

LINGUISTIC FEATURES OF JAPANESE ADVERTISING AS A CULTURAL PHENOMENON

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Abstract: The article makes an attempt of interdisciplinary comprehension of the phenomenon of modern Japanese advertising as cultural, social, and linguistic phenomenon. Traditional features of Japanese advertising and methods of influencing consumers' buying decisions are analyzed, with subsequent transition to research of English borrowings in Japanese advertising texts, as well as cultural implications of these borrowings processes.

Keywords: Japanese advertising; culture; language; globalization; loanwords.

1 Introduction

The relevance of the theoretical analysis of advertising as a cultural phenomenon of the globalized world is due to the fact that modern advertising is becoming a universal conductor between the most different areas of global culture. Being a form of mass communication, advertising today represents a phenomenon that is included in most spheres of human activity and creates a unique culture-forming field for the individual. By reproducing numerous cultural symbols and codes, advertising acts not only as an indicator reflecting the features and general picture of modern culture, but also as a social institution capable of shaping it through targeted influence on certain segments of society. As a cultural phenomenon, advertising places and promotes its own ideals and norms into the mass consciousness of consumer society, and at the same time not only carries an "attractive message", but also transmits special ideological content through distributed symbols and signs. Active and almost continuous impact, designed to reach a wide range of target audiences, allows the advertising industry to act as a mechanism that carries out the directed translation of meanings that organize the social reality of a civilized person. In a certain sense, advertising ideologizes this reality. The advertising slogan itself becomes one of the symbols of modernity, gradually moving away from the message "how to buy" and approaching the idea of "how to live" (because the intention to "live without buying" is already unlikely at the present stage). And since due to the information age and technological leap, advertising has become global in nature, this phenomenon is difficult to overestimate both in scale and significance.

The creative side of advertising communication includes two hypostases as a product of the activity of creating an advertising message: on the one hand, it is the subjective manifestation and implementation of the ideas of the advertising producer, on the other hand, it is a general objective reflection of a set of factors (cultural, social, geographical, political, economic, etc.) and the circumstances (including place, time, goals, etc.) in which this advertising was created [13].

The relevance of linguocultural analysis of advertising as a phenomenon of Japanese culture is due to many reasons. First of all, it is because the main goal of advertising as an integral part of mass culture is not only to inform consumers about goods and services, but also to shape a person's lifestyle and value system. By visualizing the interests, desires, and motives of the buyer, forming his needs, advertising appeals to the value systems of society and reflects the characteristics of the national mentality [12]. Analysis of advertising messages, changes in their content and methods of presentation allows, on the one hand, to decipher the meaning of the message, understand what social ideals and

norms they form, and, on the other hand, to consider paradigm shifts and sociocultural transformations. Modern Japanese advertising is of interest to scientists due to the nationally specific features of the pragmatic impact on the recipient, including the use of humor in advertising, based on the creative use of language.

Moreover, an important component of "specific" Japanese globalization is associated with the spread of Japanese material and spiritual culture. The main place here is given to goods of material production: Japanese cars and electronics have become the hallmark of Japan throughout the world. In recent years, the Japan Foundation and other organizations have begun to export national cultural products - Japanese painting, tea ceremony, ikebana, etc. However, the most popular examples of mass culture are karaoke, manga, anime, films and television series. Only Japanese martial arts, such as karate and aikido, which have gained enormous popularity throughout the world in recent decades, can compete with them. Exploring the peculiarities of the formation of the Japanese nation from a global perspective, Iyotani Toshio, professor of the department of foreign languages at the Tokyo University of International Affairs, argues that the Japanese state felt the need to develop stable national cultural patterns, which were later widely introduced into Japanese society along with established social norms and became the basis of spiritual unity of the nation [3]. The construction of a "pure" image of the country occurs within the framework of the affirmation of national and cultural identity.

In connection with the above, it is obvious that Japanese advertising, including its linguistic design, is a unique phenomenon that is interesting from an interdisciplinary perspective. Researchers classify the Japanese language as a language, when studying which it is necessary to take into account not only social and pragmatic factors, but also the factor of cultural semantics [10]. The dependence of forms and representations becomes the basis for identifying cognitive materialism of culture as an independent direction in the study of cultural phenomena, combining cognitive and social sciences, which allows establishing new connections between cognitive and social sciences. Linguistic structures are part of culture, and metaphorical linguistic use is the basis for the design of cultural cognitive structures.

2 Materials and Methods

The research is based on the methodological principles of semiotic, hermeneutic, interdisciplinary, structural-functional, and typological approaches, which make it possible to analyze the features of the phenomenon of Japanese advertising and determine its place and role in the global cultural space.

3 Results and Discussion

The main trends in the development of advertising in Japan reflect the peculiarities of the national psychology of the Japanese, their worldview, therefore, a linguocultural analysis of advertising through the prism of the relationship between language and culture would allow to better understand the hierarchy of values of modern Japanese and the dynamics of transformation of sociocultural stereotypes.

The language of Japanese advertising is very eclectic. It mixes native and borrowed expressions, traditional and foreign concepts. Such eclecticism is quite natural for Japanese culture, which masterfully combines the incompatible and is capable of filling any new form with traditional content. The process of mastering borrowed concepts, combining them with original concepts and ideas often takes comic forms, cf.: *Bijinesu Ryokan* "Traditionally Japanese business hotel" - an advertising banner on a traditionally Japanese hotel; *ieroo onrii* "Only for yellow people" (English *yellow only* - the inscription above the entrance to the café); *La Men "Ramen"* - an attempt to latinize the name of the Japanese diner; *pantii taimu* - an unsuccessful attempt to

combine in the name of the cafe the word “pan” that came earlier from the Portuguese *pan* with English *tea* and *time*; it turned out to be *pantry time*.

Borrowings in Japanese (except for Chinese words) are called 外来語 (gairaigo) - “a word that came from outside”, and are written mainly in katakana (see Figure 1). Hiragana and katakana are two distinct ways of writing the same set of 46 sounds. Hiragana is often used to write native Japanese words, but katakana is used for words borrowed from other languages. For example, *arigatou*, which means “thank you” in Japanese, is commonly written ありがとう (a ri ga to u) using hiragana characters, whereas “America” is written アメリカ (a me ri ka) using katakana.

Katakana				
ア a	イ i	ウ u	エ e	オ o
カ ka	キ ki	ク ku	ケ ke	コ ko
サ sa	シ shi	ス su	セ se	ソ so
タ ta	チ chi	ツ tsu	テ te	ト to
ナ na	ニ ni	ヌ nu	ネ ne	ノ no
ハ ha	ヒ hi	フ fu	ヘ he	ホ ho
マ ma	ミ mi	ム mu	メ me	モ mo
ヤ ya		ユ yu		ヨ yo
ラ ra	リ ri	ル ru	レ re	ロ ro

Figure 1. Katakana

Sari [20] studied the genesis of shortened borrowing terms in Japanese. Data are derived from the Automotive Technology Column on the Asahi Shinbun Digital Website. According to the research, gairaigo may be formed in three ways: (1) by omitting the initial portion of the term, which is known as *jouryaku* in Japanese. For instance, the form of internet shop in English becomes *nettohoppu*; (2) the omission of the last part of the word which is called *geryaku*: vehicle navigation in English becomes *kaanabi*; and (3) the removal of the initial and last portions of a word which is known as *jougeriyaku*. For example, the English term “laser radar” becomes *reedaa* in Japanese.

The incorporation of English words into the Japanese linguistic system to create gairaigo has cultural implications. Gairaigo has implications for Japanese speakers’ language attitudes, vocabulary enrichment, early recognition of English embedded in Japanese, and cultural maintenance. The way the Japanese borrowed and treated English words reflects their language attitude. On the one hand, Japanese speakers use English terms in Japanese. On the other hand, they do not wish to lose their Japanese language characteristics. The development of gairaigo by retaining linguistic features from both English and Japanese demonstrates that one word may represent two separate civilizations. *Tarento*, *ibento*, *dorama*, *samitto*, *keesu*, and the other terms in Table 1 have linguistic traits with English and Japanese. By incorporating Japanese language elements into gairaigo, Japanese people have demonstrated a kind of method of preserving culture. Thus, the replacement of [v] for [b] in the word event to *ibento* reflects not only the issue of sound adaptation in Japanese, but also the desire to preserve their culture.

Table 1: Gairaigo in Japanese

English	Gairaigo
Class /kla:s/	クラス kurasu
Machine /mә'ʃi:n/	マシン mishin
Event /i'vent/	イベント ibento
Summit /sәmit/	サミット samitto
Talent /'tælәnt/	タレント tarento
Drama /dra:mә/	ドラマ dorama
Case /keis/	ケース keesu
Cleaning /'kli:nɪŋ/	クリーニング kuriiningu
Image /'imɪdʒ/	イメージ imeeji
Set /set/	セット setto

The advertising text is compiled on the basis of a general strategy - to attract the consumer, force him to view the advertising message, interest him in the advertised product or the conditions for its sale. The requirements for language are brightness, accuracy, brevity, expressiveness, and attractiveness. Attractiveness is achieved through the use of traditional cultural stereotypes, game elements, bright, figurative, memorable words, as well as through the uniqueness, sophistication, and elegance of the advertising text.

The title phrase is the semantic center of the advertising text. To attract attention, the headline must be original and unique, but the routine of the task in the context of an abundance of advertising leads to the appearance of a mass of ‘template’ headlines, for example: *Urutsukushi* - “Full Sale”, *Misejimai* - “Store Closing”, *Bikkuri Tokka* - “Amazingly low prices”, *Daitokka* - “Morning fair, price reduction”, etc. At the same time, the demand for novelty and originality creates increasingly more extravagant headlines, for example: *Bigin Dza Kimono Bijin* - “Let’s start (the course) of a beauty in a kimono!”, *Yasui Ne! Tokuda Ne!* - “Low prices! Profitable, right!”, where the final NE is written using the hieroglyph depicting price (値), and a play on words caused by ambiguity appears; *Katte Kudasai* - “Buy”, where the last part is written using the hieroglyph 際 Sai/Matsuri (holiday); *Gekiyasu Dai Sai* - “Great celebration of exceptional cheapness” (from food advertising); *Bikkuri Sai* - “Stunning Holiday” (from a pachinko commercial); *Ekoroji Wa Oishi* - “The environment is delicious!” (from an advertisement for environmentally friendly products). The headline can also be made in a non-Japanese language, arousing the consumer’s interest with an original-sounding foreign word, for example, *Woody Special* (about the wooden block in the control panel of a Honda car); *Bridal Fair* (in advertising furniture sets for a young family); *Ruzzzy Fea* - fr. *rouge* - red + English *fair* (advertising for a jewelry store), etc.

In the headlines, special attention is drawn to the abundance of words and morphemes with the meaning of intense actions, exciting and even catastrophic events, the purpose of which is to create excitement and make an exciting effect on the consumer, for example: *Yasusa Bakuhatu! Tettei Gekiyasu Tokka...* - “An explosion of cheapness! The function of stimulating the consumer is also performed by figurative and imitative words that convey the feeling of excitement, for example: *Haru No Tokimen Fea* - “Exciting spring fair!” (from an advertisement for confectionery products); a similar meaning can be conveyed by borrowed words *Ekisitingu Shimanakasai Dayon Dan* - “An exciting holiday at the Shimanaka store”. Tension can be created through alliteration. Headings often contain sharp voiced consonants that enhance the impact on the recipient of advertising information, cf.: *Biggu Ba Gen* - “Big Sale”, *Guddo Ba Gen* - “Good Sale”.

The next element of the advertising text is incentive phrases. Their purpose is to provide arguments that can convince the consumer to use the advertised goods or services without missing an opportunity, for example: *Ima Nara Okaidoku* - “If now, then it’s profitable!”, *Ima Wa Chansu* - “Now you have a chance!”, *Biggu Chansu* - “Real chance!”, *Goraiten No Okyakusama Ni Kagiri Sanwaribiki Sasete Itadakimasu* - “Only

customers who come to the store are given a thirty percent discount". Some stimulating phrases take on the character of slogans: cf.: *Hirogaru Yumemi Tashikana Michi* - "A reliable path to ever-expanding dreams!".

Another obligatory element of the advertising message is the information block. An advertising message rarely contains more or less detailed purely descriptive text. The latter is either combined with stimulating phrases, listing the advantages of the advertised goods or services in an extremely laconic, intelligible and expressive form, or is absent altogether. In this case, all the necessary information is given in photographs, figures, technical specifications, tables, etc. Long passages and complex syntactic structures are usually absent in the text.

It is characteristic that among the elements of traditional culture in Japanese advertising, as well as in business itself, special sensitivity to the changing seasons and holidays occupies an important place. The attention of the service industry to the calendar is due not only to the dependence of the buyer's wallet and free time, but also to much deeper aesthetic motives. The Japanese people's reverent attitude towards natural phenomena, weather, and the change of seasons is probably one of the reasons that these phenomena are mentioned more often in advertising texts than in English-speaking countries.

In addition, one of the elements of Japanese advertising is the use of metaphors and symbols that have deep meaning in Japanese culture and history. For example, an image of sakura, a beautiful Japanese tree, can be used in advertising as a symbol of strength, beauty, and vitality. Typically, advertisements of this type are created during the cherry blossom season in Japan, from February to the end of May, and some cafes and restaurants even make special menus that include cherry-flavored dishes [12].

Advertising research shows that humorous television advertising in Japan accounts for 28%, of which 9.5-12% of Japanese television advertising messages contain puns [2]. A large number of puns in Japanese advertising texts belong to the semantic type "neighbors" (49%), built on consonance and not creating additional meaning. Such puns are built like a rhyme, helping, first of all, to attract and retain attention, which is confirmed by the distribution of functions that puns perform in Japanese advertising. Less common ones are puns related to the "family" (35%) and "mask" (16%) types, which are based on a clash of meanings or the effect of deceived expectations and imply a more complex game with meaning, that makes their impact potential higher [2].

Puns are represented at various language levels, and a significant predominance of phonetic (74%) puns significantly distinguishes Japanese advertising from European or Slavic advertising.

The analysis allows identifying several ways of manifesting and creating evaluativeness, namely four, of which two are main ones: the transfer of positive features of the donor lexeme to the recipient lexeme as a result of their juxtaposition within a pun (37.7%) and the creation of a blend - a single semantic space (16.3%). Meanwhile, in 44% of cases, there is no transfer of connotations and evaluations. In advertising texts, puns serve the function of attracting attention (18%). This is followed by camouflage (15%), persuasive (13%), text-forming, entertaining, informative functions (12.7%, 11.8%, and 11.4%, respectively), evaluative (8%), the function of creating an intellectual game with the recipient (5%), meaning-forming function (2.9%), etc. [2].

To understand the importance of the traditional element in Japanese advertising, it is worth noting several factors that influenced the emergence of this phenomenon. Japan is considered an incredibly homogeneous nation with very little ethnic or racial diversity and a strong sense of collectivism, with a love of Japanese products often trumping interest in foreign brands. An aging population means that older consumers have the greatest purchasing power. A deep understanding of both ancient and modern aesthetics permeates many areas of both Japanese daily life and commercial activity. Japanese consumers

are incredibly image-sensitive, and brands play a significant role in a person's self-identity. In traditional Japanese culture, such concepts as respect, honesty, and spirituality occupy a very important place. These concepts are often found in Japanese advertising, where they are often used to create an image of a traditional, decent, and honest company.

Japanese companies try to avoid over-explaining what a product is because it can be perceived as insulting the customer, calling into question his ability to exercise good judgment or implying that he is too stupid to understand what he wants. This understanding, in turn, gives advertising agencies and creators freedom to pursue their artistic impulses [2].

Good examples of such advertising include Sony's advertising for their electronics brand "Bravia", which uses Japanese culture of flowers and beauty, particularly images of cherry blossoms and natural landscapes, to demonstrate the beauty and quality of the screen. Asics' advertising for their shoe brand taps into Japanese culture of healthy living and spiritual development by showing athletes in spiritual practice and enjoying nature.

However, with the development of the economy and technology, Japan has become an increasingly open and globalized country, which has led to changes in the social and economic conditions in the country. This was also reflected in Japanese advertising, which became more modern and innovative. In modern Japanese advertising, one can see the use of more advanced technologies and marketing methods, as well as a younger and more dynamic audience. At the same time, traditional values and elements of Japanese culture still play an important role in creating the identity of Japanese companies and brands. Examples of such advertising include a cellular ad for SoftBank, which uses a pencil animation style reminiscent of traditional Japanese cartoons and depicts situations from life in modern Japan.

Overall, Japanese advertising is a combination of traditional and modern elements that reflects the complexity and diversity of today Japanese identity. For example, advertising campaigns related to Japanese food often use traditional elements such as calligraphy and images of traditional foods to present them as authentic and traditional. At the same time, many technology and gadget advertising campaigns also use modern and innovative images and designs to present their products as innovative and modern.

Also an important element of Japanese advertising is the "kawaii" culture born in Japan, which can be characterized as the use of cute and childlike images in all areas of life. A researcher from Denmark, Borggreen, refers to the category of kawaii in the context of Japanese visual art and notes that it should be understood as a cultural style of everything cute, be it manga comics, anime cartoons, youth fashion, computer games, design, etc. [3, p. 41]. Japanese researcher Yuko Hasegawa, agreeing with this well-established concept, suggests understanding kawaii more broadly as something valuable: "something to which we are drawn and driven by the desire to protect something pure and innocent" [6, p. 128].

Other Japanese researchers Ishihara Soichiro, Obata Kazuyuki, and Kanno Kayoko also note the expansion of the boundaries of kawaii. While initially the concept was associated only with childhood, then by the end of the 20th - beginning of the 21st century people of all ages began to use it. The authors believe that "when people say the word 'kawaii', they often use it to express approval or make an unconscious attempt to look younger than their age..." [7]. The desire to look younger, more relaxed and to feel comfortable creates the need to purchase adorable and cute things, which creates a high demand for kawaii aesthetics and makes it truly mass.

The kawaii aesthetic is characterized by the conventions of manga, which are elevated to the absolute. The simplest images become popular because of their easy adjustment to a person's emotional state. All this leads to the gradual subordination of Japanese popular culture to the kawaii principle. And since modern mass culture tends to reflect the entire volume of cultural heritage, those phenomena that were not previously such

are also subject to 'kawaiization'. This also applies to the modern actualization of the mythological heritage.

Another feature is that the Japanese consumer does not need to be convinced of the high quality of the product offered, he already knows it. This is due to the long-established reputation of Japanese goods in the market, because everything Japanese in most cases means reliability, stability and a high level of quality. Therefore, as Riessland said, "advertising faces a slightly different task: to create an image of a product that will correspond to the very national character of the Japanese, their psychology, ethics, aesthetics" [17, p. 137]. This idea can be supported by an article from Rix, which talks about the difficulties of attracting the attention of the Japanese to advertising: "This is all the more difficult when you consider that the residents of this country are bombarded with a whole waterfall of advertising messages, each of which often takes only 15 seconds" [18, p. 44]. It is almost impossible to hold the attention of a Japanese viewer in such a short time, but not for a Japanese advertiser who knows what methods and principles to use to win over consumers, but first one needs to know the history, culture, and mentality of the inhabitants of the Land of the Rising Sun. With the help of this knowledge, it is possible not only to create unusual, original, and sometimes strange advertising, but also to keep the viewer's attention on it.

The Japanese type of thinking is associative, prone to understatement (this feature also comes from traditions, the history of the country itself and the formation of the mentality), so it is much easier for the Japanese to remember the mood, atmosphere, etc. Riessland in his work notes that the inhabitants of Japan pay great attention to form and style [17, p. 131]. This suggests that they are much more receptive to symbolism than, for example, Europeans, which accordingly determines the choice of linguistic means used in the advertising message.

As it is known, rhyming is a technique commonly used in slogans in many languages, however, due to the fact that in Japanese literature there is no tradition of versification in the spirit of European poetry, in Japanese slogans this phenomenon is extremely rare with a few exceptions (among these exceptions, for example, たしらしくを (あたらしく *Watashi rasiku-o atarashiku*, "To transform oneself into something new"). Some peculiarities of the organization of Japanese slogans are connected with this. In particular, pragmatonyms and ergonyms, essential elements of European slogans, are often absent in the texts of their Japanese counterparts, which may be due to the fact that in Western slogans they relate rhythmically to the rest of the text, which is not typical for Japanese slogans. Japanese slogans that are not rhythmically connected with pragmatonym and ergonym turn out to be autonomous, which allows them to be classified as a free type. There are, however, a few exceptions: あなたと、コンビニに、ファミリーマート *Anata to, kombini, Famiri:ma:to*, 'Near you. Kombini Family Mart' and 何をしてもいつもそこに *Yahoo! Japan Nani-o suru-ni mo itsumo soko-ni* - "Yahoo! Japan, No matter what you do, there's always Yahoo! Japan".

The use of elements of colloquial speech in Japanese advertising is also very interesting. Colloquial speech (conversational style) is one of the styles of the Japanese language, serving the sphere of informal, everyday communication and implemented mainly in oral, dialogue form. Its main characteristics include spontaneity, emotionality, less clear organization of sentences, frequent omissions of "conjunctural" elements, close connection with non-verbal components of language (gestures, grimaces, etc.), and many others [10].

The researchers analyzed 10 videos from the "Japanese commercials HIR" channel (from December 2021 to March 2022) and 19 videos from the "JCMC JHI" channel (from March 2022 to May 2022), which post compilations of Japanese television advertisements, as well as commercials demonstrated in mobile applications. Since each video on these channels is a compilation of several dozen shorter advertising videos, the total number of advertising videos taken for analysis is 776. All

videos were analyzed regarding the use of elements of spoken language in them at various levels of language: phonetic, lexical, morphological, and syntactic [6]. At the phonetic level, the elements of colloquial speech are most clearly expressed when comparing the speech of actors acting out a scene and the speech of a voice-over. As a rule, the pace of voice-over speech is more measured and uniform, each word is pronounced clearly and with a minimum amount of emotion. On the contrary, the actors imitate the scene of everyday communication, and, therefore, their speech is fast and emotional. In addition, it is characterized by emphatic lengthening of vowel sounds and doubling of consonants: (1) *Ju ni oku suggooi* - Two hundred thousand billion is cool. (2) *Toroori chiizu ga tamaranai!* - The cheese keeps streeetching and streeetching!

Distinctive features of the lexical level include the relatively rare use of kango, however, this is more typical for the speech of actors. Voice-over speech can contain quite a large number of kangos, especially complex ones are duplicated on the screen using subtitles to simplify perception. Nevertheless, one can observe that in the speech of the actors there are practically no words that are difficult to understand, as well as homonyms. On the other hand, the frequent use of colloquial and evaluative vocabulary is noteworthy: (3) *Choo harateru* - The weather has become very bad. (4) *Koitsu oreni totteno onriwan da* - For me, this [motorcycle] is the only one! (5) *Minnani happio todoketai minna yorokobu dzo!* - I want to bring happiness to everyone! Everyone will rejoice!

Examples (3) and (4) present the colloquial prefix *cho:-* ("very"), as well as the use of the colloquial (to some extent even rude) form of the first person personal pronoun *ore*, which is used by men. Moreover, one can also notice gairaigo *onriwan* ("the only one") and *happi* ("happiness") borrowed from English, which would hardly be found in texts of a different style. Indeed, recently there has been an increased use by the Japanese of borrowed words gairaigo in everyday speech. These are often words that have equivalents in Japanese, but gairaigo is preferred due to the fact that they sound more progressive and fashionable.

One can also note the high frequency of use in advertising of colloquial words that come from various dialects (usually from the Kansai dialect of the Japanese language): (6) *Megamio kutte-yaru, buttoi meno kande-yaru, dekai kuchide kandeyaru, masugiru Choo buttoi, kamigotae* - I eat [Megami brand noodles], chew the thick noodles, gobble them up on both cheeks, how delicious! It leaves a feeling of super thick [noodles] in your mouth.

In addition to the colloquial prefix *cho:-*, one should pay attention to the adjectives *buttoi* and *dekai*, which are widespread in the Kansai dialect, as well as the verb *kuu*, which in standard Japanese has a reduced value ("to fress"), but in the dialect of the Tohoku region is used in a neutral meaning "to eat". In addition, in this example one can find the colloquial adjective *umai* ("delicious") and a more reduced version of the directed verb *-yaru* (rather than the neutral *-ageru*).

No less important is the lexical feature of colloquial speech, such as the presence of onomatopoeic words of various categories. It must be emphasized that in the Japanese language onomatopes can be found in all sorts of functional styles, but namely in colloquial speech they are expressed most clearly and contribute to a better conveyance of the image of the described object or phenomenon: (7) *Pyokon-to haneru, haru no kokoro kurun-to odoru* - It flies, jumps, the heart spins in the dance in the spring; (8) *Mineraru ritti-na doro-de kami sarasara sa* - Thanks to mud enriched with minerals, hair [becomes] silky; (9) *Yappa odoodowa? - Nani-oh-gotyagotya* - Are you still afraid? - Why is everything in disarray? (10) *O-toku sugite, ukiuki-ga tomaranai* - The profit is incredible, I can't stop enjoying it.

It is interesting that among the listed examples there are not only onomatopes that imitate sounds (*pekon* - "the sound of a bouncing ball"), but also words that convey various types of non-sound images: action (*kurun* - "to spin"), visual impressions (*gotyagotya* - "disorder"), tactile sensations (*sarasara* - "silky"), as well as emotions (*odoodo* - "fear", *ukiuki* - "inspiration"). It is worth noting that while in (10)

onomatopes are grammatically built into the sentence by attaching them to verbs using an adverbial formant, in examples (8)–(10) this is not observed: the verb is either completely omitted or reduplicated onomatopoeic root attaches case indicators to itself, acting as a noun. Such syntactic willfulness of onomatopoeic words is characteristic primarily of colloquial speech, which is not alien to less stringent rules for constructing sentences.

From the point of view of grammar, attention is drawn to such a feature of colloquial speech as the use of final forms of the verb, which are considered more familiar and less respectful (style “-u/-ru”): (11) *Aitsu, masaka mo: shigoto owata no ka?* - Is he already finished with work? (12) *Mo: ikkai misete* - Show it once again; (13) *Oh, juice! Masi taberu na!* - Hey there! You can't eat here! (14) *Minna-de erande, oisiku, tanosiku* - Everyone will choose, tasty, joyful.

In example (11), instead of the neutral-polite past tense form *ovarimasita*, the more familiar *ovata* was chosen. The choice of such forms in advertising is dictated not only by their conversational nature, but also by their brevity, which is important for an advertising video that seeks to convey the maximum amount of information in a few tens of seconds and reach the largest possible audience. For the same reason, one can note such features of colloquial speech as the use of rougher and, accordingly, shorter imperative forms (12)–(13), as well as non-conclusive forms of the verb or adjective (14).

In addition, colloquial speech is especially characterized by inversion, which is rarely found in texts of other functional styles in the Japanese language: (15) *Umai no, kono hito* - And he is good, this man; (16) *Anata-ga kagayaku, ippai-o* - You shine with all your might. Another distinctive feature of colloquial speech found in Japanese advertising is the omission of case indicators, and sometimes entire words, restored from the context: (17) *Are? Omotta to: ri-no itinen-ni natta koto ata* - What? It just so happened that the year turned out the way I thought it would; (18) *Minna! Pake:ji no uragawa mite!* - Hey, everyone! Look at the back of the package!

The main purpose of using conversational elements is to create a more friendly, informal environment, which makes it easier to establish contact with a potential buyer, attract his attention and, accordingly, influence him. The main trend that can be traced at all levels of language is the reduction of elements derived from the context. While in colloquial speech the reason for this phenomenon comes down only to saving speech resources and increasing the speed of text pronunciation by simplifying it, advertisers also pursue a mercantile goal: to pay less money for displaying an advertisement by shortening the video, but at the same time convey as much information as possible.

Some researchers examine the functioning of precedent names in Japanese advertising texts. Precedent names are an integral part of the concept of “precedent phenomenon,” which represents elements of the material world and intangible culture that are significant for the bearer of a certain linguistic culture [1; 5]. References to them are renewed in the discourse of the linguistic personality.

The use of precedent names in advertising occurs for a number of pragmatic reasons. For example, they are well known to the potential recipient. This simplifies perception and removes the block of mistrust regarding advertising as a genre. They act as a kind of a reference standard, allowing evaluating what is happening and forming an image of the product. Being cultural signs, they perform a password function, highlighting the addressee of the message.

Precedent phenomena can be considered as a means of linguistic representation of concepts, organizing stereotypes and moral ideals of the people into a single system, transmitting experience and cultural memory from generation to generation, recording assessments and attitudes to reality through the text [8]. Thus, precedent phenomena act as phenomena of a linguocognitive nature, having emotional and cognitive significance for a native speaker. Meanwhile, it is necessary to make a reservation that it is impossible to speak for sure about the universality and well-

known nature of precedent phenomena even within the framework of one national linguistic culture.

At the same time, precedent names in their denotative use do not have the task of characterizing the advertised object and do not directly reflect its qualities. In this case, the goal comes to the fore to attract attention and remain in the memory of the recipient, evoking an emotional response with its enchantment, sometimes absurdity, as well as fascinating twists and turns of the plot, or, if there is a lexical-phonetic transformation that helps to construct a pun or paronym, to interest, entertain the recipient, create a “carnival” atmosphere [8].

Thus, in the 2016-2018 advertisements of the mobile operator *Au* of the Japanese telecommunications company KBB, there are precedent names of mythological characters from different fairy tales: Momotaro, Kintaro, Urashima Taro, Kaguyahime, Otohime, etc. The characters are collected in one narrative, the plot, text situation, in which they operate. Although the advertisements contain references to precedent folklore texts, the plot of the advertisements is not directly related to them. To understand the message, it is enough to read the superficial meaning (the main place is occupied by the process of communication between the characters, while theoretically each of them can be replaced by someone else), but a full understanding of the development of the storyline requires knowledge of folklore texts. The main goal of introducing a precedent name is to captivate the recipient and create an image of a mobile operator whose service is unifying and whose services are convenient to use to communicate with loved ones.

Also, a precedent name can perform the function of the above-mentioned pun, undergoing phonetic or lexico-morphological transformations.

The pun creates a strong humorous effect, masking the utilitarian nature of the sentence behind an amusing context. The informative function is performed by the verbal context, which reveals the essence of the pun and explains where and when the event will take place. The pun performs a text-forming function, providing compositional and meaningful unity between the image and description of the event.

In 51% of cases, puns in Japanese-language advertising play on realities, precedent phenomena, national specifics and stereotypical ideas, linguocultures. Thus, pun affects knowledge stored in the cognitive database and presuppositions of the recipient and cannot be understood only from the position of linguistics [2].

The rich punning potential of the Japanese language stems from several sources: this is facilitated by multi-layered homonymy due to the combination of the above-mentioned coexisting semiotic systems (hieroglyphics and two syllabic alphabet - hiragana and katakana) and paronymy arising due to the limited compatibility of signs of the syllabary alphabet, numbering 46 characters, while approximately 80% of lexical units consist of 3-6 mora or 4 syllables. Let us note that the formative and graphic capabilities of the Japanese language provide scope for language play, which has become an integral part of Japanese culture and literature: “the conveyance of several meanings in one word or expression is highly valued in Japanese aesthetics” [2].

Of particular interest are techniques for creating interlingual puns. They are represented by cases of interlingual homophony and paronomasia - in Japanese advertising, they have distinctive properties, namely: they are built on foreign borrowed words *gairaigo*, which are written in the Japanese katakana alphabet [1].

Speaking about the use of the Latin alphabet, experts note its important role in creating an image and transmitting the idea of mass consumption, as well as the Americanization of the text [9; 16; 17]. In addition to the need to change the recording system and disrupt the usual system of sound representation of a language with a syllabic structure, the introduction of the Latin alphabet and lexical units with foreign language inlays into the text in general and into puns in particular has as its prerequisite “... the recipient's linguistic competence - knowledge of a

foreign language at the level necessary for understanding the transmitted meaning” [11]. Meanwhile, there is a not very high level of foreign language proficiency among graduates of Japanese schools, and the Latin alphabet is still perceived by the masses as something alien.

However, according to researchers, “in the near future, the Japanese language will be completely internationalized,” absorbing the vocabulary of English and “with its help, other languages of Europe and America” [22]. There are increasingly more Western borrowings in the texts of commercial advertising. Western borrowings, as new, original means of language associated with a global context, are, as a rule, aesthetically more attractive than native Japanese and Chinese vocabulary. And this property of Western borrowings is widely used in advertising, names of catering establishments, leisure and entertainment [16].

Over time, as borrowed words are adapted, their freshness is lost, and more and more bright “overseas” words are introduced into the discourse of commercial advertising, as well as the leisure and entertainment industry, for example, “supermarket” is replaced by a more recent name for a chain of grocery stores - Food Plaza (from English food “food” and Spanish *plaza* (“square”)). As the last example shows, the language of commercial advertising uses not only English, but also Spanish, French, and Italian words and expressions, for example, *grandeur* “greatness”, *rouge* “red”, *boulangerie* “bakery”, *festa* “holiday”, *dolce vita* “sweet life”.

The creativity of the creators of the discourse of the mass consumer industry, as well as leisure and entertainment, gives rise to many words and expressions that are not typical for European languages. This is how the Japanese chain of stores selling household goods gets the name *カインズ* ← *Cainz* (from the English ‘kindness’), another chain of household goods stores of the company 京葉産業株式会社 (Keiyo Industrial Co., Ltd) operates under the name *D2 ケーヨーデイツー*, in creation of which the first word of the Japanese name and the “two Ds” from the English phrase ‘day to day’ are used. Hairdresser in the prefecture Chiba is named *Cut Park*, and the flower shop is called *Flower Shop TOKORO*. The cafe in the business district of Tokyo is called *Eau de Vie* (“Water of Life”), and the Asian restaurant is called *Soaltee Dining*. It does not matter that the vast majority of residents of the Japanese capital do not understand French, and the word *Soaltee* comes from the name of a fashionable five-star hotel in Nepal and is not a common household name in the English language. The brightness, originality, and memorability of borrowed words and expressions in the area under consideration are more important than their meaning. Therefore, in the discourse of the service sector and commercial advertising, it is more effective to say not *弁当*, but *ランチ・ボックス* (*lunchbox*), not *女性*, but *レディース* (*ladies*), not *出来事*, but *イベント* (*event*), not *生活*, but *ライフ* (*life*), not *健康的*, but *ヘルシー* (*healthy*), not *計画*, but *プラン* (*plan*), etc.

As one can see, the new borrowed words are more expressive, stylistically higher, and aesthetically attractive than the corresponding native Japanese and Chinese words. Therefore, cafes and restaurants, shops and entertainment centers, cars and cigarettes, magazines and confectionery receive foreign names. This corresponds to the logic of the Westernization of Japanese culture and Japanese mass consciousness. These processes were launched by the Meiji Restoration and resumed after Japan’s defeat in World War II. They are widespread, if not avalanche-like, and lead to changes not only in the lexical composition of the Japanese language, but also in its phonetics and grammar, although, of course, they are not limited to the areas described.

It should also be noted that the greatest growth is observed in the digital advertising segment in Japan (see Figure 2 below), while the dynamics of newspaper advertising is negative. This imposes corresponding imprint on the linguistic characteristics of advertising texts - in particular, there are more interweavings of English words and new formations in Latin letters.

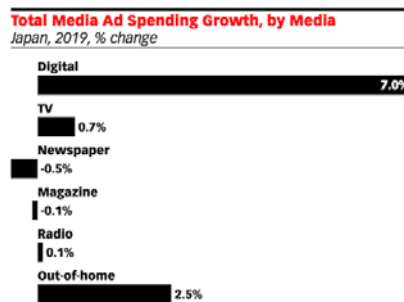


Figure 2. Total media ad spending growth in Japan, by media [14]

The trend of increasing the digital segment of advertising naturally leads to a convergence of the language of advertising with the language of social media, which today is one of the most important advertising platforms. A characteristic property of social network linguistics is the symbolic nature of language. The limitation of utterances in time and space contributes to the metaphorical, aphoristic nature of communication texts, the emergence of neologisms (networkisms), the use of syntactic and lexical abbreviations and abbreviations for the sake of economy, and the reduction of punctuation marks [21]. Neologisms in Japanese social media are characterized by a high speed of spread, which is associated with the specifics of communication within social media, that consists in high user activity. The hashtag also has a significant impact on the popularization of new words.

One of the reasons for using 外来語 (*gairaigo*) specifically in relation to Japanese social networks is the trend among young people in which the use of borrowed words in vocabulary is fashionable. For example, in Japanese, there is a word for “camera” - 写真機 (*shashinki*), but social network users use the neologism *カメラ* (*kamera*). The word 写真機 (*shashinki*) was used about 900 times as a hashtag on Instagram from 2017 to 2019, while *カメラ* (*kamera*) was used more than 6,996,851 times. In this regard, the word 写真機 (*shashinki*) is an archaism, the use of which within social networks is minimal [6].

Some features are also observed in advertising for B2B audiences. Below we provide a short list of borrowed words that are often used in advertising targeted to the B2B market:

1. コンテンツ (*content*)
2. クラウドファンディング (*crowdfunding*)
3. リスクマネジメント (*risk management*)
4. デジタルヒューマニティ (*digital humanities*)
5. ダイバーシティ (*diversity*)
6. エクリチュール (*écriture – фр. «письмо»*)
7. ンパワーメント (*empowerment*)
8. ウェルビーイング (*well-being*)
9. ステークホルダー (*stakeholders*)
10. ソーシャルディスタンス (*social distance*)
11. レガシー (*legacy*)
12. リスペクト (*respect*)
13. プラットフォーム (*platform*)
14. ハッシュタグ (*hashtag*)
15. GIGA (Global and Innovation Gateway for All) スクール (school)
16. ICT (Information and Communication Technology)
17. SDG s (Sustainable Development Goals)

It is interesting to refer to the programmatic political speech of Japanese Prime Minister F. Kishida, sounded in the Japanese Parliament on January 17, 2022. The text of F. Kishida's speech contains about 150 words related to Western borrowings. They make up approximately 1.3% of the total number of words in the text, that is, the frequency of use of borrowed words, compared to S. Abe's 2015 keynote speeches, has approximately doubled. A large amount of special terminology from various branches of science and technology catches the eye, not only in the form of individual words, but also in the form of phrases, for example: データセンター (data center), パルスオキシメーター (pulseoximeter), デジタルサービス(digital services), サテライトオフィス (satellite office), ライフサイエンス (life sciences), ユニバーサル・ヘルス・カバレッジ (universal health coverage), フィランソロフィー (philanthropy), ゼロエミッション (zero emission), カーボン プライシング (carbon pricing), サプライチェーン (supply chain), and others. The text of F. Kishida's speech contains Japanese-made anglicisms that have become familiar to the Japanese (和製英語) – マイナンバーカード (mynumbercard), and advertising slogans – 新しい資本主義のグランドデザイン (“The Grand Design of New Capitalism”), and the names of future projects with the predominance of words in the katakana script - アジア・ゼロエミッション共同体 (“Zero Emission Asian Commonwealth”).

Conclusion

The phenomena of rapid Westernization of Japanese culture, language, and the very way of life of the Japanese observed in recent decades are inextricably linked with global trends in the development of the world community. The English language does not have official status in Japan, but it has become an integral part of the speech communication of the Japanese language community and is widely used in commercial advertising. The rapid increase in the number of Western borrowings in the modern Japanese language is the visible part of the iceberg of the Westernization of Japanese culture and Japanese mass consciousness.

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