

# The main methods of entering neologisms in modern advertising discourse

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**Abstract**—At the present stage of development of the science of language, a decisive turn is observed from the study of language as a closed system to the study of language in its many connections and functions: language and culture, language and politics, language and ideology, language and religion, language and society, language and thinking. This is evidenced by the formation of complex disciplines (linguistic cultural studies, socio-, psycho-, pragmalinguistics, anthropocentric linguistics, etc.) and the rapidly developing linguistics of speech.

Language learning is associated with many areas of people's social activities, including such a popular area today as advertising. From the linguistic point of view, advertising is a special sphere of practical activity, the product of which are verbal works - advertising texts. These texts in their totality are characterized by: 1) signs of the content and appearance, allowing to distinguish them from others - non-advertising - texts; 2) own functional features; 3) a special place that they occupy in the total body of texts.

Virtual reality is based on the subjectivity of the irrational consumer and is created on the basis of a specific aesthetic way of holistic understanding and the formation of mass communication. Thus, in relation to the consumer, virtuality acts as a system of irrational ideas about the world, based on an artistic and scientific approach.

**Keywords**—*neologisms, advertising discourse, irrational consumer, mass communication*

## I. INTRODUCTION

The language of advertising, on the one hand, structures the vocabulary, phraseological units, but, on the other hand, it originates in the ways of expression, habits, world outlook. Advertising realizes the potential of the language and, accordingly, affects the speech characteristics of the individual. The language of advertising reflects the modern linguistic picture of the world and, in turn, is a means of forming a modern

linguistic picture [1]. Advertising texts influence the behavior of the addressees, using mainly suggestive methods of influencing the audience, determining in advance the specified type of behavior. In the socio-historical, economic and ideological spheres, advertising is already a recognized tool of influence, and today it is gaining considerable weight in politics as a means of presenting information.

Characteristic for the last decades of the shift in the vector of research of speech behavior with an objectively detached study of a text product on issues related to the ontogeny of communication, its national and cultural specifics and the simultaneous search for universal foundations of speech interaction explains the emerging convergence of communicative pragmatics and genre [2]. The perspective lines formulated in this study - communicative and pragmatic genre studies - open up previously unused linguistics to the possibilities of verbal diagnostics, describing and regulating communicative and pragmatic plans of institutional discourse, the genre organization of which is optimally adapted to the functional tasks of professional communication.

To date, they do not have an unequivocal solution to the problem of the place of neologisms in the vocabulary of the language, their lexical and grammatical nature, the reasons for their appearance, the ways in which they occur. One of the least studied aspects is the analysis of the ways of formation and the features of the functioning of neologisms in the advertising text. Appeal to the study of new words in the advertising text is not accidental. Advertising is the sphere that most quickly reacts to the emergence of new objects, phenomena of the surrounding reality, and, as a result, the advertising sphere, as such, creates favorable prerequisites for the emergence of new words. At the same time, the language and style of

advertising have their own distinctive characteristics, which make it possible to oppose it to other linguistic spheres. Accordingly, the conditions for the use of neologisms in the advertising text have their own specifics.

Universal literacy of the population, the transfer of linguistic traditions from generation to generation, not through family contacts, but through social institutions, the spread of knowledge in the widest circles of the population prepares native speakers for perception of the social norm, common for all, developed by this society [3].

Each era enriches the language with new lexical units. In the periods of the most active socio-political and cultural life of the country, the influx of new words is particularly increasing. That is why the interest of researchers to the study of neologisms is not waning, but continues to grow.

## II. MATERIALS AND METHODS

The study was conducted on material collected by continuous sampling of Russian and French newspapers and magazines. The sample size was approximately 3250 pages of Russian-language and 1600 pages of French-language texts.

The methodological basis of the study consists of fundamental studies on the theory of word formation, which are represented by the works of Yu.K. Voloshina, O.D. Meshkova, N.Z. Kotelova, A.A. Bragina, S.I. Alatorseva, N.A. Katagoschina N.K. Lopatnikova, V.G. Hak; According to the general theory of the text, justified in the research N. D. Arutyunova, O. S. Akhmanova, Yu.S. Stepanova; on the theory of advertising text disclosed in the works of Yu.K. Pirogov, N.N. Mironova, R. Barth, R. Remer and others.

The criteria for neologism include:

- temporary (chronological), indicating the existence of neologism at a certain period in the history of language and society (one of the ontological features of the content of the considered concept "neologism");
- local ("linguistic space"), which determines the areas of functioning of the neologism in the language system (languages in general, the given national language, literary language, sublanguage, etc.);
- psycholinguistic (a sense of novelty by native speakers) - a sign of "freshness", non-standard form and formation of words;
- social significance (degree of importance of the characteristics of social phenomena and processes);
- lexicographical fixation (in the dictionaries of new words) - a dictionary representation of neologisms (their etymology, dynamism, characteristic of them within chronological sections - one year, decade, etc.).

At the same time, there is only one differentiating criterion - a feeling of novelty. To define this criterion in the language is quite difficult.

In the process of adaptation, the semantics of neologisms expand, they acquire values that are correlated with reality and are different in some cases from the values of their etimones [4]. All new words penetrated the language undergo a "test" for inclusion in the system. Semantic shifts that are possible in this case, in the primordial closest in meaning or initially absolutely synonymous words, the narrowing of the meaning of the original word and other semantic changes stimulate or eliminate the borrowing of one or another word.

At the "integration" stage, neologisms of foreign-language origin lose their semantic instability and are regularly used in the press pages, acquiring new meanings - direct and portable, which are absent in the source language. They are also characterized by participation in the process of word formation through suffixing and prefixing, the formation of complex and compound words. Neologisms of the "integration" stage are used in the press without comment. At the communicative level, they are perceived as ordinary components of speech and most of the native Russian speakers are understandable. In general, the neologisms of the "integration" stage ("image", "broker", "dealer", etc.) are characterized by their rooting in accordance with the norms of the recipient language and using the wide possibilities of intra-language evolution (word production, semantic shifts, etc.). But not all words of foreign origin are able to reach the "integration" stage and, probably, this is primarily due to extralinguistic factors [5].

According to researchers [6, 7], extralinguistic reasons for lexical neologization include: ideology, social structure of society, social factors of scientific and cognitive significance, and social factors of aesthetic plan.

## III. RESULTS AND DISCUSSION

The language of advertising stands out in a special language along with other special languages, due to the presence in it of special characteristic features. For example, in German there is a special term "Werbesprache" for the language of advertising, and in French this phrase is "langage publicitaire". To designate advertising in French, there are lexemes Reclame and Publicité. It should be noted that in modern language they differ from each other. In particular, one of the differences is that réclamer means "to talk about yourself, to do self-promotion", and "faire de la publicité" to advertise goods and services. Often in the advertising text you can find both words, and in this case they form a pun:

Ce n'est pas une réclame, c'est la publicité

Thus, in modern French, for example, there are a number of lexemes used for the realities of the advertising industry. The collection of such lexemes, according to some researchers, can be considered as a meta-language of advertising (see, for example,):

Un plan media - advertising planning;

Un support - advertising media;

Un support publicitaire - advertising media;

Un prospectus - advertising message, advertising text;

Un message - advertising impact, etc.

Some linguists have severely criticized the language of modern advertising. Thus, one of the sections of the book of the French linguist M. Jouve is devoted to a detailed analysis of language anomalies in advertising. The author lists the features of the "concrete language" that cause a particular rejection of philologists. The negative characteristics of advertising follow, according to the author, from the fact that advertising is "not dictated by spirit, but by money" [8]. However, it is possible to bring opposite judgments about the language of advertising. The language of advertising is "the language of equality, since advertising makes no distinction between the welfare of people", "the presence of advertising is a sign of a democratic society" [9].

Many researchers have noted that the language of advertising in different countries has common features. According to researchers, apparently, this similarity is due to the partnership of many countries in the European Community [7]. For example, to denote a new product, the lexemes *neu*, *new*, *nouveau* are used, which are used in the sentence in the definition function "new". Structural features of the French language allow the use of complex words of different types, while the Russian language is compensated for their lack, for example, by attributive phrases. The syntactic characteristics of languages of different groups are in many cases universal: simple sentences or ellipses are often found in advertising text. However, neologisms can be considered a universal sign of advertising texts in any language.

Language features of advertising are diverse. Traditionally, they are classified depending on their affiliation to one or another level of the language system.

Grammatical features:

1) morphological features (word formation), verb forms, modality;

2) syntactic features (types of sentences).

Semantic features:

a) lexical:

1. neologisms;

2. proverbs, sayings, popular words;

3. slogan

b) stylistic:

1. metaphor and metonymy;

2. paths (puns, puns).

From the point of view of grammatical analysis, the considerable frequency of complex words attracts attention:

*Consultation-express, lotion-express, restaurant-pont, café-théâtre, roman-photo*

For the advertising text is also characterized by the use of adjectives and adverbs in all degrees of comparison:

*Vos dents plus blanches, votre haleine plus fraîche; vous serez mieux rasé; vous y serez plus vite en DC-6; meilleurs produits dans le monde entier; принципиально новый; быстро устраняет зуд; новый великоленный сжигатель жира.*

The use of the identified grammatical means is carried out with the aim of exaggerating the qualities of the goods offered to the consumer.

The hyperbolization of quality is also realized by the use of numerals, for example:

*Vous ferez 8 km à la minute; "Scotch 33" résout des dizaines de problèmes; deux dixièmes de seconde; 5 kg in 8 days.*

The language of advertising, like any other special language, does not exist separately from the language in general, but merely represents a kind of language with special characteristics that have a pragmatic conditionality. In the language of advertising, the lexemes of the national language are used, used in texts of different stylistic belonging (colloquial, business, literary styles).

The reverse movement also occurs: the lexeme, which was first used in advertising, acquires a commonly used function: *Cognac, mokka, lave-vaisselle, brise-soleil, garde-robe, porte-cigare, два в одном, в одном флаконе.*

The semantic characteristics of the language of advertising are also due to the wide use of buzz words, neologisms, proverbs, sayings. Often their semantics is different from expressions recorded in dictionaries. The advertiser's goal here is to attract the attention of the recipient. This is due to the change of the most well-known cliché phrases that have received the name "slogan" in the professional language of the creators of advertising. Thus, the well-known proverbs, transformed in the advertising text, are called "anti-proverbs." Often, due to an unexpected ending, which is significantly different from the original one, the expression becomes humorous. The combination of the signs indicated enhances the memorability of advertising. For example:

*Avec le sucre vous êtes dans le vrai;*

*Il ne faut pas faire les choses à moitié;*

*L'eau que vous buvez est aussi importante que l'air que vous respirez;*

*Tout en elle est eau belle!*

*L'essentiel est dans Lactel!*

*After all, I deserve this!*

*Tefal! You always think about us!*

The semantic features of the advertising text is the frequent use of neologisms. The search for new words is a process that never stops in the course of advertising communication. It is explained by the social necessity of naming everything new and its comprehension, as well as “intra-linguistic factors - tendencies to economy, unification, systematic language means.

Recently, in connection with the active exchange of information, a large number of neologisms appear, not recorded in dictionaries, which complicates the work of translators, complicates the reading of the press and the understanding of advertising. In developed languages, the number of neologisms recorded in newspapers and magazines for one year is tens of thousands. According to V.N. Yartseva, “this is due to the social need for naming everything new and understanding it, intra-language factors — tendencies to economy, unification, systematic language means, varying nomination with different internal forms, etymology, tasks of expressive-emotional, stylistic expression” [10].

The most noticeable in terms of “novelty” today are new verbal trademarks - words “marking” new products of any type: from perfumes (Dalmix - spirits from Dali) to technical innovations (Moulinex) and synthetic products (Plast).

For a long time, words of this type were ignored by linguistics, although scientific forces are involved in their creation — psychologists, advertising and trade specialists, and even linguists.

The lexical and semantic neologisms created by an individual in the process of communication, or simply reproduced by him as new, unusual, must be “filed” in a certain way, entered into the text. In this regard, when you enter neologism, so-called “tense” structures are created: the statement is based on creating more discursive tension, suggesting certain strategies of the speaker (the writer).

The first is the strategy of notification and neologism selection. The principle of “notification” when entering neologism is associated with the isolation of the latter from the structure of the utterance with the help of special turns.

In Russian advertising texts the following turns are highlighted:

a) “the so-called ...”, “in other words ...”, “it is called ...”: “In a civilized, American-style, this is called” Dil “, and in the usual way” deal (“ Wed, 22.05.1997);

b) “as they say ...”, “someone said ...”: When using these turns, the author refers to someone else's speech, to some other source of information. “Such is, as they say in Washington, the presidential “message”, which means“ message ”(“ Wed ”, 29.05.1997).

In French advertising texts, the following correspondences can be distinguished: “ce qu'on désigne par le mot de”, “ce que j'appelle”. The noun *trekkeur*, borrowed from English, is introduced in the same way: The neological unit is marked, not

perceived as an organic component of the utterance, becoming the element to which the comment of the person introducing it is directed.

Although neologisms with explanatory commentary by the author are found in the language of the press, this method is not very common in advertising texts of both Russian and French.

Caution in introducing a neologism, “alienation” from it in expressing the desire to notify the interlocutor or reader about the new unit associated with the so-called “effect of removal” of the speaker because of what he says. A person as if wants to partly take responsibility for the choice of a new, sometimes unusual, linguistic form. It is obvious that the effect of removal is connected with the speaker's lack of “neological courage”, that is, his fear of independently introducing a new word into the language code.

The introduction of neologism is accompanied by references to someone else's speech, to some other source of information. Typical examples of “exclusion” and neological timidity are the input method and the speech of the semantic neologism of the éléphant belonging to the political field (experienced politician, “whale”):

Clubs, lettres, associations, experts, bureaux indépendents: lorsque, en mai 1986, les tenors du PS – *certaines les appellent* les «éléphants» – ont quitté leurs ministères pour se retrouver dans l'opposition, il a bien fallu «s'établir».

The “estrangement” of neologism may also have a less obvious character. So, among the forms of selection of a neologism, to some extent distancing him from the speaker, are the presentations *c'est ...*, *voilà* (Le voyage, c'est quelqu'un qui accepte tout, qui est trimbalé d'hôtel en hotel, sans aucun contact avec la population (MNC). The same function is performed by structures such as *une sorte de + neologism*, ... *mais aussi un + neologism*, *un tel (une telle) + neologism*: Après 1802, une telle “déhistorisation” n'est plus possible pour Hegel. Un questionnaire complet et avisé? Oui, certes, mais aussi un “développeur” ...

The given examples show that various polygraphic methods of selection are used as a marker of the newly injected tumor: quotes, various fonts, etc., through which the reader is informed that a new word is used. Distance from the new unusual language form, the writer introduces an obvious element of subjective evaluation into the utterance, he does not hide his presence and thus valorizes his role as a subject of the utterance.

The principle of exclusion, undoubtedly, greatly facilitates the introduction of a new word into speech, since the psychological barriers of responsibility for the used neoplasm are removed, while neologism is not perceived by the speaker and the writer as a “full member” included in the language code.

Russian advertising texts use similar printing methods for isolating neologism (quotes, fonts, etc.). Quotes are used when referring to someone else's

speech or when using a new unit on their own. In either case, there is a “removal effect”: the author either gives a subjective assessment of the neologism he introduces, or completely distances himself from him when he enters the text. “Tokyo began to prepare for the “summit without ties” (Pravda-5, November 1, 1997).

The introduction of neologism into the advertising text is largely facilitated by the modalization of the utterance. As is known, modality is defined as “a functional-semantic category expressing different types of the attitude of utterance to reality, as well as different types of subjective qualifications of the reported” (LES-90, 685). Different language means (morphological, lexical, syntactic) can participate in the process of modifying utterances. So, among the morphological should be distinguished demonstrative pronouns that convey the subjective modality associated with the assessment (often negative) of the introduced neologism. The role of pronouns is the more significant, the more figuratively the introduced neologism. “Capitalism is kept afloat by this “pshik” (“SR”, 16.11.1995). The inclusion of neologisms in synonymic series in the microtexts of the press is one of the lexical means of expressing the modality of a statement. In this case, the modalization is manifested in the explanation, interpretation of semantic neologism in order to emphasize the redundancy of the foreign language unit, to approve the age-old Russian lexeme: “A broad display of American horror films (thrillers)” (“Wed”, 1.11.1997).

We now consider the construction of French advertising texts, in which the neological courage is implemented to a greater extent. This happens in the same way as in Russian advertising, first of all, when modifying a statement, often accompanying the introduction of new language into the text and speech. It is noticed that in the modalized syntagmas the number of markers of “non-acceptance” of the neologism, which were discussed above, is significantly reduced. The verbs *pouvoir*, *vouloir*, *devoir*, and also the nouns of *ennemi*, *crime* are distinguished as modalizers that stimulate the introduction of neologism, and ... .

Verbs of opinion, judgment, evaluation, such as *dire*, *penser*, *croire*, *sembler*: *Sa caractéristique semble une inflationniste, aiguë, ...* also have a modifying effect: (BRPCF); *On dit les Français casaniers, pantouflards et devenus nombrilistes. Entering a new word using modal revolutions like comment dirais-je ..., ce qu'on peut appeler ..., ce qui doit form ..., ce qui veut dire ...* firstly, it stimulates the search for means of expression, gives the speaker the opportunity to choose a new language form and and, secondly, it helps to overcome the “neological barrier” that is always present to some extent in the neologism of the initiator: *Vous croyez qu'on peut encore organiser d'autres liaisons, qu'on peut, comment dirais-je ?* (Dms).

A special role in the utterance containing a neologism is played by elements that convey the subjective modality associated with evaluation. In this function, demonstrative and possessive pronouns can

appear. The more subjective or figurative or figurative a new word has, the more it needs support and support from the anaphoric pronoun: *Ce fonceur, ce battant, ce colérique ...* (DMS); *Est-ce que ce n'est pas une manie, votre téléphonite?* (MNC); *Ces innombrables téléphonages ...; Incorrigible, notre home-sigle sauté sur l'occasion ...* (DMS)

So, it becomes obvious from the previous analysis that the modalization of a statement contributes to the introduction of neologism into it. By resorting to various forms of modalization, the speaker (writer) thus creates the discursive tension necessary to introduce a new language unit into speech.

The discursive reception of the placement of a neologism in a series of homogeneous members of a sentence, united in form or semantics, is extremely common in the advertising press. The reader's perception of a number of homogeneous sentence members similar in semantics is often influenced by the position of the neologism. It is usually quite semantically saturated at the end of a series and by its appearance introduces an additional characteristic of the negative phenomena that make up the semantic core of the entire microcontext. “Brigand, bomber, terrorist and racketeer ...” (“SR”, 09/23/1995).

In the advertising texts of the French language there is also a similar syntactic structure within which the neologic courage of the speaker can be used to the maximum. As in Russian advertising, we are talking about placing a neologism in a series of homogeneous members of a sentence, united either in form (words of similar word-formation models), or in meaning (series of words having some common semantic component - a series of synonyms, antonyms, words of one thematic field). Relationships of similarity and similarity in a series of contextual symbols are implemented most often along the lines of causation: *La nature du domaine politique est d'être polémique et conflictuelle* (DMC); *Les enfants de B., ces "anormaux", ces inscolarisables ...* (DMC); *Son film blagueur et antiprécautionneux ...* (DMC).

The synonymic paradigm, including neologism, implements the so-called “character injection effect”: the existing, well-known word as “prepares the ground” for the emergence of another, new, brighter and unexpected, “neologically bold” one, in which the sign indicated by the first word acquires enhanced, more expressive sound. The synonymic units in the contact position are the most sensitive to the effect of the forcing of the trait.

We can observe a similar phenomenon even when a neologism is introduced into speech against the background of its contextual antonyms. At the same time, the appearance of “atypical” antonymic pairs was noted. A new word appears as a result of a certain “deviation” from the reference, “pure” antonym, realizing a non-standard vision of the antonymic correlation of units and carrying a sense of novelty that characterizes any neoplasm. Cf. : *L'ancien agent de police est courageux, moins porté le copinage que sur l'hierarchie.* (DMC). Here, the neologism *copinage*

(friendship) realizes its value not along the lines of the standard opposition of friend / foe type (for example, copinage / hostilité), but reveals those facets of its meaning that are opposed in this situation to the concept of subordination, subordination.

In the study of various lexical paradigms, the following structural pattern draws attention to itself: neologism, appearing against the background of a number of semantically related words, is most often at the end of this series.

It is in the final position that the appearance of the most "fashionable" and prestigious words, as well as the units that are most unexpected in form, is noted. At the same time, the informative capacity and semantic "loading" of the last elements of the paradigm increase: Plus de pouvoir, plus de crédibilité (DMC); Le monde se glace se se bétonne (MNC); L'enseignant, au service du groupe, devenait alors animate, conseiller, interlocuteur, pourvoyeur de moyens, "facilitateur" (MNC). The more developed the paradigm character is, the "bolder" and sometimes more unexpected in form the introduced neologism.

Concluding consideration of the various ways of introducing speech and the text of a new word, we note the following. The revealed tendencies suggest that the special construction of the utterance becomes a reaction to the emergence of neologism [11].

Observation of the behavior of neologisms of speech, identifying features of their functioning makes it possible to determine the factors influencing the human neologic activity, and to show how the presence of neologism sets the structural and semantic characteristics of a statement, the possible forms of its organization.

#### IV. CONCLUSION

To date, the problem of neologism classification in domestic and foreign linguistics remains controversial and does not find an unequivocal solution. This fact is explained by the fact that the principles and criteria for the classification of neologisms are different and, accordingly, in the theoretical sources there are various classifications

Advertising is one of the areas of language use, where it serves primarily as an instructive communication tool, the purpose of which is to encourage the listener to modify their behavior in a certain way, in a particular (and mainly for advertising) case - consumer behavior [12]. One of the important differences of advertising from other forms of exhortative communication is that it takes place in conditions that are extremely unfavorable in some respects and even, one might say, extreme: advertising communication often takes place in the absence of direct contact between communicators, under the influence of to the addressee of advertising of competing advertising messages, other information flows, distrust, inattentive, and sometimes simply negative attitude from the addressee. Therefore, advertising messages are a unique material for the

study of the functioning of linguistic mechanisms in rather difficult conditions of speech interaction [13].

Advertising can be called a specific language with its own rules and laws of operation. By definition, Yu.Privalova and others write: "advertising is a kind of semiotic (semiotic) system operating in human society, along with language and other cultural phenomena that stores information. This is a unique catalog of goods and services used in society" [14]. To properly understand the advertising message, you must be able to decipher this "sign system." Thus, advertising is a special kind of communication aimed at the recipient. The word "advertising" goes back to the Latin "reclamo", which means "shout out." In French, in addition to the word "réclame", such nominations as "publicité" and "propagande" are also used, the meanings of which can be revealed from the verbs "recruit", "propagandize", "attract".

Advertising text plays a leading role in achieving the goal of advertising communication - encouraging the consumer to commit pragmatic actions. The study of advertising texts led linguists to conclude the need for special studies of the language of advertising. The result of these studies can be considered the term "advertising language" (langage publicitaire), as recorded by dictionaries.

The main features of the advertising text are a certain organization of language material, revealing the specificity of this area of communication; target orientation of the language tools used; the specific nature of the communication situation, determined by the combination of extralinguistic and linguistic conditions. All these signs give the possibility of highlighting the language of advertising in a functionally separate sphere of communication.

Advertising is a special sphere of practical activity, the product of which is speech works - promotional and instructional proposals that form a special system with its specific features.

Promotional texts consist of many elements. This includes the heading, subtitle, main text, introductory paragraph, internal paragraph, etc. Of particular interest is the main text, which contains complete information, and which is a logical continuation of the title and subtitles.

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