

VILNIUS UNIVERSITY

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THE TOPIC OF ADVERTISING: TOOLS OF PERSUASION

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INTRODUCTION

Advertising is considered to represent an important part of everyday rhetoric culture, and sometimes it is called a nowadays rhetoric, a modern laconic rhetoric, and a little rhetoric (Koženiauskienė 2001: 164; Župerka 2004: 55; Bonsiepe 1985: 303). J. Dubois, one of the developers of the modern rhetoric, assumes the effective rhetoric communication to include communication of any form and content, the fundamental objective of which is an effective communication of information (Dubois 1986: 18–20). Advertising, being one of such communication forms, actualizes a persuasive function of a discourse.

Such comparison and contrasting of advertising and rhetoric reveals that advertising may be examined as a particular form of rhetoric that aims at the same goals as rhetoric, namely to affect mind, will, feelings, and to achieve a persuasion. In the rhetoric perspective, advertising merges main types of persuasion — convincing, suggestion and inducement; advertisers use the following different tools of rhetoric persuasion that had been previously discovered by developers of the classic rhetoric to help the addressee to perceive information according to the priorities imposed by the advertisement: rhetoric arguments, presumptions, and stylistic means of persuasion. Advertising and rhetoric share the main goal to convince the addressee as well as tools that are used to achieve this goal. Consequently, it is assumed that rhetoric, being understood as a science of conditions and forms of the effective communication and its persuasion patterns used for both eloquence as well as different genres of texts, authors of which seek for the effective communications, represents one of the most promising ways of advertising discourse analysis and description.

The aim of the modern rhetoric is to find and define the best, most effective and efficient ways of persuasion. Nowadays, rhetoric is treated as a complex, interdisciplinary science covering literature–aesthetic, historical, ethical, political and sociological trends of the theoretical and practical rhetoric research (Lichański 1996: 58). It is assumed that about fourteen different scientific fields exist that have successfully adapted universal rules, concepts and techniques of the rhetoric (Koženiauskienė 2001: 17) including advertising the goal of which — same as that of rhetoric — is to encourage response in the addressee, appeal to emotions, affect behaviour and action.

Problem of the research paper. The science of rhetoric is made of five canons, five parts of the rhetoric theory that consistently cover stages of a discourse (speech in antiquity) creation and conveyance: invention (lat. *inventio*, grk. *heuresis* — discovery, conception, ingenuity, contrivance) — the pre-linguistic stage of discourse preparation; disposition (lat. *dispositio*, grk. *taxis* — arrangement, distribution, organization) — the purposeful and logical stage of composing a discourse, functional arrangement of a linguistic material; elocution (lat. *elocutio*, grk. *lexis* — a way or a style of expressing one's mind) — a level of linguistic and stylistic preparation of a discourse; memory or memorizing (lat. *memoria*, grk. *mnēmē* — memory) — a stage of memorizing the discourse, cultivating one's memory; and action or delivery (lat. *actio*, *pronuntiati*, grk. *hypocrisis* — acting, accomplishment, speaking in public) — a stage of cultivating one's voice, intonation, posture, gestures, and ability to mime.

The first three parts of the rhetoric theory comprise a consistent system of the written discourse formation, for this reason research of the rhetoric advertising topic covers the first three stages — inventive, dispositional and elocutive — of discourse formation. Thus far, rhetoric analysis of the advertising discourse was limited only to the level of elocution: studying and description of advertising discourse, tropes, and rhetoric figures (partially, which was rather fragmented — at the dispositional level). The problem is that research of advertising elocution alone does not reveal full potential of rhetoric analysis and for this reason it is not complete. Consequently, it should be complemented with the structure and composition analysis of the advertisement discourse as well as analysis of verbal and visual argumentation features. Accordingly, application of the classical rhetoric model for the analysis of discourse is the most appropriate method of complex examination of advertising as it covers pre-linguistic, linguistic and also visual level of a discourse: processes of finding core advertisement idea, concept formulation, and verbalization/visualization of the idea.

The rhetoric topic research presented in this dissertation covers three levels of advertising discourse, namely inventive, dispositional, and elocutive.

Object of the research — the rhetorical topic in a discourse of written (visual) advertising.

Research material. Background of the research includes more than 3000 examples of advertising that had been collected from magazines *Stilius* (ISSN 1392–7159) and

Žmonės (ISSN 1648–0597) published in the period of 2006–2008. The sample was made by taking into consideration the criteria of recurrence and frequency: the focus was on the advertisements published in the most popular publications and intended for the typical user irrespective of his/her social and intellectual characteristics. It was assumed to be an appropriate way to determine general linguistic features of advertising, representative of the rhetoric topic.

Objective of the research paper — to analyze expression of the rhetoric topic in the discourse of written (visual) advertising. To achieve this goal, the following **tasks** were set:

1. to collect and prepare an empirical research material for the analysis;
2. to disclose concepts of *the topos* and *the topic*:
 - a) to describe trends of evolution and development of the *topos* concept;
 - b) to reveal the potential of using *toposes* as universal rhetorical arguments in advertising discourse.
3. to distinguish typical models of the *inventive topic* and define features of their functioning;
4. to analyze the *dispositional topic*: to determine and generalize key components of the rhetoric composition;
5. to examine the *elocutive topic*, i.e., spread of the rhetorical expression means in the advertisement discourse: to reveal how different techniques of speech determine success of speaking and become a tool of persuasion.

Novelty of the dissertation is first of all associated with the object of the research as this is the first linguistic work dedicated to the analysis of rhetoric topic in Lithuania. In the scope of this paper, *the topos* is approached as a category of argumentation: a specific argument, universal tool of persuasion and proof. Rhetoric topic is involved in every level of a discourse creation as well as its perception. Functionality of the topos is most obviously revealed in the persuasive discourses, consequently in advertising, too.

In this dissertation, advertising is being examined from the *rhetorical point of view*: advertising discourse is approached from the perspective of the classical rhetoric theory, i.e., advertising is analyzed by using concepts and methods from the rhetoric science field. Analysis is specifically focused on logical and rhetorical operations that have been successfully adapted to advertising, make advertising persuasive and are useful for the

purpose of advertising. Such an analysis of advertising is a novel phenomenon in recently quite abundant linguistic studies of an advertising discourse.

Analysis of the rhetoric topic features interdisciplinarity, i.e., it is interested not only in interfaces between advertising and rhetoric but also focuses on advertising interfaces with subjects such as logic, psychology, sociology, and culturology.

Relevance of the research paper is twofold — of theoretical and practical nature. In theoretical point of view, research of the topic is valuable for the very material presented and systematized in this research paper in Lithuanian that has never been published before. Practical value of the research paper includes its contribution to linguistic studying of advertising discourse. Rhetorical analysis of the advertising topic reveals the potential of using versatile models of convincing and inexhaustible persuasion codes for creation of the effective discourses. Dissertation material and statements may be useful for those interested in potential of rhetorical argumentation and creation of effective communications. Practical significance of the rhetoric advertising discourse analysis is emphasized by many marketing practices.

Methodology of the research. Theoretical insights are stated based on the general scientific — descriptive and analytical — methods. Practical research used the following specific linguistic methods: rhetorical analysis, analysis of contents, contextual analysis, analysis of conceptual metaphors, visual metaphors research methodology.

Review of research papers. Dissertation refers to works of Lithuanian and foreign researchers studying advertisement discourse in various respects.

Written advertising is analyzed based on works of foreign researchers and monographs published in English, Polish, Russian, German. Rhetoric advertising discourse is researched based on the following fundamental rhetoric studies: *A General Rhetoric* by J. Dubois et al. (1986), *The Art of Rhetoric* by M. Korolko (1998), as well as referring to the papers and monographs by Russian and German scientists. For the purpose of the dissertation, a monograph in Polish *The Theory of Rhetoric in Lithuania and Poland in the 17th Century* (1984) by E. Ulčínaitė was useful. The concept of rhetoric topic was explained based on papers by J. Abramowska (1982), B. Emrich (1977), E. Mertner (1972) and also using an authentic material — *Topica* and *Ars Rhetorica*, the Aristotelian tractates. Practical research of the inventive topic was accomplished based on the monograph *The Rhetoric of Advertising* (1999) by

P. H. Lewiński, that included one section specifically dedicated to the review of the inventive advertisement topic; and also papers by J. Z. Lichański that studied advertising as a form of rhetoric. Analysis of the elocutive topic involved references to papers by Ch. Forceville, E. McQuarrie, etc., specifically studying functions of tropes and rhetoric figures in advertising discourse.

Majority of literature references were in Lithuanian, including the monographs *Rhetoric: the Stylistics of Oratory* (orig.: *Retorika: iškalbos stilistika*) (1999, 2001) and *Juridical Rhetoric* (orig.: *Juridinė retorika*) (2005) by R. Koženiauskienė; papers by Z. Nauckūnaitė (2005, 2007) dealing with the issues of argumentation theory and practice; and a monograph *The Tradition of Rhetoric in Lithuanian Literature of the 19th Century* (orig.: *Retorikos tradicija XIX amžiaus lietuvių literatūroje*) (2006) by I. Buckley. For the purpose of dissertation some papers published by Lithuanian stylists were also used, including *Stylistics* (orig.: *Stilistika*) (2001) and *Stylistics of the Lithuanian Language* (orig.: *Lietuvių kalbos stilistika*) (1983) by K. Župerka; *Stylistics of the Lithuanian Language* (orig.: *Lietuvių kalbos stilistika*) (1975) by J. Pikčilingis. Advertisement discourse was analyzed based on the monograph *Texts of Advertisements: Pragmatics, Style and Discourse* (orig.: *Reklamos tekstas: pragmatika, stilius, kalba*) (2008) by K. Župerka; doctoral dissertation *Style in Audio Advertising* (orig.: *Garsinės reklamos stilius*) (2001) by I. Smetonienė, and linguistic advertising research published in papers by D. Blažinskaitė (2004), R. Čičirkaitė (2005), J. Girčienė, A. Kupčinskaitė–Ryklienė (2005), S. Juzelėnienė, S. Šarkauskienė (2007), G. Lidžiuvienė (2002), R. Marcinkevičienė (2004b), I. Smetonienė (2001b, 2003, 2004, 2005), V. Valskys (2005, 2008), K. Župerka (2004).

Thesis to be defended

1. The discourse of advertising obeys rules formulated in a field of rhetoric consequently characteristics of argumentation, composition, verbal and visual expression of advertising may be analyzed using categories and methods of the rhetoric topic.

2. Effectiveness of toposes, as of arguments, is associated with their versatility and universality: rhetoric topic penetrates into every level of advertising discourse, including invention, disposition and elocution.

3. In advertising discourse, toposes serve as stimulus capable of effecting perception of information and its emotional value — in advertising, persuasive function

of the topos as of the proof and persuasion tool, is actualized.

4. In advertising, rhetoric topic absorbs all the available forms of expression, and topos functions as a particular component of the discourse, as a structural–notional model closely related to the type, composition, verbal and visual expression of the discourse.

THE STRUCTURE AND CONTENT OF THE WORK

Introduction defines the research problem, indicates objective and tasks set for the research work, discusses novelty and relevance of the work, describes research material and methods used, presents thesis to be defended, summarizes major works of Lithuanian and foreign scientists related to the topic concerned.

Section 1, **The Topic**, involves consideration of the theoretical background for the substantive insights and generalizations: defines theoretical background of the advertising topic analysis, systematizes researches of the *topos* available by now — starting with the ancient and ending with modern research into the topic as the argumentation theory.

Nature of concepts of the *topos* and *topic* is usually associated with the Aristotelian tractates (384–322 B.C.) *Topica* and *Ars Rhetorica*, that involve analysis of public speeches “locations” (grk. *topos*; lat. *locus*), i.e., the stable preconditions that perform a function of arguments.

The concept of the *topos* was adopted by Aristotle from the Sophists, who treated effective rhetoric means as *toposes* as they helped them to find arguments appropriate for each topic and to use effective models of persuasion (Korolko 1998: 60).

In *Topica*, *toposes* are being explained as constructive elements of the dialectic syllogism, i.e., as prerequisites for making syllogisms, “storages” of prerequisites, tools serving as arguments when used duly in due time. In *Rhetorica*, the *topos* is considered to exist as a particular argumentation scheme associated with the enthymeme: “The *topos* is something that exists a source of many enthymemes origination” (Aristotle 2005: 123, 1403a 18–19). Aristotle indicates universality to be one of the specific and most important features of the *topos* (lat. *differentia specifica*). The theory of the topic, as of the universal argumentation scheme, formed by Aristotle became a basis for subsequent concepts of the topic.

Aristotle distinguishes between the *dialectic* or *logical* and *rhetorical* topic. The essential difference between the logical and rhetorical *toposes* is that logical topic obeys laws of the logic that oblige to respect particular rules: logical ways of reasoning, consistency, identicalness, justification, etc. Function of the rhetoric topic is to persuade

and convince the addressee, and for this reason logical argumentation is supplemented (or totally replaced by) with the emotional one. For this purpose the rhetoric topic uses variety of linguistic and stylistic expression tools. It's worth noting that in practice, functions of the topos as of the thought analysis, and of the top, as of the persuasion tool, are closely related: rhetoric always uses dialectic methods, and logical topical argumentation is inseparable from the rhetoric one.

The modern topic deals with the analysis of meanings, evolution and change of toposes in various types of discourses. The topos "first of all represents a point of vision, a value that must be taken into consideration in the context of every particular discussion, and use of which leads to a particular rule" (Perelman 1979: 160).

Modern concept of the topos may be characterized by features of expansiveness and polysemy. Topos is often explained as a category of argumentation while focussing on functions of the topos as of the proof and persuasion tool. This dissertation treats *topos* as a particular component of a discourse, a structural-notional model, an element of argumentation specifically performing a function of persuasion.

Advertisers seeking for the effectiveness of their advertisements use various psychological persuaders and argumentations, a basis of which is formed by the universal rhetoric topic. The topic covers all the stages of advertisement development, and a process of use of toposes reminds of elements' matching and combing. This way, a variability, one of the most characteristic features of the top, is revealed. The ultimate form of the topos depends on the nature of the particular discourse: depending on the need, the topos may be shortened or expanded elliptically and appear in different forms. Toposes function as elements of argumentation; they not only reinforce a raised thesis, but also determine correction of the addressee's behaviour by inspiring particular changes in perception and consideration of reality.

The main purpose of the topic in advertising discourse is *persuasion*. In the theory of rhetoric, persuasion is defined as "a complex and interactive process where the addresser seeks to effect opinion of the addressee by following particular system of verbal and nonverbal symbols" (O'Donnell 1982: 12); "it is the entity of particular factors that determine (or are supposed to determine) mental or physical behaviour of the addressee (of the perceiver, recipient)" (Župerka 2008, 47).

Section 2, *The Inventive Topic of Advertising*, deals with the analysis of the inventive level of advertising discourse, i.e., rhetoric arguments, spread of ways of proofing / persuasion; the main types of the inventive toposes are distinguished and also discussed here. In context of advertising discourse, invention is understood as a search and selection of original advertising ideas.

One of the purposes of rhetoric advertising discourse is to answer relevant questions of addressee, or put it otherwise, solution of the issue relevant for the target audience. Here, issue is understood as a specific question, contradiction, conflict, solution of which is of interest for the addressee. It is a real object of a rhetoric discourse, therefore it is important to identify issue precisely, to offer most appropriate, well reasoned and clear ways to its solution that are considered, assessed and made by the addressee deliberately and consciously.

Formulation of the discourse topic and definition of its object is followed by the search, selection, structuring and combining of suitable arguments, i.e., arguments that match the type and goals of persuasion. During the stage of invention, all the available opportunities of disclosure as well as all the available models of argumentation should be considered, leading to the selection of the most suitable method of persuasion in respect of the particular situation or selected object.

Argumentation of advertising discourse is associated with the following particular categories of persuasion: *logos* — ability of the addresser to think rationally, reveal logical links and causalities; *ethos* — representation of the above-mentioned abilities of the addresser in a discourse, proper themes, appropriate places, choice of moment of time; *pathos* — ability of the addresser to affect the addressee. It is recommended to choose and combine logical and emotional arguments in such a manner that all three levels of persuasion were actualized: arguments should be logical and rational, and they should conform to moral and ethical principles, and appeal to emotions of the addressee.

When analyzing advertising discourse on the inventive level, it's worth discussing the inventive topic. Topic represents one of the main categories of invention, which is narrowly understood as a composite part of argumentation, in a broader point of view seen as a source of inventive material, “storage of arguments”, and in the broadest sense — as standardized aspects of analysis of any theme (Korolko 1998: 60). One of the core purposes of the inventive toposes is a directional effect resulting in particular

images being formed in the mind of the addressee, verbal and visual component of advertisement. The main criterion when selecting the topos is their pertinence for the particular context and functionality in it. Due to the intentionality characteristic to toposes, their classification is rather conditional — meaning of the rhetoric topos is defined by the particular context.

Toposes of the authority involve argumentations based on universally accepted opinion or attitude of the authoritative person, a baseline. An authoritative opinion used to confirm statement of advertisement serves as an effective argument. The role of the authority is played by some prominent public person(s), recognized expert(s), representative(s) of research laboratories, *vox populi*.

The effectiveness of *toposes of the example* is proved by the proposition of social theories that persuasiveness of a discourse is dependant on social standing of the orator and on the extent of symbolical capital that he/she possesses. Advertisers follow the rule that the better known person presents or recommends the object being promoted, the more attention of the addressee is attracted to the advertisement.

The core function of *definition* toposes is to inform and induce emotions in the addressee consequently those mentioned characteristics often happen to be informative and / or expressive. In the aim of persuasion advertisers choose rhetoric definition of the object being advertised.

Toposes of the calculation or *portion* are associated with the decomposition of the advertising object into its composite parts. It usually includes indication of exceptional features, advantages of the object being advertised. Toposes of calculation create an illusion of detailed information being communicated, although in many cases core information about the object being promoted remains undisclosed to the addressee.

Toposes of quality emphasize the particular feature of the object being advertised that is supposed to persuade addressee about the quality of the product being offered. The advertisement is focussed on features that ensure pleasure, make life easier, provide a feeling of comfort.

Toposes of cause indicate causality and are used as a direct reference, a reason why advertised object should be acquired. This type of advertisements is rather informative, they offer specific data: facts, numbers, results and findings of surveys.

Function of *toposes of the result* is to present attractive images, conceptions,

reflecting expectations and attitudes of the addressee. Advertisers use them to emphasize values associated with the acquisition of the advertised object.

The basis for *the toposes of contraposition* involves comparison of contraries while emphasizing differences of the objects being compared for the benefit of the object being advertised. This type of topical argumentation is based on suggestion but not on proving: addressee can assess objectiveness of the provided information only based on his / her subjective assumptions.

Toposes of comparison are similar to those of contraposition; they are based on the comparison of different objects by exposing their similarities and differences. Comparison leads to finding parallels, shared features. This way, supposedly positive and reliable features of another product with which addressee is more familiar are transferred to the object of advertisement.

Motivation of the addressee to acquire the object of advertisement may be determined by both internal and external factors, however user's needs remain the most important persuaders that can be even more enhanced by advertising (Čereška 2004: 136). Major task faced by advertisers is to select and actualize those needs that mostly affect the addressee. Using *toposes of need* advertisers emphasize particular values associated with the object being advertised: professional or personal success, excellent look and well-being, recognition, etc.

Toposes of circumstances are associated with the actualization of place and time. Circumstances related to the acquisition and use of the advertising object should make it easier for the addressee to make a decision. Sometimes, toposes of circumstances are used as additional means of argumentation, however they typically serve as central axis of advertising.

Section 3, **The Dispositional Topic of Advertising**, goes into exploration of the compositional topic of advertising discourse, i.e., (verbal and visual) arrangement of the contents. Rhetoric analysis of advertising discourse reveals that, in the essence, composition of a discourse obeys rules formulated by the rhetoric, consequently, structure of advertisement, verbal and visual means of expression may be analyzed using methods and categories of the classical rhetoric. Research of advertising compositional topic offers great potential for discourse analysis: enables to analyze relationship of

visual and verbal plane, predominating ethical and aesthetical values, sociological and cultural aspects of advertising.

For the purpose of analysis of the topic of written advertising composition, the following criteria were selected as a basis for classification: absence, recurrence and hierarchy of elements. The following main structural elements of the written (visual) advertising may be distinguished: *illustration, heading, body, slogan, informational details*. Optional elements should also be distinguished: *subheading, additional illustrations, additional information, verbal logo–trademark*.

Advertising is a synthesis of image and text therefore analysis of written–visual advertising compositional topic includes not only text but also visual elements of a discourse. Given relationship between verbal and visual elements the following ways of composition may be distinguished: 1. Trinomial composition of verbal and visual elements. 2. Dominated text is complemented with the illustration. 3. Dominated illustration is complemented with slogan. 4. Mixed composition.

Advertising is a compact presentation of information, therefore the composition of a discourse rarely happens to be broadly explicated, and is often realized through rather simplified model, eliminating some elements pertinent to the classical structure. In the analysis of the topic of written advertising composition according to the functions performed in a discourse, the following general elements of composition should be distinguished: 1. *Introduction* serves the same function in advertising discourse as in rhetoric composition *exordium*. 2. In the classical rhetoric composition *body* or *the narrative* conforms to the enunciation of the matter under discussion and its explanation, i.e., *narratio*. 3. In rhetoric composition, *argumentation* represents the main stage of discourse creation (lat. *argumentatio*). 4. In rhetoric composition, *recurrence and summary* corresponds to the stage *peroratio*. The typical model of ending for advertising is similar to rhetoric recapitulation (lat. *recapitulatio* — recurrence).

The main parts of rhetoric discourse composition essentially correspond to the main categories of persuasion: a) *introduction* is directly linked to the relation between the addresser and the addressee, i.e., to the category *ethos* — due respect for the addressee and selection of appropriate means for the expression of this respect; b) the *narrative* and *argumentation* is associated with the category *logos* — power of proving and persuasion; c) *ending* is associated with emotions, acts of will, consequently it is attributable to the

category *pathos* that induces a motivational power of feelings.

The following main types of *introductions* are distinguished: 1. an ordinary introduction (lat. *simplex*); 2. a compelling introduction (lat. *insinuans*); 3. a solemn introduction (lat. *solemnis*); 4. an unconventional introduction (lat. *ex abrupto*).

Dispositional discourse topic can be readily analyzed considering the way of thought conveyance predominated in advertising, i.e., *the type of the text*. Given features of argumentation, emotional effectiveness, linguistic expression, it is worth distinguishing between traditional *story*, *description*, as well as to treat *explanation*, *argumentation*, *encouragement* as individual types. *Impression* may also be distinguished as a specific way of thought conveyance characteristic to advertising texts. The basis for such a classification is comprised more of linguistic than communicative criteria: intention of the addresser, function of discourse, goals of persuasion.

The most typical *toposes of the story* used in advertisements: 1. Toposes of the authority, testimony, example. 2. The history of origin, evolution, change of the advertisement object is presented in a chronological order. The most typical *toposes of description* developed in advertising: 1. Revelation of external and / or internal characteristics of the object being advertised. 2. Description of the process of producing the object being advertised. The most typical models of *explanatory topic*: 1. Demonstration and explanation of the effect of the advertisement object. 2. The effect of the advertisement object is explained referring to the opinion of the expert from a particular field, sometimes also including his/her comment(s). 3. The effect and features of the advertisement object are explained by comparing it to other “ordinary”, “simple” objects of the same type. The most typical *toposes of argumentation*: 1. Solution to problems associated with housekeeping, taking care of family members. 2. Argumentation, characteristic to advertisements offering objects that are associated with the adjustment of the profile, self–portrait or well–being of the addressee. 3. A model of comparison “before–and–after” is used in order to emphasize the contrast. *The incentive topic* is characteristic to advertisements that are aimed at creating an impression of sensation: to enhance the incentive a visual stylization is used; transformations of well–established fairy–tales motives are used; toposes of example are used in addition to the incentive. *The impression topic* is created through visual image — the object of advertisement is not only presented as being exceptional but also wrapped

into different emotional associations.

The most typical schemes of *rhetoric argumentation* used in advertising are as follows: *epicherema, enthymeme, popular induction, deduction, analogy*. The most typical schemes of *eristic argumentation* used in advertising are as follows: *appeal to the vanity of the addressee, appeal to the authority, method of “whip” argument, humoristic elements, generalization, hyperbolization, pseudoscientific argumentation, contraposition of thesis and antithesis, appeal to imagination*.

The topic of ending involves the stage of conclusions and summary with the purpose to emphasize core information once again, summarize arguments, encourage the addressee to make a decision. Advertising is predominated by the dynamic and suggestive topic of ending — like introduction, ending is best memorized. Toposes of ending reinforce and spotlight arguments and completely close the composition of a discourse.

Section 4, **The Elocutive Topic of Advertising**, deals with analyzing verbal and visual levels of a discourse: rhetoric expression means are analyzed as toposes of the style — elements of advertising persuasion. It is the elocution that best reveals features of advertising texts, as this is the stage where stylistic and linguistic expression of the text is analyzed. Research of the elocutive topic reveals that figurative discourse is suggestive and persuasive and sometimes even more effective than logical argumentation.

It is important for the elocutive topic to capture general principles of tropes and figures functioning in advertising discourse, first of all — relationship between the logic and paralogic which is based on analogy. The topic of tropes and figures reveals laws of the elocutive paralogic: an obvious logical mistake when put contrariwise becomes a positive rhetoric topos. Consequently, in a paralogical discourse, all the figures and all the tropes turn into positive analogues of logical mistakes.

Advertising discourse is predominated by explicit tropes deciphering of which does not require for any major effort from the addressee. In advertising, tropes are based on “broad analogy” principle, i.e., irrespectively of real potential of one element to change another one, and the effect of unexpectedness, incredibility is seen as one of the rhetoric functions typical for tropes.

The elocutive topic of tropes functions on three levels: verbal, verbal–visual, and visual. In the most general point of view, the topic of tropes is comprised of toposes based on *similarity*, *accordance* and *relation*. Such a classification of toposes is in conformance with the general distribution of tropes according to the nature of their meaning transfer depending on similarity and real contact and conformity. In the base of the topic of tropes — like that of tropes themselves — lies analogy: *similarity* — metaphor; *adjacency of space and time* — metonymy; *a part and the hole* — synecdoche; *identification and detalization* — periphrasis; *contrast* — antiphrasis, irony; *exaggeration* — hyperbole; *understatement* — litotes.

The topic of metaphors holds the predominating position in an advertising discourse. The purpose of toposes expressed through metaphors is to reinforce arguments, characterize object of advertising. This characteristic can be immediate (the toposes of quality) or it can evolve from the relation being built between the advertisement object and the addressee — toposes of self–realization or satisfaction of needs. The toposes of *sense / impression* similarity are among the most popular ones. The toposes of *state* similarity are also rather close to toposes that are based on associations made to senses. Advertising discourse is also abundant of the toposes of *value* similarity. The toposes of *function* similarity are created on the basis of similar functions or purposes of objects concerned. Associations to the magnitude or abundance comprise basis for the topos of *magnitude / abundance* similarity. The toposes of *action* similarity are realized through metaphors that are used to compare objects similar in their action.

Analysis of *the conceptual metaphors as of the toposes* used in advertising discourse enables to reproduce fragments of the language worldview captured in advertising discourse — images, assessments, associations. It's worth distinguishing the following common groups of the conceptual metaphors: 1. *Topic of the ontological metaphors*: OBJECT OF ADVERTISING — A LIVING BEING; OBJECT OF ADVERTISING — A PERSON; OBJECT OF ADVERTISING — AN ARCHON. 2. *Topic of the structural metaphors*: OBJECT OF ADVERTISING — A BATTLE; OBJECT OF ADVERTISING — A POWER; OBJECT OF ADVERTISING — A WATER; OBJECT OF ADVERTISING — A FIRE. 3. *Topic of the spatial metaphors*: OBJECT OF ADVERTISING — AN UPWARDS DIRECTION.

It's worth mentioning that in advertising, abstract concepts happen to be

materialized, perceived and identified based on features and categories of some specific field. Basis for the metaphoric transfer is often formed by particular features of human body, things that are well known, universal, stable, reliable. The effective influence of advertising object is associated with metaphors OBJECT OF ADVERTISING — A BATTLE. Impression of the especially rapid effect is built using metaphors OBJECT OF ADVERTISING — A POWER and their variations. Positive attitude, relation to the ideal or objective is emphasized through metaphors OBJECT OF ADVERTISING — AN UPWARDS DIRECTION.

Toposes realized through *visual-verbal metaphors* are usually based on the relationship between the object being advertised and the visual element, qualitative and quantitative features of which are transferred on the object being advertised. Constituents of metaphors being collated usually happen to be borrowed from different fields however they serve to express the same topic: stimulate desires and build a vision of their realization, presuppose images, values, needs. Visual conceptual metaphors—toposes are distinguished by their specific notional capacity, ability to imply more associations and meaning than verbal metaphors.

In advertising discourse, *topic of the rhetoric figures* is distinguished with respect to syntax actualization ways: topic of *development*; *augmentation*, *addition*; topic of *composing*; topic of *abbreviation* (reduction); topic of the *meaning transfer*.

Toposes of elaboration and adding are realized through figures such as anaphora, epiphora, enframing, anadiplosis, enumeration, climax, epithetone, correction. The Function of toposes of adding is to stylistically activate text of advertising and establish arguments.

Toposes expressed using figures of abbreviation function as means of compacting discourse and creating dynamism and effect of unexpectedness in advertising discourse. Advertising discourse is abundant of suppressions and *toposes of reduction* that are commonly expressed elliptically. Elliptical constructions compact the thought, scatter a phrase in intonating rhythm, make text more dynamic. Associated with particular ways for coding and recoding the notion, the topic of suppression opens the door to unexpected interpretation.

The topic of composing is realized through rhetoric figures such as *antithesis*, *chiasmus*, *parcelling*, *segmentation*. Figures of composing are commonly used to express

toposes of rhetoric definition that serve an explanatory function.

Encouragement, inducement, provocation and meaning transfer semantics is also characteristic to the *topic of rhetoric questions*. Toposes are realized using figures that are more confirmatory than interrogative in nature. Another important function of these toposes in advertising is compositional one. One of the key features characteristic to toposes expressed through rhetoric questions is their dialogical nature and simulation of the recommendatory discourse.

Toposes of rhetoric exclamations are used in advertising discourse to give a sense to manifestation of emotions, acts of will, and exclamatory intonations. Topic of rhetoric exclamations is characteristic to advertisement headings and slogans; here, rhetoric toposes are usually used for the purpose of signalling or reminding.

The topic of appeal is very diverse: from subtle reminder, wish aimed at creating friendly relation with the addressee, to insistent prompt, stimulation. In advertising discourse, these toposes expressed through figures of thought influence elevation of intonation level and suggestibility of the discourse.

CONCLUSIONS

Analysis of the material on written (visual) advertising discourse and theoretical assumptions verified in practice lead to the following conclusions:

1. The completed research revealed that advertising discourse may be successfully analyzed as a particular form of rhetoric. Although resources of images in advertising discourse are inexhaustible, it's worth noting that fundamental psychological methods and argumentation used in advertising are based on universal rhetoric topic. Advertisers use rhetoric persuasion tools invented by *ars persuadendi* creators as these help the addressee to perceive information according to the priorities imposed by the advertisement.

2. Rhetoric topos represents a linguistic realization of complex logical structures, consequently analysis of toposes is no more than interpretation of external — verbal and visual — elements. In the analysis of the advertising discourse topic, the most important thing is logical and compositional relations between what is general and what is individual, between the topos as the part and discourse as the whole the latter being closely related to the predominated system of perception that reflects general world order. Toposes combine norms and values of culture, particular rules of behaviour, attitudes, stereotypes and their potential interpretations established within consciousness and sub-consciousness; the whole of social-cultural-psychological conditions. It's worth noting that advertising is also creating a specific topic by inspiring changes in appreciation of the reality and correction of the addressee's behaviour — stimulating addressee to act in accordance with scenario dictated by the advertisement.

3. Level of discourse invention covers generation of original advertising ideas and concepts, and designing a suitable form of verbal and visual advertising. Importance of the inventive topic becomes apparent when forming a system of advertising discourse argumentation: search, selection and combination of suitable arguments. Advertising discourse is functioning as a synthesis of three main categories of rhetoric argumentation, namely *logos*, *ethos*, and *pathos*: *logos* covers the rational, logical-informational level of discourse; *ethos* involves appeal to the moral authority, general values and norms accepted by audience; and *pathos* covers

the emotional level of discourse. It's worth noting that categories *logos*, *ethos*, and *pathos* are not limited to the invention, but rather penetrate to every level of advertising discourse.

4. Advertising is conveying the worldview it creates through idealized images that inculcate vision of the perfect world. In the face of this perfection, the addressee is encouraged to become a part of the perfect world. The inventive toposes represent one of the means that help advertisers to involve the addressee into the worldview being created by advertising. Realization of toposes in advertising includes particular notional models that function as arguments or presumptions for arguments.

Effectiveness of the topical argumentation is determined by its universality: the addressee is not required to use any additional intellectual attempts to think through arguments provided, as rhetoric topic is the actualization of commonly accepted truths in the specific advertising discourse. Toposes are simply accepted as being true and they do not require any additional proofs therefore a particular statement reinforced using a topos is simply considered true, too.

The key criterion for selection among the toposes is their appropriateness, suitability for and functionality in the particular context. The latter features are determined by objectives, intentions of the addressee and characteristics of the target audience. Due to the intentionality which is characteristic to intentional toposes, their classification is rather conditional. Meaning of a topos is defined by the particular context, and for this reason structure of the same type of toposes when used in different contexts is not identical. The most typical intentional toposes are as follows:

a) *Toposes of the authority* involve argumentations based on universally accepted opinion or attitude of the authority, a baseline. Testimonials can be *individual* (experts from a particular field — real or implied, well-known or unknown professionals in their field of activity) and *selected* ones (representing public opinion (lat. *opinio communis*); scientific research centres, laboratories, associations, organizations, as well as results and findings of scientific, clinical tests, researches, investigations, observations, etc.).

b) Purpose of *toposes of example* is to affect the addressee through authority of a prominent person. Suggestiveness of advertising is enhanced by the fact that the authoritative person is presented as a consumer who has already tried and now

recommends products offered in advertisement. Function of example is also performed by the “accidental” consumer: a scheme “neighbour-to-neighbour” is used.

c) Function of the *toposes of need satisfaction* is to actualize needs that are considered to be the key stimulus for the addressee, as well as to offer images and concepts that reflect expectations of the addressee. In advertising, a need is understood as a basis for psychological persuaders. Typically toposes such as safety, reputation, status, respect, predomination, recognition are emphasized.

d) Toposes of *quality* are used to indicate exceptional characteristics of the advertising object. Toposes of quality are close to the leadership topic: object of advertising is presented as a leader in its group of products.

e) Among toposes of *circumstances* those of place and time are typically actualized. The topic of time enables to present an object of advertising from the historical point of view, create images of “eternal youth”. Toposes of origin are used to emphasize place of origin of the advertisement object which in itself is treated as an indicator of its value and quality.

f) Toposes of *comparison and contrasting* are based on collation of contrasts. A method of pair-comparison is typically used while selecting all the available versions of comparison of analogous objects.

5. Rhetoric analysis of discourse disposition reveals that advertising discourse composition in the essence obeys the universal topic of rhetoric disposition. Advertising discourse is created in accordance with the classical composition model that covers both visual and verbal levels of a discourse: introduction (lat. *exordium*) — narrative (lat. *narratio*) — argumentation (lat. *argumentatio*) — ending (lat. *peroratio*). Not all the parts of rhetoric composition are explicated at the same extent; due to some creative solutions — for the purpose of expression, impression — some of them are simply omitted however readily implied. Stages of introduction and conclusion or summary are typically omitted or function only as background elements. Their function, especially that of the summary, is intercepted by pictorial elements of discourse.

It's worth mentioning that verbal level of discourse composition is intertwined with the visual one: image takes over part of text functions, opens new semantic

perspectives, therefore functions as an individual part of advertising discourse composition.

The most stable parts of composition is *narratio* and *argumentatio*; they are often realized as binomial structural model *problem—solution* (or *question—answer*): a) a problem, need, lack is identified and established; b) and a way to problem solution, need satisfaction, overcoming an obstacle is offered. Irrespective of dispositional topic features, abundance of compositional components and order of arrangement, *problem* is always the most important element in the structural model; prompt and precise identification of the problem is directly related to mechanisms of advertising effectiveness. Problem serves as the core for discourse composition, as its main structural component.

All the toposes of advertisement composition are closely related to argumentation and evaluation, therefore in the most general point of view they can be treated as composite elements of argumentation. Consequently, advertising may be treated as argumentative discourse that includes all the main components characteristic to this type of discourses such as solution, argumentation, evaluation.

6. Analysis of the elocutive advertising topic that captures stylistic and linguistic expression reveals how different linguistic–stylistic techniques become tools of persuasion. Examination of the elocutive toposes also enables to determine general laws of tropes and figures functioning in advertising discourse, reveal analogy–based relationship between the logic and paralogic. A figurative advertising discourse belongs to the field of paralogic: here, rules of logic are deliberately violated, infringed and distorted leading to opportunity to modify the reality, i.e., to alter and/or create distinctive relations among the objects of a discourse, generate effective notional effects. Tropes and figures are functioning as positive linguistic anomalies in advertising discourse — logically false statements, i.e., paralogisms. Figurative discourse is used to attract attention of the addressee, stimulate imagination, manipulate emotions; figures and tropes become a part of logical and emotional argumentation in advertising.

7. When transferred to the level of elocution, logical inventive topic becomes a paralogical topic which is expressed through positive analogues of logical mistakes — namely, tropes. The topic of tropes and figures reveals laws of elocutive paralogic: an

obvious logical mistake when put contrariwise becomes a positive rhetoric topos. The topic of tropes is based on analogy principle, and in the most general point of view, toposes based on *similarity*, *accordance* and *relation* can be distinguished. More detailed analysis of the elocutive topic enables to distinguish among toposes that use meaning *similarity*, *adjacency*, *identification*, *contrast*, *exaggeration* and *understatement* as their basis. The elocutive topic of tropes is functioning in three levels — verbal, verbal–visual, visual.

a) In advertising discourse, the predominating position is held by the topic of metaphors. Its source lies in comparison of different objects based on supposed their relation generated by imagination; typically it is the similarity of *state*, *value*, *function*, *magnitude / abundance*, *action*, *sense / impression* of compared objects. The purpose of toposes expressed through metaphors is to reinforce arguments, characterize object of advertising, emphasize its related circumstances.

b) Analysis of the conceptual metaphors as so toposes enables to reveal interaction of the topic with cognitive processes, reconstruct fragments of the worldview explicated through metaphors and captured in a discourse. Metaphorization of particular concepts, when used in advertising, changes the common way of world perception and opens new notional perspectives. It's worth mentioning that notional codes of metaphors are easy to decipher. This is determined by nature and purpose of advertising of mass–cultural phenomenon. Analysis of main models of the conceptual metaphor topic (*the topic of ontological*, *structural*, *spatial metaphors*) showed that metaphors are used for achievement of key advertising goals: to capture attention, induce curiosity, gain interest, emphasize superiority of the advertising object, create an intensively positive mood. This leads to conclusion that object of advertising is conceptualized as an active subject. It is a living being or directional power, the activity of which is accompanied by intensively emotional states. Conceptual metaphors that characterize advertising object share common denominator — they are used to claim that object of advertising is a dynamic power capable of affecting the addressee more or less.

c) Expression of the toposes realized through conceptual metaphors is not limited to the textual level of advertising discourse, therefore it is relevant for the elocutive topic research to interpret the visual code of conceptual metaphors. In order to enhance the impression, advertising compares metaphorically visual impressions leading to

generation of more effective and better memorized discourse: visual metaphors are distinguished for their notional capacity, ability to imply more associations and notions than verbal ones.

The topic of visual metaphors was studied using Ch. Forceville's model of visual metaphors analysis according to which the following metaphors are distinguished: visual metaphors with one visual component, visual metaphors with two visual components, visual-verbal metaphors, visual comparisons. A visual metaphor is based on the relation between the object of advertising and visual element, qualitative or quantitative characteristics of which are transferred to the object of advertising. Advertising discourse is dominated by visual metaphors with two components and visual-verbal metaphors. The essential point in perception of visual metaphors is the interaction of visual and verbal elements and their relation to a particular text which directly appeals to the social and cultural experience of the addressee. Even in case when both components of the metaphor are comprised of visual elements, it is impossible to find a strict opposition of text | image: for the process of notional contrasting role of the verbal context is always important. And vice versa, notions created by the text are merged with the visual solutions. Verbal elements of advertisements denotatively describe the visual context — it is the attempt to avoid potentially mistaken interpretations of advertising. Such a decomposition of meaning is the evidence of efforts by advertisers to use all the available energetic powers of language, adapt as much as possible to the particular user, and most importantly to affect the addressee with double force while speaking to him in language which is the most relevant to him / her.

8. Basis for the topic of rhetoric figures is transformation of fundamental syntax structures and semantic modification of elements included in those structures. In paralogical respect, the topic of figures reflects regular violations of syntax rules that represent logic on the syntax level. Consequently, on the level of elocution, figures — like tropes — are functioning like paralogsms — variations and distortions of syntax structures. Topic of rhetoric figures has psychological and emotional basis; one of its main functions is rhetoric communication. The essence of *the topic of syntax figures* — transformation of common syntax constructions in order to generate a more effective syntax that unusually stylistically modifies and emotionally actualizes the discourse. Toposes of *addition* enhance the probability of memorizing advertisement,

establish arguments, and contribute to creation of more versatile image of the object being advertised. Toposes of *reduction* enhance serve to compact the thought, make discourse more dynamic, enhance suggestiveness and are associated with particular ways of coding and recoding the notion. Topic of *composition* figures is often mixed with the topic of addition and reduction. Rhetoric figures of composing are typically used to realize toposes of rhetoric definition that serve an explanatory function. Topic of thought figures enhances communicative effectiveness of a discourse, dialogical nature, emotional function.

8. The main sources of toposes origin — convictions conformable to typization processes, the most elementary concepts and images, formation of which in sub-consciousness is determined by the collective experience of the human race. Rhetoric advertising topic represents a place from where rhetoric arguments are taken to reinforce a thesis. Topic reflects general principles of human thinking and represents a common system of meanings shared by all the discourses of communication that offers “ways of thinking” about any theme; it is also a particular indicator of intellectual and spiritual maturity of the society, a determinant of cultural community.

REKLAMOS TOPIKA: PERSVAZIJOS INSTRUMENTAI

Santrauka

Vienas iš ryškiausių moderniosios kultūros faktų — reklama yra menas kurti įtikinėjamuosius diskursus. Siekdama atkreipti adresato dėmesį, paveikti pažiūras, daryti įtaką elgesiui, reklama disponuoja gausiais persvazijos instrumentų ištekliais. Retorikos, stilistikos, komunikacijos teorijos darbuose reklama vadinama svarbia kasdienės retorinės kultūros dalimi, mūsų laikų retorika, šiuolaikine lakoniškąja retorika, mažąja retorika (Koženiauskiene 2001: 164; Župerka 2004: 55; Bonsiepe 1985: 303). Vienas iš moderniosios retorikos teorijos kūrėjų J. Dubois, kalbėdamas apie efektyvią retorinę komunikaciją, jai priskiria bet kokios formos ir turinio komunikaciją, kurios pagrindinis tikslas — paveikus informacijos perdavimas (Dubois 1986: 18–20). Viena iš tokių persvazinę diskurso funkciją aktualizuojančių komunikacijos formų yra reklama.

Šie reklamos ir retorikos gretinimai atskleidžia, jog reklama gali būti tirama kaip tam tikra retorikos forma, siekianti tokių pačių kaip ir retorika tikslų: paveikti protą, valią, jausmus, pasiekti persvaziją. Norėdami paveikti protą, reklamos kūrėjai „siekia informuoti, pranešti, atkreipti dėmesį, supažindinti, pristatyti, pasiūlyti“; norėdami paveikti valią — „siekia sudominti, patraukti, paveikti sąmonę ir jausmus, įtikinti produkto ar paslaugos pranašumu, išryškinti vertingumą, įteigti, paskatinti tuoj pat apsispręsti, paveikti adresatą psichologiškai“; galiausiai — norėdami paveikti jausmus, reklamos kūrėjai „siekia atkreipti dėmesį efektu, suvilioti teikiamais malonumais, užkrėsti puikia nuotaika, sužadinti laisvės, šviesos, meilės, saugumo, pasitikėjimo savimi poreikį, patraukti švelnumu, gaivumu, sužavėti nepaprastu grožiu...“ (Koženiauskiene 2006: 94).

Retoriniu požiūriu reklamoje sujungiamos pagrindinės persvazijos rūšys — įtikinimas, įtaiga ir skatinimas; reklamos kūrėjai naudojami įvairiais klasikinės retorikos kūrėjų atrastais retorinės persvazijos instrumentais, padedančiais adresatui suvokti informaciją pagal reklamos diktuojamus prioritetus: retoriniais argumentais, prielaidomis, stilistinėmis įtikinimo priemonėmis. Vadinasi, reklamą ir retoriką sieja ir bendras tikslas — įtikinti adresatą, ir priemonės, kuriomis šio tikslo siekiama. Taigi daroma prielaida, jog retorika, suprantama kaip mokslas apie efektyvios komunikacijos sąlygas ir formas, įtikinimo būdus, taikomus ne tik iškalbos, bet ir visokiausio žanro

tekstams, kurių autoriai siekia efektyvios komunikacijos (Koženiausienė 2001: 15), yra vienas iš perspektyviausių reklamos diskurso analizės ir aprašymo būdų.

Darbo problema. Retorikos mokslą sudaro penki kanonai, penkios retorikos teorijos dalys (lot. *partes rhetoricae*), nuosekliai aprėpiančios diskurso kūrimo ir perteikimo etapus: *invencija, dispozicija, elokucija, memorija, akcija*.

Pirmosios trys retorikos teorijos dalys sudaro nuoseklią rašytinio diskurso formavimo sistemą, todėl disertacijoje retorinės reklamos topikos tyrimas apima pirmuosius tris kūrimo etapus — invencinį, dispozicinį bei elokucinį. Iki šiol retorinė reklamos diskurso analizė neretai apsiribojo vien elokucijos lygmeniu: reklamos kalbos, tropų, retorinių figūrų tyrimu ir aprašymu. Gana fragmentiškai tirtas ir dispozicijos lygmuo. Problema ta, kad vien reklamos elokucijos tyrimas neatskleidžia visų retorinės analizės galimybių, todėl nėra išbaigtas. Jis turėtų būti papildytas reklamos diskurso struktūros, kompozicijos, taip pat verbalinės ir vizualinės argumentacijos ypatybių analize. Taigi klasikinio retorikos modelio pritaikymas diskurso analizei yra tinkamiausias kompleksinio reklamos tyrimo metodas, nes apima ikikalbinį, kalbinį ir net vizualinį diskurso lygmenis: reklamos idėjos radimo, koncepcijos formulavimo, minties verbalizacijos / vizualizacijos procesus.

Disertacijoje retorinės topikos tyrimas apima tris — invencinį, dispozicinį bei elokucinį — reklamos diskurso lygmenis.

Tyrimo objektas — retorinė *topika* rašytinės (regimosios) reklamos diskurse.

Tiriamoji medžiaga. Praktinio tyrimo pamatas — per 3000 reklamos pavyzdžių, kurie surinkti iš 2006–2008 metais pasirodžiusių žurnalų „Stilius“ (ISSN 1392–7159) bei „Žmonės“ (ISSN 1648–0597). Atsižvelgiant į darbo objekto specifiką, reklamos pavyzdžių imtis sudaryta vadovaujantis pasikartojimo bei dažnumo kriterijais: orientuotasi į skaitomiausiuose leidiniuose publikuojamą ir tipiškam vartotojui, nepriklausomai nuo jo socialinių ir intelektinių charakteristikų, skirtą reklamą. Taip tikėtasi nustatyti retorinę topiką reprezentuojančius bendruosius lingvistinius reklamos požymius.

Darbo tikslas — išanalizuoti retorinės topikos raišką rašytinės (regimosios) reklamos diskurse.

Siekiant užsibrėžto tikslo, keliami tokie **uždaviniai**:

1. Surinkti ir parengti analizei empirinę tyrimo medžiagą.

2. Išskleisti *topo* ir *topikos* sampratas:
 - a) aprašyti *topo* sąvokos raidos ir plėtros tendencijas;
 - b) atskleisti *topu*, kaip universalių retorinių argumentų, pritaikymo reklamos diskurse galimybes.
3. Išskirti būdingiausius *invencinės topikos* modelius ir aprašyti jų funkcionavimo ypatybes.
4. Išanalizuoti *dispozicinę topiką*: nustatyti ir apibendrinti pagrindinius retorinės kompozicijos komponentus.
5. Ištirti *elocucinę topiką* — retorinių raiškos priemonių sklaidą reklamos diskurse: atskleisti, koku būdu įvairios kalbėjimo technikos lemia kalbėjimo sėkmę, tampa persvazijos instrumentu.

Darbo aktualumas ir naujumas. Disertacijos *naujumas* visų pirma siejamas su tiriamuoju objektu — tai pirmasis Lietuvoje retorinės topikos analizei skirtas lingvistinis darbas. Topas darbe vertinamas kaip argumentacijos kategorija: specifinis argumentas, universali įrodymo ir įtikinimo priemonė. Retorinė topika persmelkia visus — tiek diskurso kūrimo, tiek jo suvokimo lygmenis. Ryškiausiai *topo* funkcionalumas skleidžiasi įtikinėjamuosiuose diskursuose, taigi ir reklamoje.

Reklama disertacijoje tirama *retoriniu aspektu*: į reklamos diskursą žvelgiama iš klasikinės retorikos teorijos pozicijos — reklama analizuojama taikant retorikos mokslo sąvokas bei metodus. Dėmesys skiriamas tik toms loginėms ir retorinėms operacijoms, kurios sėkmingai perimtos ir pritaikytos reklamoje, teikia jai naudą, daro įtikinamą. Tokio pobūdžio reklamos analizė yra naujas reiškinys tarp pastaruoju metu gausių lingvistinių reklamos diskurso tyrinėjimų.

Retorinės topikos analizei būdingas tarpdiscipliniškumas — ieškoma ne tik reklamos ir retorikos, bet ir reklamos bei logikos, psichologijos, sociologijos, kultūrologijos disciplinų sąlyčio taškų.

Darbo *aktualumas* dvejopas — teorinio ir praktinio pobūdžio. Teoriniu požiūriu reklamos topikos tyrimas vertingas dėl darbe išdėstytos ir susistemintos lietuvių kalba iki šiol nepublikuotos medžiagos. Praktinė darbo vertė — indėlis į lingvistinius reklamos diskurso tyrinėjimus. Retorinė reklamos topikos analizė atskleidžia universalių įtikinimo modelių, neišsemiamų persvazijos kodų panaudojimo galimybes, kuriant paveikiuosius diskursus. Disertacijos medžiaga ir teiginiai gali būti naudingi besidomintiems retorinės

argumentacijos galimybėmis, paveikiosios komunikacijos kūrimo metodika. Praktinę retorinės reklamos diskurso analizės reikšmę pabrėžia daugelis rinkodaros praktikų.

Tyrimo metodika. Teorinės išvalgos išdėstytos remiantis bendraisiais moksliniais — aprašomuoju ir analitiniu — metodais. Atliekant praktinį tyrimą taikyti specialieji kalbotyros metodai: retorinė analizė, kontentinė (turinio) bei kontekstinė analizė, taip pat pasitelkta konceptualiųjų metaforų analizė, remtasi vaizdinių metaforų tyrimo metodika.

Tyrimų apžvalga. Rašant disertaciją, vadovautasi lietuvių ir užsienio mokslininkų, įvairiais aspektais tyrinėjančių reklamos diskursą, darbais.

Rašytinė reklama analizuojama remiantis užsienio tyrėjų straipsniais ir monografijomis anglų, lenkų, rusų, vokiečių kalbomis. Retorinis reklamos diskursas tiriamas vadovaujantis fundamentinėmis retorikos studijomis: J. Dubois ir kt. *Bendroji retorika* (1986), M. Korolko *Retorikos menas* (1998), taip pat rusų, vokiečių mokslininkų straipsniais ir monografijomis. Rašant darbą pravarti buvo E. Ulčinaitytės lenkų kalba išleista monografija *Retorikos teorija Lenkijoje ir Lietuvoje XVII amžiuje* (1984). Retorinės topikos samprata aiškinama remiantis J. Abramowskos (1982), B. Emricho (1977), E. Mertnerio (1972) straipsniais, taip pat autentiška medžiaga — Aristotelio traktatais *Topika, Retorika*. Atliekant praktinį invencinės topikos tyrimą, remtasi P. H. Lewińskiego monografija *Reklamos retorika* (1999), kurios vienas skyrius skirtas invencinės reklamos topikos apžvalgai, taip pat J. Z. Lichańskio, tyrusio reklamą kaip retorikos formą, darbais. Analizuojant elokucinę topiką, vadovautasi tropų ir retorinių figūrų funkciją reklamos diskurse tyrinėjančių mokslininkų Ch. Forceville'o, E. McQuarrie'o ir kt. autorių straipsniais.

Pagrindinė mokslinė literatūra lietuvių kalba — R. Koženiausienės monografijos *Retorika: iškalbos stilistika* (1999, 2001), *Juridinė retorika* (2005); Z. Nauckūnaitės straipsniai (2005, 2007), kuriuose gvildenami argumentacijos teorijos ir praktikos klausimai; I. Buckley monografija *Retorikos tradicija XIX amžiaus lietuvių literatūroje* (2006). Taip pat vadovautasi lietuvių stilistų darbais: K. Župerkos *Stilistika* (2001), *Lietuvių kalbos stilistika* (1983); J. Pikčilingio *Lietuvių kalbos stilistika* (1975). Reklamos diskursas analizuojamas remiantis K. Župerkos monografija *Reklamos tekstas: pragmatika, stilius, kalba* (2008), I. Smetonienės daktaro disertacija *Garsinės reklamos stilius* (2001), taip pat lingvistiniais reklamos tyrinėjimais, kuriuos savo straipsniuose

paskelbė D. Blažinskaitė (2004), R. Čičirkaitė (2005), J. Girčienė, A. Kupčinskaitė–Ryklienė (2005), S. Juzelėnienė, S. Šarkauskienė (2007), G. Lidžiuvienė (2002), R. Marcinkevičienė (2004b), I. Smetonienė (2001b, 2003, 2004, 2005), V. Valskys (2005, 2008), K. Župerka (2004).

Darbo struktūra. Disertaciją sudaro įvadas, keturios dalys, išvados, literatūros sąrašas.

Įvade apibrėžiama tiriamoji problematika, nurodomas darbo tikslas ir uždaviniai, nusakomas darbo naujumas bei aktualumas, apibūdinama tiriamoji medžiaga, darbo metodai, pateikiami ginamieji disertacijos teiginiai, apibendrinami svarbiausieji su tiriamąja tema susiję užsienio ir lietuvių mokslininkų darbai.

Pirmajame skyriuje *Topika* kuriamas teorinis pamatas savarankiškomis išvalgomis ir apibendrinimams: apibrėžiamas teorinis reklamos topikos analizės pagrindas, susisteminami ligšioliniai topo tyrimai — nuo Antikos iki moderniujų topikos, kaip argumentavimo teorijos, tyrinėjimų.

Antrajame skyriuje *Invencinė reklamos topika* analizuojamas invencinis reklamos diskurso lygmuo — retorinių argumentų, įrodymo / įtikinimo būdų sklaida; išskiriamos ir aptariamoms pagrindinės invencinių topų rūšys.

Trečiasis skyrius *Dispozicinė reklamos topika* skirtas reklamos diskurso kompozicinės topikos, t. y. turinio (verbalinio ir vizualaus) išdėstymo, tyrimui.

Ketvirtajame darbo skyriuje *Elokucinė reklamos topika* analizuojamas verbalinis ir vizualinis diskurso lygmuo: retorinės raiškos priemonės tiriamos kaip stiliaus topai — reklamos persvazijos elementai.

Disertacija baigiama išvadomis ir literatūros sąrašu.

Ginamieji teiginiai

1. Reklamos diskursas paklūsta retorikos suformuluotoms taisyklėms, todėl reklamos argumentacijos, kompozicijos, verbalinės bei vizualinės raiškos ypatybės galima analizuoti taikant retorinės topikos kategorijas ir metodus.

2. Topų, kaip argumentų, poveikumas susijęs su jų universalumu ir visuotinumu: retorinė topika persmelkia visus reklamos diskurso lygmenis — invenciją, dispoziciją, elokuciją.

3. Reklamos diskurse topai funkcionuoja kaip stimulai, galintys daryti įtaką informacijos suvokimui ir emociniam jos vertinimui — reklamoje aktualizuojama

persvazinė topo, kaip įrodymo ir įtikinimo priemonės, funkcija.

4. Retorinė topika reklamoje absorbuoja visas įmanomas raiškos formas, topas funkcionuoja kaip tam tikras diskurso komponentas, struktūrinis – prasminis modelis, glaudžiai susijęs su diskurso rūšimi, kompozicija, verbaline ir vizualine raiška.

Išvados

Išanalizuota rašytinės (regimosios) reklamos diskurso medžiaga ir praktiškai patikrintos teorinės prielaidos leidžia daryti šias išvadas:

1. Atliktas tyrimas atskleidžia, jog reklamos diskursas gali būti analizuojamas kaip tam tikra retorikos forma. Nors reklamos vaizdinių išteklių neišsemiami, pastebėtina, jog reklamoje taikomų psichologinio poveikio metodų bei argumentacijos pagrindas remiasi universalia retorine topika. Reklamos autoriai naudojami *ars persuadendi* kūrėjų atrastais retorinės persvazijos instrumentais, padedančiais adresatui suvokti informaciją pagal reklamos diktuojamus prioritetus.

2. Retorinis topas yra sudėtingų loginių struktūrų kalbinė realizacija, todėl topų analizė tėra išorinių elementų — verbalinių ir vizualinių — interpretacija. Analizuojant reklamos diskurso topiką, svarbiausi yra loginiai ir kompoziciniai santykiai tarp to, kas bendra, ir to, kas individualu, tarp topo kaip dalies ir diskurso kaip visumos, glaudžiai susijusios su vyraujančia suvokimo sistema, atspindinčia bendrąją pasaulio tvarką. Topuose susijungia kultūros normos ir vertybės, tam tikros sąmonėje ir pasąmonėje užfiksuotos elgesio taisyklės, nuostatos, stereotipai ir galimos jų interpretacijos; socialinių – kultūrinių – psichologinių sąlygų visuma. Reklama taip pat kuria savitą topiką, inspiruodama tikrovės vertinimo pokyčius; lemia adresato elgsenos korekciją, skatindama adresatą elgtis pagal reklamos diktuojamą scenarijų.

3. Diskurso invencijos lygmuo apima originalių reklamos idėjų, koncepcijų kūrimą, tinkamas verbalinės ir vizualinės reklamos formos numatymą. Invencinės topikos svarba išryškėja formuojant reklamos diskurso argumentacijos sistemą: tinkamų argumentų paiešką, atranką, derinimą. Reklamos diskursas funkcionuoja kaip trijų pagrindinių retorinės argumentacijos kategorijų *logos*, *ethos*, *pathos* sintezė: *logos* apima racionalųjį, loginį – informacinį diskurso lygmenį; *ethos* — apeliuoja į auditorijos pripažįstamus moralinius autoritetus, bendrąsias vertybes bei normas; *pathos* apima emocinį diskurso lygmenį. *Logos*, *ethos*, *pathos* kategorijos neapsiriboja invencija, jos persmelkia visus reklamos diskurso etapus.

4. Reklama perteikia savo kuriamą pasaulėvaizdį per idealizuotus vaizdinius, diegiančius tobulo pasaulio viziją. Šios tobulybės akivaizdoje adresatas skatinamas tapti idealiojo pasaulio dalimi. Invenciniai topai — viena iš priemonių, padedančių reklamos kūrėjams įtraukti adresatą į reklamos kuriamą pasaulėvaizdį. Topų realizacija reklamoje — tam tikri pastovūs prasminiai modeliai, kurie funkcionuoja kaip argumentai arba argumentų prielaidos. Topinės argumentacijos poveikumą lemia jos visuotinumas: retorinė topika — tai žinomų, visuotinai pripažintų tiesų aktualizavimas konkrečiame diskurse, todėl adresatui nereikia įdėti papildomų intelektinių pastangų tam, kad apmąstytų pateiktus argumentus. Topai pripažįstami teisingais ir nereikalauja išskirtinių įrodymų, taigi jais sutvirtintas konkretus teiginys taip pat laikomas teisingu.

Pagrindinis topų pasirinkimo kriterijus — jų tinkamumas ir funkcionalumas konkrečiame kontekste. Pastarosios ypatybės yra nulemtos adresanto tikslų, intencijų, tikslinės auditorijos charakteristikų. Dėl invenciniams topams būdingo intencionalumo jų klasifikacija yra sąlygiška. Topo reikšmę apibrėžia konkretus kontekstas, taigi tos pačios rūšies topų struktūra skirtinguose kontekstuose nėra identiška. Būdingiausi invenciniai topai: a) *autoriteto* topai — tai argumentacijos, paremtos visuomenės pripažinto autoriteto nuomone, išeities taškas; b) *pavyzdžio* topų tikslas — paveikti adresatą žinomo asmens autoritetu; c) *poreikių tenkinimo* topų funkcija — aktualizuoti svarbiausiu adresato motyvacijos stimulu laikomus poreikius; d) *kokybės* topais nurodomos išskirtinės reklamos objekto charakteristikos; e) *laiko* ir *vietos* topai pristato reklamos objektą iš istorinės perspektyvos, kuria „amžinos jaunystės“ vaizdinius, aktualizuoja reklamos objekto kilmės vietą, kuri pati savaime yra jo vertės ir kokybės rodiklis; f) *lyginimo ir priešinio* topai grindžiami kontrastų gretinimu.

5. Retorinė diskurso dispozicijos analizė atskleidžia, jog reklamos diskurso kompozicija iš esmės paklūsta universaliai retorinės dispozicijos topikai. Reklama kuriama pagal klasikinį kompozicijos modelį, apimantį ir verbalinį, ir vizualų diskurso lygmenis: įžanga (lot. *exordium*) — pasakojimas (lot. *narratio*) — argumentacija (lot. *argumentatio*) — pabaiga (lot. *peroratio*). Ne visos retorinės kompozicijos dalys yra vienodai išplėtos, kai kurios iš jų, dėl tam tikrų kūrybinių sprendimų — siekiant ekspresijos, išpūdžio, praleidžiamos, bet yra lengvai numanomoms. Kaip foniniai elementai dažniausiai funkcionuoja arba apskritai praleidžiami įžanga ir išvadų bei apibendrinimų etapas. Neretai jų funkciją perima vaizdiniai diskurso elementai.

Verbalinis diskurso kompozicijos lygmuo neretai susipina, susilieja su vaizdiniu: vaizdas perima dalį teksto funkcijų, atveria naujas semantines perspektyvas, taigi — funkcionuoja kaip savarankiška reklamos diskurso kompozicijos dalis.

Pastoviausios kompozicijos dalys yra *narratio* ir *argumentatio*, dažniausiai realizuojamos kaip dvinaris struktūrinis modelis *problema – sprendimas* (arba *klausimas – atsakymas*): a) identifikuojama ir įtvirtinama problema, poreikis, stygius; b) nurodomas problemos sprendimo, poreikio patenkinimo, kliūties įveikimo būdas. Nepriklausomai nuo dispozicinės topikos ypatybių, kompozicijos sudedamųjų komponentų gausos ir išdėstymo sekos, svarbiausias struktūrinio modelio elementas yra *problema*, kurios greita ir tiksli identifikacija tiesiogiai susijusi su reklamos paveikimo mechanizmais. Problema yra diskurso kompozicijos šerdis, pagrindinis struktūrinis komponentas.

Visi reklamos kompozicijos topai glaudžiai susiję su argumentacija ir vertinimu, todėl bendrąja prasme gali būti laikomi sudėtiniais argumentacijos elementais. Atsižvelgiant į tai, reklama vertintina kaip argumentacinis diskursas, talpinantis visus pagrindinius tokiems diskursams būdingus komponentus — sprendimą, argumentavimą, vertinimą.

6. Elokucinės reklamos topikos analizė, apimanti diskurso stilistinę ir kalbinę raišką, atskleidžia, kaip įvairios kalbinės – stilistinės technikos tampa persvazijos instrumentais. Stilistinių topų tyrimas leidžia nustatyti bendruosius tropų ir figūrų funkcionavimo reklamos diskurse dėsnius, atskleisti diskurso logikos ir paralogikos santykį, pagrįstą analogija. Figūratyvus reklamos diskursas priklauso paralogikos sričiai: sąmoningai pažeidžiamos, laužomos, iškraipomos logikos taisyklės atveria galimybę modifikuoti realybę — pakeisti ir / arba kurti savitus santykius tarp diskurso objektų, išgauti paveikius prasminius efektus. Tropai ir figūros reklamos diskurse funkcionuoja kaip pozityvios lingvistinės anomalijos — logikos požiūriu klaidingi pasakymai, t. y. paralogizmai. Figūratyvus diskursas kuriamas siekiant atkreipti adresato dėmesį, sužadinti vaizduotę, manipuliuoti emocijomis; figūros ir tropai reklamoje tampa loginės ir emocinės argumentacijos dalimi.

7. Loginė invencinė topika, perkelta į elokucijos lygmenį, virsta paralogine topika, reiškiamą pozityviais logikos klaidų analogais — tropais. Tropų ir figūrų topika atskleidžia elokucinės paralogikos dėsnius: akivaizdi logikos klaida, nukreipiama

priešinga kryptimi, tampa pozityviu retoriniu topu. Tropų topika grindžiama analogijos principu; bendriausia prasme galima išskirti topus, grindžiamus *panašumu*, *atitikimu* ir *ryšiu*. Detalesnė elokucinės topikos analizė leidžia išskirti topus, kurių pamatas — reikšmės *panašumas*, *gretybė*, *tapatinimas*, *kontrastas*, *padidininimas*, *sumažininimas*. Elokucinė tropų topika funkcionuoja trimis lygmenimis: verbaliniu, verbaliniu – vizualiniu, vizualiniu.

a) Dominuojančios pozicijos reklamos diskurse tenka metaforų topikai, kurios šaltinis yra skirtingų objektų gretinimas, grindžiamas tariamu, vaizduotės sukurtu jų santykiu, dažniausiai — gretinamų objektų *būsenos*, *vertės*, *funkcijos*, *dydžio / gausos*, *veiksmo / vyksmo*, *pojūčio / išpūdžio* panašumu. Metaforomis reiškiamų topų paskirtis — sutvirtinti argumentus, charakterizuoti reklamos objektą, pabrėžti su juo susijusias aplinkybes.

b) Konceptualiųjų metaforų kaip topų analizė atskleidžia topikos sąveiką su kognityviniais procesais, suteikia galimybę rekonstruoti diskurse užfiksuoto kalbos pasaulėvaizdžio, eksplikuojamo metaforomis, fragmentus. Atitinkamų sąvokų metaforizacija reklamoje keičia įprastą pasaulio matymo ir suvokimo būdą, atveria naujas prasmės perspektyvas. Išanalizavus pagrindinius konceptualiųjų *ontologinių*, *struktūrinių*, *erdvinių* metaforų topikos modelius, galima teigti, jog metaforomis siekiama pagrindinių reklamos tikslų: atkreipti dėmesį, sužadinti smalsumą, domėjimąsi, pabrėžti reklamos objekto pranašumą, kurti intensyvią teigiamą nuotaiką. Daroma išvada, jog reklamos objektas konceptualizuojamas kaip aktyvus subjektas — gyva būtybė arba kryptinga jėga, kurios veiklą lydi intensyvios emocinės būsenos. Reklamos objektą apibūdinančios konceptualiosios metaforos turi bendrą vardiklį: jomis teigiama, esą reklamos objektas yra dinamiška jėga, galinti stipriau ar silpniau paveikti adresatą, į kurį yra nukreipta.

c) Konceptualiosiomis metaforomis realizuojamų topų raiška neapsiriboja tekstiniu reklamos diskurso lygmeniu, todėl elokucinės topikos tyrimui aktualu interpretuoti ir vizualinį konceptualiųjų metaforų kodą. Metaforiškai gretinami vizualiniai išpūdžiai leidžia kurti paveikesnį, įsimintinesnį diskursą: vaizdinės metaforos išsiskiria prasminiu talpumu, implikuoja daugiau asociacijų ir reikšmių nei žodinės metaforos. Vaizdinė metafora grindžiama santykiu tarp reklamos objekto ir regimojo elemento, kurio kokybinės ir / arba kiekybinės charakteristikos perkeliamos reklamos objektui. Reklamos

diskurse dominuoja vizualinės metaforos su dviem komponentais bei vizualinės – verbalinės metaforos. Esminis vaizdinių metaforų percepcijos momentas yra vizualinių ir verbalinių elementų sąveika bei santykis su konkrečiu kontekstu, kuris tiesiogiai apeliuoja į adresato socialinę ir kultūrinę patirtį. Net jei abu metaforos komponentus sudaro vizualiniai elementai, neįmanoma skirti griežtos teksto | vaizdo opozicijos: prasmės konstravimo procesui svarbus yra žodinio konteksto vaidmuo. Ir atvirkščiai — teksto sukurtos prasmės susilieja su vaizdiniais sprendimais. Žodiniai reklamos elementai denotaciškai aprašo vaizdinį kontekstą — taip stengiamasi išvengti galimos klaidingos reklamos interpretacijos. Toks prasmės išskaidymas atskleidžia reklamos kūrėjų pastangas panaudoti visas įmanomas energetines kalbos galias, maksimaliai prisitaikyti prie konkretaus adresato.

8. Retorinių figūrų topikos pamatas — fundamentalių sintaksinių struktūrų transformacija ir į šias struktūras įeinančių elementų semantinė modifikacija. Paralogikos požiūriu figūrų topika atspindi dėsningus sintaksės taisyklių, reprezentuojančių logiką sintaksės lygmenyje, pažeidimus. Taigi figūros, kaip ir tropai, elokucijos lygmenyje funkcionuoja kaip paralogizmai — sintaksinių struktūrų variacijos, iškraipymai. Retorinių figūrų topika turi psichologinį ir emocinį pamatą, viena pagrindinių jos funkcijų yra retorinė komunikacija. *Sintaksinių figūrų topikos* esmė — įprastų sintaksinių konstrukcijų transformacija, siekiant sukurti paveikesnę sintaksę, neiįprastai stilistiškai modifikuojančią ir emociškai aktualizuojančią diskursą. *Pridūrimo* topai padidina reklamos įsiminimo tikimybę, įtvirtina argumentus; padeda kurti visapusiškesnę reklamos objekto paveikslą. *Redukcijos* topai suglaudžia mintį, suteikia diskursui dinamiškumą, stiprina įtaigumą, yra susiję su prasmės kodavimo ir perkodavimo galimybėmis. *Komponavimo* figūrų topika dažnai susilieja su pridūrimo ir redukcijos topika. Retorinėmis komponavimo figūromis dažniausiai realizuojami retorinės definicijos topai, atliekantys aiškinamąją funkciją. *Minties figūrų topika* stiprina diskurso komunikacinį poveikumą, dialogiškumą, emocinę funkciją.

9. Pagrindinis topų kilmės šaltinis — tipizacijos procesams paklūstantys įsitikinimai, elementariausios sampratos ir vaizdiniai, kurių formavimąsi sąmonėje lemia kolektyvinė žmonijos patirtis. Retorinė reklamos topika — tai vieta, iš kurios semiamasi retorinių argumentų, remiančių tezę. Topika atspindi bendruosius žmogaus mąstymo principus, tai visiems komunikacijos diskursams bendra reikšmių sistema,

siūlanti „mąstymo būdus“ apie kiekvieną temą; taip pat tam tikras visuomenės intelektualinės ir dvasinės brandos rodiklis, kultūrinės bendruomenės determinantas.

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