

Artículo de investigación

Language features of the legends genre as the basis of storytelling technology in advertising discourse

Языковые особенности жанра легенд как основы технологии сторителлинга в рекламном дискурсе

Características del lenguaje del género de las leyendas como la base de la tecnología de narración en el discurso publicitario

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Abstract

Modern world life dictates its own rules and procedures also with respect to advertising. But how is it possible to attract attention of a potential buyer, to maximally interest him in products or services? The answer is pretty simple. People's purchases base on their inner convictions and preferences, which, in turn, are generated by information received from outside. Organizations involved in the production and provision of services have long understood this pattern. This is what can justify the emergence of such a linguistic phenomenon as «storytelling». Research experts and experience in the field of advertising proved effectiveness of its application. It should be noted that the storytelling technology is based on the legend genre. In other words, in order for potential buyers to have an interest in relation to the consumption of a certain type of product or service, they should be as interested as possible by presenting relevant information. The legend used for this is nothing more than a narration about a product or service in a somewhat embellished form, aimed at influencing the target audience. In order for the legend, as the basis of the storytelling technology in advertising, to succeed, it is necessary that it meets certain language requirements. It should be emotional,

Аннотация

Современная мировая жизнь диктует свои правила и процедуры и в отношении рекламы. Но как можно привлечь внимание потенциального покупателя, максимально заинтересовать его товарами или услугами? Ответ довольно прост. Покупки людей основываются на их внутренних убеждениях и предпочтениях, которые, в свою очередь, порождаются информацией, полученной извне. Организации, занимающиеся производством и оказанием услуг, давно поняли эту закономерность. Именно этим можно обосновать появление такого лингвистического феномена, как «сторителлинг». Исследования специалистов и опыт работы в области рекламы доказали эффективность ее применения. Следует отметить, что технология повествования основана на жанре легенды. Другими словами, для того чтобы потенциальные покупатели имели интерес в отношении потребления определенного вида продукции или услуги, они должны быть максимально заинтересованы в представлении соответствующей информации. Используемая для этого легенда-не более чем повествование о товаре или услуге в несколько приукрашенной форме,

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bright, rich, etc. Urgency of the problem associated with the study of topics, voiced in the subject of the article, is justified by topicality of the studied issue, its influence on the life of society.

Keywords: Storytelling, genre legends, advertising, language features.

направленное на воздействие на целевую аудиторию. Для того чтобы легенда, как основа технологии повествования в рекламе, имела успех, необходимо, чтобы она отвечала определенным языковым требованиям. Оно должно быть эмоциональным, ярким, насыщенным и т. д. Актуальность проблемы, связанной с изучением тем, озвученных в теме статьи, обосновывается актуальностью изучаемого вопроса, его влиянием на жизнь общества.

Ключевые слова: Повествование, жанровые легенды, реклама, языковые особенности.

Resumen

La vida del mundo moderno dicta sus propias reglas y procedimientos también con respecto a la publicidad. Pero, ¿cómo es posible atraer la atención de un comprador potencial para que le interese al máximo en productos o servicios? La respuesta es bastante simple. Las compras de personas se basan en sus convicciones y preferencias internas, que, a su vez, son generadas por la información recibida del exterior. Las organizaciones involucradas en la producción y provisión de servicios han entendido por mucho tiempo este patrón. Esto es lo que puede justificar la aparición de un fenómeno tan lingüístico como la «narración de historias». Los expertos en investigación y la experiencia en el campo de la publicidad proporcionan la efectividad de su aplicación. Cabe señalar que la tecnología de narración se basa en el género de leyenda. En otras palabras, para que los compradores potenciales tengan interés en relación con el consumo de un determinado tipo de producto o servicio, deben estar lo más interesados posible al presentar la información relevante. La leyenda utilizada para esto no es más que una narración sobre un producto o servicio en una forma un tanto embellecida, dirigida a influir en el público objetivo. Para que la leyenda, como la base de la tecnología de narración en publicidad, tenga éxito, es necesario que cumpla con ciertos requisitos lingüísticos. Debe ser emocional, brillante, rico, etc. La urgencia del problema asociado al estudio de temas, expresado en el tema del artículo, justificado por la actualidad del tema estudiado, su influencia en la vida de la sociedad.

Palabras clave: Narración de cuentos, leyendas de género, publicidad, características del lenguaje.

Introduction

Opening the question of the genre of the legend as the basis of the storytelling technology in advertising, first of all, it is necessary to deal with the basic concepts on which further judgments will be based. Since this question can be considered relatively new and insufficiently studied, it is extremely important to understand the essence of the information conveyed to the recipients. The novelty and everyday use of this phenomenon in the field of communication justifies the relevance of studying the question posed. Understanding the basic language features of the legends genre is important in order to attract an audience and, therefore, is fundamental.

The name of the genre of the legend speaks for itself. Most often, the term "legend" means a certain ancient legend, a story that carries a certain message. Based on this, it becomes

possible to assume that the essence of this genre in the linguistic aspect is the transfer of ordered information. The legend is based on a story about an event that allegedly took place in reality. In almost all cases, legends arose on the basis of the stories of witnesses, eyewitnesses, "chosen people" who could witness a certain miracle or sacrament associated with the names and faces of the saints (Savchuk, 2015). It is important that the legends were passed from mouth to mouth, overgrown with new details and assessments from those who told them. That is why from the point of view of linguistics it is reasonable to mention that the texts of this genre have a clearly defined linguistic structure of the country and nation to which they belong. In general, in the aspect of literature, when mentioning the "legend" genre, an association arises with small texts that include some supernatural elements and, as a rule, at the end of their reading a certain

moral conclusion should be asked of the reader. At the same time, the structure of the legend is unstable and free. To some extent, it can be compared with a kind of information sheet, which as if gives answers to the questions “what to do?”, “How to be?”, “Why do you need to do so and not otherwise?”, Etc. It often happens that the nature of the text of a legend is a description of an action, and its individual “components” are combined by cause-effect relationships.

To study these problems, it is necessary to develop new theoretical and methodological approaches aimed at identifying the fundamental mechanisms of systemic social interactions, as well as studying the historical experience of interactions of social associations with various conditions of existence. At the same time, there is a need to improve the methodology and the categorical apparatus of sociological research, to use methods of analysis borrowed from other disciplines, in particular, system analysis as an interdisciplinary methodology, having methods of studying complex systems. Expansion of the research methodology due to the inclusion of ideas about human behavior in various humanities allows developing system models of social processes that more fully reflect the mechanisms and patterns of both internal and external interactions.

In the view of modern epistemology, man and social associations are information systems. Therefore, the author considers the construction of a model that reflects the information processes of internal and external social interactions and transformations of social associations as information systems as an important area of sociological research, which allows extending the possibilities of interpreting and understanding social phenomena and processes, as well as exploring social tensions, potential and real crises, conflicts between various social communities arising from violations of the harmony of the system information interactions.

Materials and methods

Today in the field of journalism, press and media legend refers to the artistic and journalistic genre (*Shesterkina, Lobodenko, 2013*). Its main language function can be called entertaining, since it is primarily focused on attracting attention (*Luchinskaya, Karabulatova, Zelenskaya, Golubtsov, 2018*).

In any case, the concept of a genre of a legend is associated with a certain fiction, unsolved fact. His main goal is to interest the listener, to attract

his attention. All language elements that interact when creating this genre are interrelated, and, at the same time, create the artistic atmosphere characteristic of this genre (*Karabulatov, Vildanov, Zinchenko, Vasilishina, Vassilenko, 2017*). They, as a rule, are emotionally colored, may have a certain expressive order, etc.

With regard to linguistics, the genre of a legend can be defined as an epic functional genre. It contains both semantic, and epic, and artistic component (*Ebzeeva, Naydenova, Gishkayeva, Aleksandrova, 2017*). Moreover, proper names and nominal names can play a significant role (*Karabulatova, 2013*). They allow the genre to be based on actual or presumed actual data. Specific lexico-semantic elements of this genre are able to create an atmosphere of expressiveness, emotionality and originality, which, of course, will be an indisputable advantage.

The pronounced anthropocentric dominant predetermined the actualization of the discursive direction at the present stage of linguistic development and led to the formulation of discursive problems by representatives of various national linguistic schools (R. Barth, T.A. van Dyck, V. Kinch, J. Guillaume, N.D. Arutyunova, U.S.S. Stepanov, M.L. Makarov, V.I. Tyup and others). The ontological substrate of discourse, understood as an interactional process, is semioticism, manifested in a symbolic corpus of the text and objectified by the consciousness of the individual generating and perceiving the text.

The social component that mediates the interactional nature and the pragmatic-functional plan of discourse has led to the actualization of the direction of discourse analysis as a phenomenologically determined complex model of communicative language implementation (T.A. Van Dyck, D. Austin, J.R. Searle, G.P. Grice, I.P. Susov, U. Labov, P. Brown, N.D. Arutyunova, E.S. Kubryakova, M.L. Makarov, etc.).

The research material is represented by texts of different functional and style affiliation, reflecting structural and functional variants of language use, correlated with spheres of human social activity. The empirical material is presented not by a static set of sources, that is, by a limited set of texts of a certain functional affiliation, but by a dynamic system covering the entire volume of the introspective knowledge of the researcher about the object being analyzed.

The breadth of the approach is connected with the conditionedness of the influence of speech communication by the semantic structures of

communicants (motives, attitudes, personal meanings, etc.) that are outside the actual communication of speech. Therefore, along with the linguistic methodology for the study of argumentative and suggestive properties of the text, we found it important to develop methods for determining impact using an assessment of the semantic structures of the author and recipients of the text. In developing these techniques, we relied on the positive experience of schools of intent-analysis and hermeneutic analysis, which, along with other interdisciplinary areas, significantly expanded the research sphere of the theory of language.

Literature review

The theoretical basis of this study consisted of the concepts of domestic and foreign authors devoted to various aspects of the study of communicative activity and speech influence, such as: a) theories of communication and information exchange (V. L. Artyomov, T.M. M. Dridze, I. A. Zimnyaya, V.F. Petrenko, M.I. Skulenko, A.N. Feofanov, Yu.A. Sherkovin and others); b) psycholinguistics, pragmatolinguistics and discourse analysis (A.N. Baranov, M.R. Zheltukhina, O.S. Issers, A.A. Kotov, P.B. Parshin, Yu.K. Pirogova, E.F. Tarasov, L. L. Fedorov and others); c) suggestive linguistics and “neuro-linguistic programming” (A. P. Zhuravlev, J. Mistrík, R. G. Mshvidobadze, V. Ya. and A. V. Semke, I. Yu. Cherepanova, R. Bendler, J. Grinder and etc.). d) rhetoric and neo-rhetoric (A. A. Volkov, V. Z. Demyankov, A. A. Ivin, I. A. Sternin, G. P. Schedrovitsky, J. Du Dubois, I. Kopperschemdt, L. Olbrecht-Tytek H. Perelman and others); e) the theory of speech activity (the school of A. N. Leont'ev and A. A. Leont'ev) and e) the philological hermeneutics (school of G. I. Bogin).

The system-structural image of the language of F. de Saussure represents the understanding of language as a holistic system, formed by a set of paradigm and syntagmatically interconnected linguistic signs. In the Sossyurov theory, a language sign acts as a two-sided psychic entity consisting of an acoustic image (meaning) and a concept (meaning). In the Saussure's model of the linguistic sign, the principle of mobile connections between the sides of the sign and the arbitrary nature of the relationship between the signifier and the signified object are explicated. In accordance with the system-centric understanding of the structure of the language, the sign in the concept of F. de Saussure is characterized by the property of importance, i.e.

functional status, purchased item in the system of similar units.

Differentiating between language and speech, absolutizing the principle of structural inter-ordering of elements, F. de Saussure designs (from the position of the modern linguistic paradigm) a reduced image of the language, isolated from the subject, the linguistic carrier, whose creative activity and intentional motivation generates the process of semiosis.

The semiotic concept of the American philosopher and the logic of Charles Peirce is based on a typology that forms the triad: the iconic sign - the index - the symbol. The basis for the classification are the ways of correlation of the signified and the signifier, delimiting the types of interrelations between the body of the sign and its cognitive content.

In addition to the interpreter, the sign intentionality of the sign implies the sender's figure, performing a semiotic signifying procedure, mediating the creative function of consciousness and ending in a series of signs.

A sign's intentionality is a property defined as a semiotic constant, which makes it possible to state that a sign is objectified as a “conventional translation of values from sender to receiver”. By acquiring the status of a sign in the sender's mode, the material exhibitor represents the variability of national and individual elements of knowledge, those fragments of experience that, according to E. Sapir, form the conceptual sphere of the language system formed in the process of perception and awareness of fragments of reality. This process “turns out to be ... derived from the cultural and historical being of man. New forms of the subject's activity generate new forms of awareness of reality, new “figures of consciousness” and, consequently, new forms of its “generatrix” - values” (Petrenko, 1997).

Legend genre works have their own unique language structure. They are significantly different from the modern artistic and journalistic manner of the narrative (Gorbacheva, Muratova, 2016; Karabulatova, Ermakova, Chiganova, 2014; Karabulatova, Sayfulina, 2015).

At the same time, if not to take into account the application of the genre of the legend in works of art and myths, it is impossible to meet it in a non-modified form anywhere else. Although this phenomenon is typical for many works of text format.

In the modern world, the genre of legend can be attributed not only to literature. Very often it is used in marketing and advertising. This phenomenon is due to high consumer demand and the need to attract the attention of potential consumers to a particular product, brand or service. Creating a brand legend should not be confused with false information, since these are completely different concepts. Legend may slightly exaggerate the true facts, but, in any case, not distort them completely and not present non-existent data. This fine line determines the relevance of the study of the question posed of the application of the genre of the legend and its language features. Thus, it becomes possible to talk about the specifics of the formation of storytelling as a factor in improving the competitiveness of a company or brand in the face of increasing consumer demands and demands. In other words, the legend genre is the basis of storytelling technology in advertising.

Results and discussion

So what is storytelling and how is it characterized? Why is it becoming more popular every day? First, it is necessary to decide on this definition in order to get the clearest picture possible. There are several interpretations of this concept. First of all, it should be noted that this term consists of two parts: the story (from the English story) and the tell (from the English story.), Which together denote a certain narrative. One of the interpretations, presented in a narrower sense, defines storytelling as a narration of myths and legends. However, today it will be more relevant to define storytelling as a method of influencing an audience by telling a story with real or fictional characters. For the first time, he was introduced by the Armstrong International corporation from the USA - David Armstrong. It was then that storytelling was applied in the wide audience. It should also be noted that storytelling is considered one of the intracorporate means of communication with the public (*Muratova*, 2018).

This method arose in response to the need for the corporation to train new employees and improve the performance of the company. In fact, it was so successful that it became widespread, and shortly thereafter the book *Managing by Storying Around* was published. It was a kind of reflection of the company's success, a book that was designed to motivate others to behave in the manner described. Today, the goals of this linguistic phenomenon are somewhat modified and expanded.

Storytelling has the following objectives:

- Affect the subconscious of the reader or listener (this goal is relevant both for use in the implementation of specific advertising, and in the field of specific work activity).
- To deliver the necessary information from the first time (this goal is aimed at ensuring that the potential recipient can easily and accurately understand what exactly they want from him).
- As quickly as possible to train new staff in the generally accepted rules and duties in your team (this goal is relevant for employer in the organization to use storytelling).
- Minimize the number of conflicts in the team, to strengthen the working relationship (this goal is relevant for the use of storytelling employer in the organization).
- Stimulate the achievement of new goals (this goal is relevant both for the work of the organization and for the advertising sphere, especially for social advertising as a subsection for informing the media).
- Strengthen the authority of the head in the eyes of his subordinates, increase the level of trust in him (this goal is relevant for employing the storytelling employer in the organization).
- Save on material remuneration for employees (this goal is relevant for the employing of an employer in an organization; moreover, this pursued goal may be relevant in the field of social advertising, motivating the society to carry out a particular activity).
- Sell the product (this goal is relevant both for advertising and for the work of the organization).
- To show that the advice given to recipients works because there is a specific person who has successfully used them (especially relevant for advertising, since this is a sales engine).

Storytelling texts used in advertising must meet certain requirements. For example, they should be short, bright, emotionally saturated. At the same time, the texts should be unobtrusive and not have an open end, so that each of the listeners could himself think out the plot in the most attractive way. One of the language features of storytelling in advertising is the presence of expressive means, such as metaphors, epithets,

gradation, etc. In any case, the creation of texts used in storytelling technology, in particular for the genre of the legend, should be focused on the audience, its interests and needs, as well as meet the requirements of the era.

At the moment there are several models of creating legends as technology storytelling in advertising. These include:

- 1) Sketching the lifestyle of the consumer - in this case, the legend suggests the creation of a certain lifestyle of the consumer, as close as possible to reality. Consumption of the product, which will be discussed, should be relevant and justified by daily need.
- 2) The real story - it can become a definite communicative message on the way of building relationships with the consumer.
- 3) Lifestyle - this model illustrates a certain lifestyle of the target audience, to which attention is directed.
- 4) Fantasy environment - this model, by contrast, is designed to create a situation that cannot be in real life.
- 5) Creating a mood - a legend, as a rule, is built on the creation of a certain emotional environment. Each situation carries an emotional message designed to influence the feelings of the audience.
- 6) The symbolic character - there must be some actor in the center of the legend.
- 7) Focus on technology - the focus is built around a unique product technology.
- 8) Scientific data - manifested in the application of evidence-based facts.
- 9) The emphasis in favor of the product - the legend should be based on feedback from people who previously used this product or service. The best option is to receive positive feedback and recommendations from well-known persons (popular artists, screen stars, etc.) (Putyanina . 2014).

In the modern world, the genre of legend, as the basis of storytelling technology in advertising, is quite common. Without knowing it, we are daily confronted with a huge number of its

applications. Despite the fact that some of them are based on real facts, and some are not, they are quite popular in everyday life. Below are some examples of the application of the legend genre (Brands. Myths and legends of creation, 2012). Learning the story of the appearance of the brand, the potential buyer develops a special relationship with him, it becomes possible for him to approach the story, the legend itself, and, accordingly, become more interested in the product (*Koryakovtseva , Doronina, Panchenko , Karabulatova, Abdullina, 2016*).

1. The world-famous band "Chupa-Chups" originally appeared in Spain in 1958. Enrique Bernat was the first to create a lollipop, which could be sucked and not dirty clothes and hands. The logo design of the brand to the owner of the company, Enrique Bernat, "as an acquaintance" was drawn by the famous countryman Salvador Dali. It was he who in 1969 invented the shape of a flower for the logo "Chupa-Chups". She has undergone minor modifications, but in general she has survived to this day. He proposed to put the logo on top of candy.
2. The branded emblem of "Land Rover" for six decades, in fact, remained untouched. Argued that the design of the creators of the emblem inspired a jar of sardines. She was allegedly forgotten in the drawings by one of the engineers. An oil print from a can was copied and offered as a silhouette for the logo of a new car.
3. The world famous "Coca-Cola" was invented by pharmacist John Pemberton. At the time of creation, it consisted of coca leaves and cola nuts and was patented as a medicine for nervous disorders and was sold in pharmacies. At that time, cocaine was not a prohibited substance, and they still did not know anything about its harm to health, therefore it was often added to drinks instead of alcohol. When cocaine was banned, Coca-Cola was partly accused of promoting it. Cocaine was excluded from the drink, but product positioning did not change and popularity increased.
4. A man whose last name is known to everyone now, Daniel Swarovski, created the world's first electric grinding

machine for cutting crystal and precious stones. Of course, this allowed him to put on stream the process of creating rhinestones. Rhinestones were named in honor of the famous 18th century jeweler Georges Frederick Strass, who presented faceted crystal fragments for diamonds. Thanks to Swarovski's excellent flair and taste, imitation rose to the same level as the creation of original jewels, and its name turned into a world-famous brand.

5. The initial logo of the Nestlé company, founded in the 60s of the 19th century, looked as follows: a nest with three chicks and their mother. As a trademark for the first products, the family crest of the creator was used. At that time, parents and three children were considered a traditional family. Later, towards the middle of the 20th century, traditions changed, as did the logo itself. Now, in the nest, traditionally for Europe, there are only two chicks, which corresponds to modern European standards to have two children in a family.

All the examples above have similar language features. Each of the texts of the legend is brief, written in simple and uncomplicated language to be accessible to the target audience. Also in the examples presented, expressive language means are used. For example, "Chupa-Chups is a flower shape (logo) that has survived to the present day; "Swarovski" - a jeweler, a crook; Nestlé is a logo image association (bird with chicks in the nest).

Analyzing the given examples, it is worth saying that the genre of the legend, being the basis of the storytelling technology, is quite justified. Their occurrence affects the growing popularity of the product and, consequently, increases its demand and consumption in the market. The history of the emergence of famous brands have always been and will be of interest to consumers. And this is one of the main advantages of the legendary genre as the basis of storytelling.

Conclusion

The language features of the legends genre are also very significant, since they are its direct component. They influence the creation of the very unique text in its content and composition. Since advertising as a whole is nothing but an act of communication, it is important that it can influence recipients (*Zelenskaya, Golubtsov,*

Karabulatova, Kanon, Kasyanova, 2018) So, language means should be as expressive as possible. These include three groups:

- Phonetic (lowering, raising intonation in the case of an oral presentation of the text of the legend);
- Stylistic (anaphora, epiphora, lexical repetition, antithesis, gradation, rhetorical question (exclamation), oxymoron, multi-union, etc.);
- Lexical (paths: epithet, metaphor, comparisons, hyperbole, personification, litos, paraphrase, archaism, dialectism, etc.).

However, it should be noted that today for Russian advertising is mainly characterized by the manifestation of the emotional approach over the rational. This has its pros and cons. The advantages are (in terms of the use of language units) that the texts of the legend are colorful. But at the same time, the minus is that such language features of the legend are not suitable for all potential consumers. To a greater extent, they are focused on the younger generation, while people of more mature and older age are likely to prefer a different presentation.

It should be noted that the use of stylistic and lexical language means is mainly characteristic of the legends genre.

The linguistic features of the legends genre used in advertising also include the use of unsolicited sentences. They are used to save time, but at the same time, give expressiveness.

Also, among the language features of the legend as the basis of the storytelling technology in advertising can be attributed the fact that it is a non-personal, one-sided verbal non-verbal form of communication. The transfer of information goes from one person (addressee) to another (addressee) or a group of persons. In this case, the legend can be transferred in the following ways:

- Verbally, i.e. orally;
- Non-verbally, i.e. visually.

Accordingly, according to the method (channel) of communication, the transmission of a legend can be carried out in the following ways:

- Through the media;
- Through billboards;

- Through verbal communication channels (people learn information from each other), etc.

Summing up and analyzing the information presented in the article, it should be noted that the storytelling technology in advertising is predominant (Virchenko, Lyamar', Chekh, 2016) Appearing relatively recently, it exceeded all expectations. Advertise products and services has become much easier.

At the same time, in the case when we are talking about storytelling, it is impossible not to mention such a concept as a genre of legend, since it is the basis of this technology. Having studied literary sources, it was possible to find out that this genre appeared relatively long ago, initially its meaning was different. However, over time, the semantic field has changed. Despite this, linguistic features predominantly retained their structure and meaning. This genre is colorful. It uses language units that aim to attract the attention of potential consumers.

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