M	https://www2.hm.com/en_us/index.html					
Gustatory advertisement		50	20	15	3	5
1. Oreo	https://de.oreo.eu/	92 cases of deixis use				
2. Burger King	https://www.bk.com/					
3. McDonald's	https://www.mcdonalds.com/us/en-us.html					
4. Chupa Chups	https://chupachups.es/					
5. Kraft Mac & Cheese	https://www.kraftmacandcheese.com/					
6. Maggi	https://www.maggi.co.uk/products/					
7. Domino's	https://www.dominos.com/index.intl.html					
8. Pepsi	https://www.pepsi.com/					
9. Chili's	https://www.chilis.com/					
10. Bimbo Bakery	https://www.bimbobakeriesusa.com/					

Appendix F

The representation of deictical typology in online advertisement



Appendix G

The linguistic interviewing form

Persuasive potential of deictics in online advertising

This questionnaire is completely anonymous. The data obtained from processing the form will only be used for scientific analysis. Thank you for your time and engagement!

perednya2001@gmail.com (не зв'язано)
Змінити обліковий запис

1. Please enter your age

Ваша відповідь _____

2. Please specify your native language

Ваша відповідь _____

3. What is your gender?

Female

Male

Prefer not to say

4. Which of the advertised goods would you buy (based on advertising only without gender adherence, age, personal needs, etc.)?



Picture 1



Picture 2

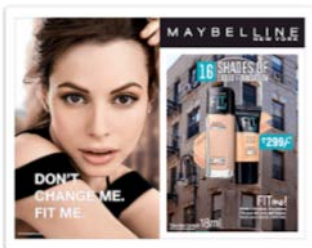


Picture 3



Picture 4

5. Which of the advertised goods would you buy (based on advertising only without gender adherence, age, personal needs, etc.)?



Picture 1



Picture 2



Picture 1



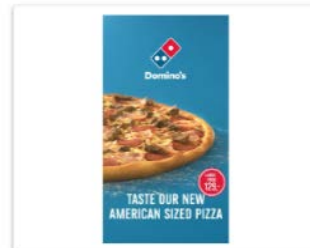
Picture 2



Picture 3



Picture 4



Picture 3



Picture 4

7. Which of the advertised goods would you buy (based on advertising only without gender adherence, age, personal needs, etc.)?



Picture 1



Picture 2

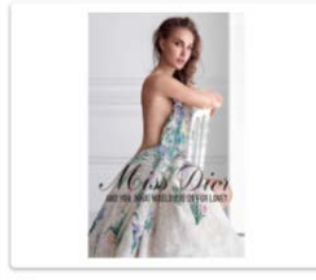


Picture 3

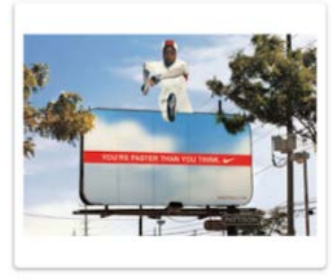


Picture 4

8. Which of the advertised goods would you buy (based on advertising only without gender adherence, age, personal needs, etc.)?



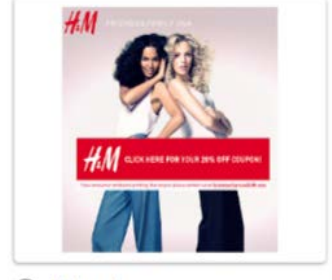
Picture 1



Picture 2

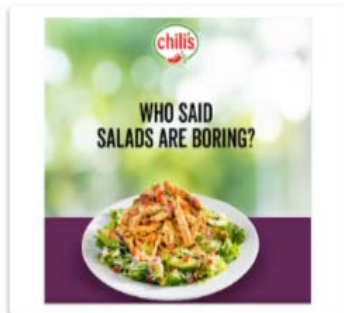


Picture 3



Picture 4

9. Which of the advertised goods would you buy (based on advertising only without gender adherence, age, personal needs, etc.)?



Picture 1



Picture 2



Picture 3



Picture 4

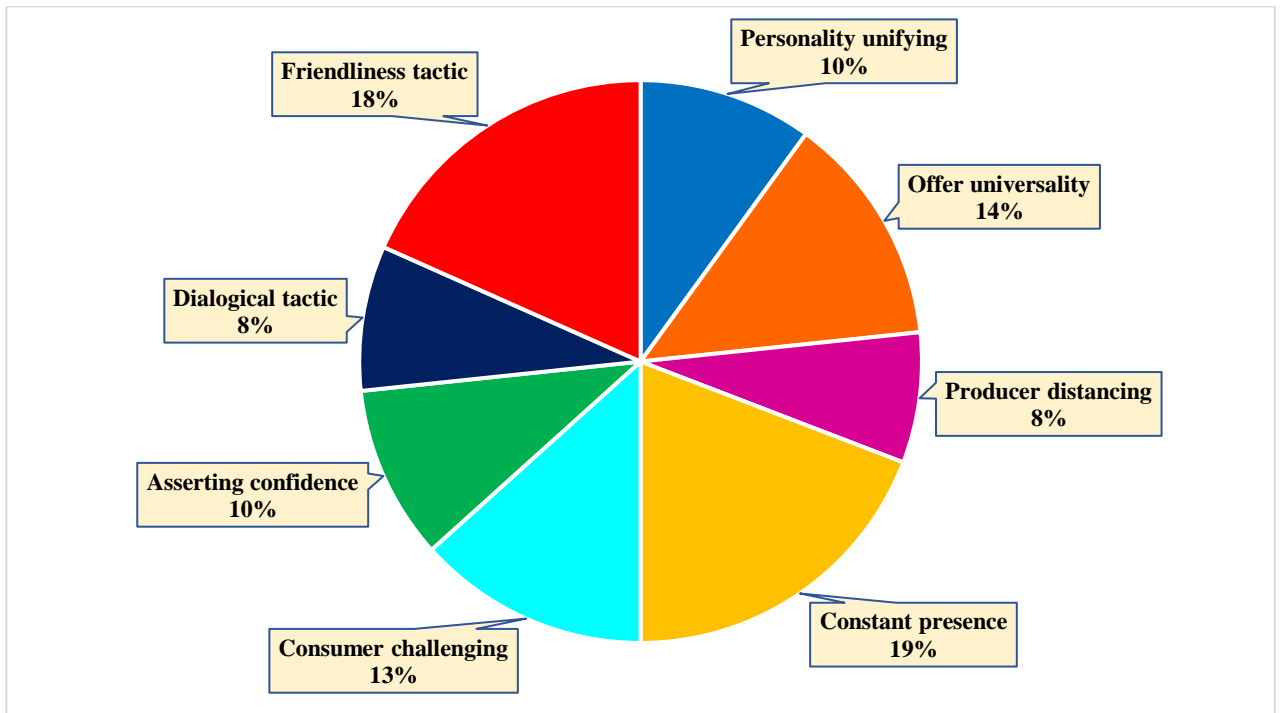
10. Which type of advertisement do you consider the most persuasive?

- Cars
- Fashion and beauty products
- Food and drinks

Appendix H

Persuasive potential of deictics in online advertising

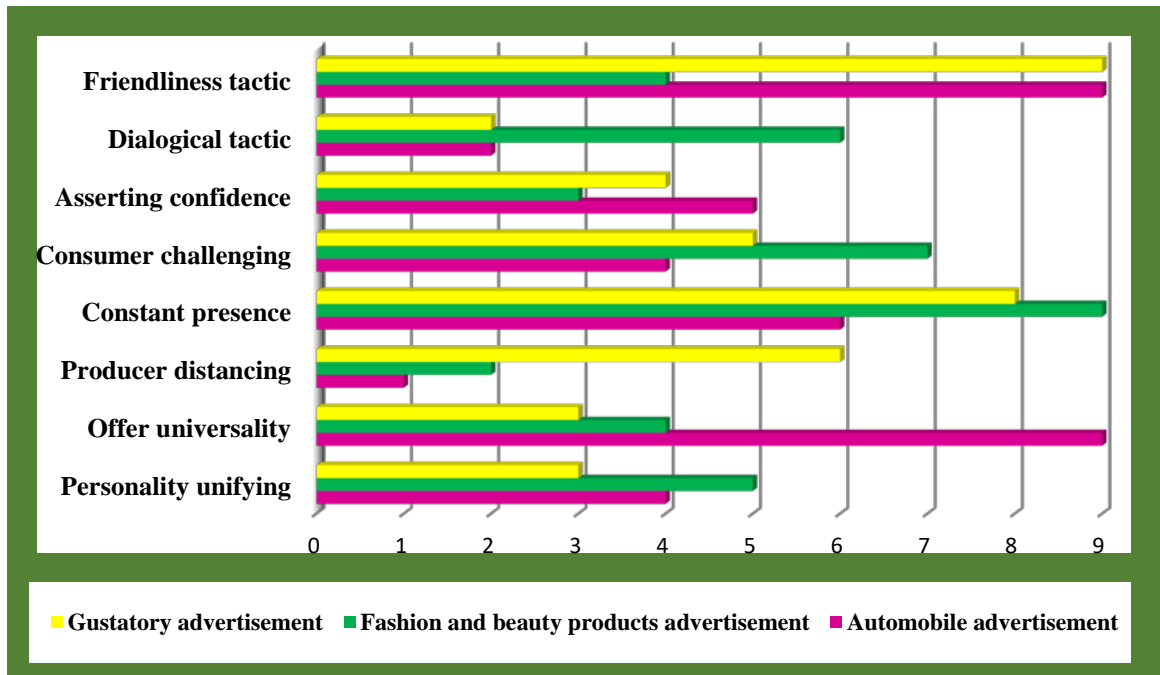
(The results of the linguistic interview)



Appendix I

Persuasive potential of deictics in online advertising according to the field

(The results of the linguistic interview)



Appendix G

Persuasive potential of deictics in online advertising

(The results of the linguistic interview)

10. Which type of advertisement do you consider the most persuasive?

