Original Research

Perfection as a concept of hyperbolisation in English promotional discourse: A multi-dimensional linguistic analysis

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The article considers the descriptive attribute 'perfect' and its derivatives as a commonly used abstraction for creating persuasive emotional texts that encourage potential customers to make purchases and satisfy their needs. The study analyses the objects of reference, semantic field, and syntactic functions of the concept through the prism of its functioning in promotional brochures devoted to passenger automobiles belonging to 44 brands. The material included 115 brochures over the previous decade, 22,000 words of minimal contexts and 520 contextual occurrences of 'perfect' and its derivatives. The obtained results show that 'perfect' tends to reveal two meanings – excellence and compliance to a standard – which historically go back to its original meaning in Latin 'per factum' (made thoroughly). Over the period of the decade, there has been a shift from idealisation to practicality in the automotive industry under the influence of economic and environmental factors. The semantic mapping of contextual associative adjectives also indicates that 'perfect' is currently more oriented to highlighting practical utility of the cars rather than their excellence. In effect, such practical aspects as technological advancement, technicality, customisation, reliability, comfort, dynamics, style, noiselessness, sound, and price outnumber abstract qualities which express positive impressions, elevation, idealisation, and exaggeration of relevance, by 30%. Semantically, the concept 'perfection' follows the promotional principle of combining rational and emotional arguments. 'Perfect' is applicable to any car part – be it the exterior, interior or engine. The derivational paradigm has no limitations in syntactic distribution; however, in promotional discourse it typically occurs in nominative structures. The results contribute to the theoretical development of the linguistic worldview through the lens of valuable marketing concepts and can be practically useful in training professional writing skills to students specialising in PR and advertising and learning English for specific purposes.

KEYWORDS: *descriptive adjective, semantic mapping, referent, significative meaning, English for specific purposes, writing skills, syntactic collocability*

1. INTRODUCTION

Language plays an essential role in advertising activity which pursues economic, social, marketing and communicative goals. The use of language is determined by the specifics of marketing communication, promotional objectives, and the necessity to create certain cognitive mechanisms for generating demand, promoting sales, inspiring consumer motivation and behaviour. In higher education, the language of advertising is referred to as language for specific purposes and

an autonomous functional style which possesses a system of verbal instruments for expressing socially relevant relations in public speech practice. The language of advertising is predominantly considered as discourse immersed in functional context characterised by intentionality, targeting, interactivity, and descriptiveness.

Advertising language encourages consumer activity through promise, anxiety, approval, praise, assertion, and admiration. Along with pragmatics, communication, information and semiotics, language is an integral element of advertising discourse based on the communicative intentions of informing and persuading which are indispensable in a competitive marketing environment. Notably, persuasion is meant to be positive due to the social nature of advertising which involves creating axiological models and norms. The selection of vocabulary with the positive connotative meaning and modern derivation is aimed at achieving the pragmatic effect of attractiveness for potential customers.

Brochure as a genre of promotional text is a communication medium between a company and its customers and is characterised by two major facets – visual and verbal – which fulfil relevant functions for delivering advertising messages aimed at attracting attention, raising interest, stimulating desire, generating motive, and encouraging action. The visual facet consolidates the image of products and services in customers' minds, forms strong connections between the quality of products and the company image and emphasises product advantages as well as their key features. The verbal component informs potential customers about goods and services, advances arguments for their benefit, and reinforces associative links between trademarks and their advertising concepts. Brochure often emphasises image advertising and branding. The language of brochure reflects current social trends, cultural norms and traditions and serves as a powerful tool for promotion.

2. MATERIAL AND METHODS

The aim of this paper is to study the conceptual paradigm *perfect* and its derivatives based on language material from promotional brochures, devoted to automotive industry products – passenger cars. The objectives of the research included the following:

– definition analysis of the word family *perfect* and the significative aspects of their lexical meaning;

– specification of those objects of reference (parts of passenger automobiles) which the lexemes are related to;

– semantic mapping based on contextual *perfect*-associative descriptive and evaluative adjectives;

– syntactic analysis of the derivational paradigm *perfect*, its combinability and valency potential.

Automobile brochures (n = 115), each devoted to the description of a particular passenger car model, over the period of the previous decade served as a corpus for this research and were searched for the lexemes *perfect* (adjective and verb), *perfectly* (adverb), and *perfection* (noun). The range of automobile brands (n = 44) included Acura, Alfa Romeo, Alpine, Aston Martin, Audi, Bentley, BMW, Buick, Bugatti, Cadillac, Chevrolet, Chrysler, Dodge, Ferrari, Fiat, Ford, Genesis, GMC, Gumpert, Honda, Infiniti, Jaguar, Jeep, KIA, Koenigsegg, Lexus, Lincoln, Maserati, Maybach, Mazda, McLaren, Mercedes, Mini, Mitsubishi, Porsche, RAM, Rolls-Royce, Spyker, Subaru, Tesla, Toyota, Vencer, Volkswagen, and Volvo. On average, three brochures of each brand were examined. The brochures contained on average four lexemes under analysis; however, the relative share varied significantly. The brochures were composed of verbal and creolised texts with the visual dominance of the latter.

Ultimately, the material for the research included 22,000 words. The occurrences (n = 520) of the target lexemes were analysed from following perspectives: 1) objects of reference; 2) semantic field; 3) syntactic positions. Minimal contexts as long as one paragraph were studied for identifying associative adjective chains and types of syntactic relations, characterising contextual functioning of *perfect* and its derivatives. For the objectives of this study, the following methods were used: continuous sampling, semantic and syntactic categorisation, quantitative clusterisation, and descriptive linguistic analysis.

3. THEORETICAL BACKGROUND
3.1. Literature review

Advertising language has certain stylistic features which indicate that advertising represents an individual genre of text (Morozova, 2020). Advertising language possesses persuasive and manipulative power due to implicit communication strategies (Vallauri et al., 2022). Advertising employs two types of persuasion strategies – rational and emotional – which are processed by the conscious and unconscious mind. Linguistic markers and strategies are used for encoding and decoding emotions rooted in the language, emotional effects, identities, and appeals (Bhatia & Kathpalia, 2019). Persuasion in advertising metadiscourse is

'Generally, marketing discourse is characterised by the cognitive metaphor; discursive characteristics include agonality, theatricality, commodification, personification, marketisation, and conversationalisation. The study of multimodal marketing discourse reveals discourse-generating addresser intention, audio-visual techniques in nonverbal content, global ideologeme, manipulating function, thematic constituents such as theme, tonality, chronotope, and the abundance of metaphor and antithesis'

achieved with the use of visual elements, chunking, convention, consistency, engagement markers and directives (Al-Subhi, 2022).

Promotional strategies rely upon pervasive language resources such as rhetorical macrostructure, informational-persuasive linguistic features, emotion-laden and reason-based strategies (Izquierdo & Blanco, 2020). The discourse of corporate annual reports contains direct persuasion, impersonal stance, concealment strategies, and high concentrations of co-occurring linguistic features (Bu et al., 2020). The study of promotional texts on a social networking site suggests that grammar can be indicative of genre by virtue of functionally motivated, transparent and compositional multimodal choices, encoding idioms, and discourse-grammatical constructions (Fischer & Aarestrup, 2021). The use of words with diminutive suffixes in social networking services creates positive subjective judgement in relation to the environment and facilitates the aestheticisation effect (Grigoryan & Strelchuk, 2021).

Additionally, advertising discourse uses strategies of argumentation, manipulation (Cherkass, 2021), warning, argumentation and persuasion (Popova, 2018). Advertising text contains gender-specific advertising strategies, specifically, elaborate product descriptions with a semi-scientific emphasis for female customers and terse descriptions dominated by disjunctive grammatical structure for male readers (Koteyko, 2015).

Generally, marketing discourse is characterised by the cognitive metaphor; discursive characteristics include agonality, theatricality, commodification, personification, marketisation, and conversationalisation (Murashova, 2021). The study of multimodal marketing

discourse reveals discourse-generating addresser intention, audio-visual techniques in nonverbal content, global ideologeme, manipulating function, thematic constituents such as theme, tonality, chronotope, and the abundance of metaphor and antithesis (Sokolova, 2020).

The structure of PR discourse, its communicative and pragmatic features, in particular the selection of lexical content and syntactic models, are determined by the addressee competence (Kazieva, 2015). PR discourse demonstrates a high potential for developing new terminological systems denoting actors of online public communications, promotional texts, and media products due to extralinguistic factors (Kiuru & Krivonosov, 2018).

As part of advertising language, brand linguistics is proposed as an individual branch studying brand-related managerial concerns about consumer behaviour manipulation (Carnevale et al., 2017). The compulsion effect of brand posts on social media is achieved through a combination of linguistic features such as post length, language, visual complexity, and emotional, interpersonal and multimodal cues in rich media (Deng et al., 2021). However, the iteration of brand name in a short film or a written text creates the effect of irritation instead of persuasion when repeated several times (Avramova et al., 2021).

Advertising research exposes cross-linguistic differences which are differently processed in native versus non-native language (Weijters et al., 2017). Advertising discourse is abundant with metaphoric mappings and metonymic structures which create implicit and explicit viewpoint structures for persuasion purposes (Sweetser, 2017). Specific research of conceptual representation in various advertising and promotional contexts shows some interesting results:

– *fascination* aimed at manipulation through the use of figurative lexical elements, iteration, and axiological nomination bearing a supreme conceptual value (Ivanov & Pogoretskaya, 2021);

– *tourism* as in a multimodal genre of tourist booklets complicated by various intentions and multimodal resources (Dubrovskaya, 2021);

– *money* seen as a polysemantic concept through the human perspective in application to the traditional economic thinking (Goddard et al., 2022);

– *human capital* composed of several semantic components which include resources, monetary relations, and production factors at the personal, organisational, and national levels (Filyasova, 2019);

– *antonyms* as in the metaphorical dichotomy of good vs bad and unattainable vs real in the German linguistic worldview represented through ups and downs (Denisova, 2021);

– *bridge* associated with transition, increase, possibility or impossibility of returning, dependability or undependability based on the contextual and axiological analysis of the concept (Karasik & Milovanova, 2021).

Advertising texts can be used in developing communicative competence with students studying English as a second language since it contains useful patterns of speech behaviour and effective strategies for implementing communicative intentions (Komarova, 2021).

3.2. Discourse competence development in marketing and professional writing

The awareness of marketing discourse specifics is necessary for the purposes of training. Marketing discourse is based upon the classic AIDA model: attention, interest, desire, and action. Attention is gained when the title of a marketing text, in tandem with visuals, is appealing and catchy. An effective title switches viewers' attention over to a longer advertising text – usually, the first paragraph (lead) – and arouses their interest. The next step involves prompting a desire and inspiring a decision to buy the advertised product or service, which is achieved through emotional impact, logical argumentation, and counterarguments management. Finally, customer intention is transformed into designed action such as filling out a form and executing a transaction. Reasons and arguments which express benefits and advantages of products and services need to be provided in a promotional text to grab the attention of potential customers. However, the decision is often made if certain emotions are involved and the desire to purchase the product is created. Abstract adjectives and nouns with positive connotation are the linguistic classes of words facilitating perception of marketing discourse through personal knowledge, experience, and intentions. Despite their ambiguity and disparity in writers' and customers' views on the same concepts, certain abstractions can anchor in the customer mind and generate a purchasing intention. Abstract adjectives and nouns are universal features of marketing discourse which can be suitable for any target audience. Abstract words do not add any specific information; however, they produce the effect of emotional engagement, which is crucial for making purchasing decisions, e.g., *high income, beautiful dress, effective communication, quality service, powerful car*, etc.

Historically, promotional activity has been aimed at persuasion, interest generation, public approval, and social recognition. Producers have always been striving to create a positive image, which makes customers perceive their products and services as impeccable regardless of their quality. Therefore, the knowledge of abstract adjectives and nouns is of high value. Notably, the abundance of abstract words and phrases may have an adverse effect as it dilutes the unique selling proposition and organisational image. The classic AIDA model becomes disproportionate and difficult to read. Reading a marketing text with too many abstractions is time-consuming and poses the risk of losing customers.

From the linguistic perspective, training the skills of creating effective marketing texts to students who study English as a second language (English for specific purposes) involves practicing many abstract and evaluative adjectives and their derivatives based on the communicative and competency-based approaches. Professional writing skills in the marketing area can be useful for future copywriters, PR managers, as well as PPC specialists, email marketers, SMM specialists, brand managers, and SEO specialists.

4. STUDY AND RESULTS
4.1. Conceptual basis

The analysis of dictionary definitions in Merriam-Webster Dictionary, McMillan Dictionary, Cambridge Dictionary, Oxford Dictionary, and Longman Dictionary of Contemporary English shows that *perfect* as an adjective embraces a wide semantic field ranging from abstract attributes such as *flawless* to application areas such as music and botany. Despite its similarity to the significates *the best of its kind, perfect* is more focused on practical domains, e.g., *with no part missing, damaged or spoilt* rather than idealistic categories. Nearly half of 33 semantemes indicate purposefulness, suitability *(exactly right for somebody or something)*, correctness, accurateness, completeness. Only four semantemes are synonymous with *excellent*. Thus, *perfect* is mainly about *compliance* to a standard (cf. *faithfully reproducing the original*); occasionally, of an extreme kind. Personified semantic features can be traced in such meanings as *expert, proficient, contented* and *satisfied*. Additionally, *perfect* can emphasise how much someone has of a quality. The noun *perfection* has a narrower semantic scope (14 semantemes) and is mainly about excellence, unsurpassed quality, and accuracy. *Perfect* as a verb (6 semantemes) means improvement to a highest degree, refinement and completion.

As a philosophical term, *perfection* originates from the Latin *per facere* (made through) or *per factum* (made thoroughly); it is a transcendental concept, realisable on different levels of being (Hill, 2022), associated with omnipotence, will power, intention and purpose (Zagzebski, 1998), knowledge, achievement, and creation (Hurka, 1993).

In marketing discourse, *perfect* and *perfection*, being abstractions, can be perceived differently, depending on a target audience, their preferences, experience, and interests. *Perfect* as an abstract term constitutes the third step in the logical process of generating the Desire component in the AIDA model (attention, interest, desire, and action), following the first three steps such as

benefits, needs to be satisfied, properties, focus on attributes typical of products or services, and their quantitative characteristics.

4.2. Objects of reference

The brand which heavily relies on *perfect* as an effective abstract adjective is Volkswagen. Its brochures contain the highest number of realisations of this lexeme and its derivatives (96). The second cluster includes Volvo and BMW with about 50 occurrences each. The other brands demonstrate a gradual reduction in number (Figure 1). The rest of the 28 brands do not rely much on *perfect* as an abstract descriptor of their automobile qualities.
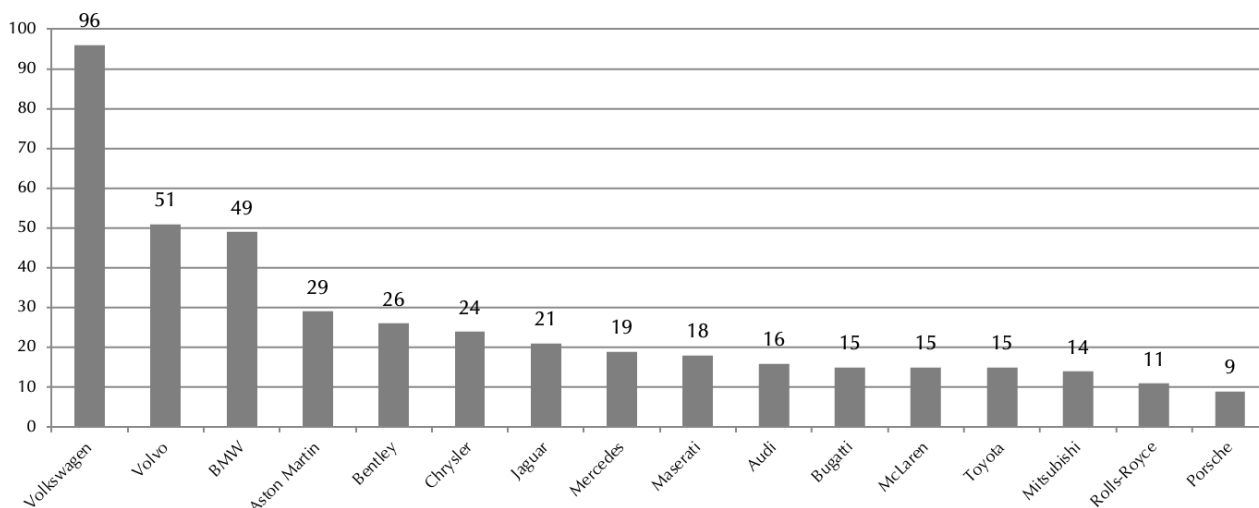

Figure 1. Occurrence rate of the lexeme *perfect* and its derivatives

The contextual use of the concept *perfection* depended on the time periods within the previous decade, both quantitatively and qualitatively. From 2011 to 2015, its occurrence rate was twice as low as in the period 2016-2021.

Additionally, there has been a slight change in meaning. In the first half of the decade, the concept *perfect* was mainly synonymous with *luxurious* and was mainly applicable to top-grade cars. However, in the second half it had more semantic similarities with *fit* and *suitable* for practical purposes. The trend might be explained by the shift to environmentally friendly green technologies and the rise in production of electric motors which create zero-emission cars. The refusal from heavy gas guzzlers resulted in the disappearance of many premium car brands and some car models. Therefore, perfection is likely to be communicated more as a functional term rather than posh high-end property.

The objects attributed to as *perfect* embraced a wide variety of technical parts (n = 138) which can be divided into three major groups with almost equal distribution of the derivatives under analysis – the exterior (n = 41), interior (n = 44), and engine (n = 45).

The exterior: vehicle itself, design, coupé design, body, silhouette, sedan, SUV (sport utility vehicle), shooting brake, boot, boot space, roof, carrier bars, doors, tail lamps, LED lights (light-emitting diode), rear wheels, wheels, wheel finish, protection, rubber powder rear, sill protectors, frameless windows, rear light clusters, headlights, LED headlights, door mirror, mascot, wing feathers, cargo space, load area, cargo mat, carbon fibre, injection moulding, metals, platinum effect metals, exterior colours, veneer, paint, specialist paint, special cracklè finish, lustrous finishes.

*Sometimes, just two colours are all it takes to create a **perfect** composition. Paint finishes can be chosen individually to give the distinctive profile of the Maybach*

the look you want. … To choose a Maybach is to choose automotive **perfection** and timeless aesthetic quality, secure in the knowledge that this is a saloon whose sophisticated details – now more refined than ever – make it unlike any other (Maybach).

The interior: cabin, moon roof, steering wheel, thermoelectric refrigerator, interior colours, accessories, materials, fabrics, suede cloth, leather, aniline leather, leather colours, Windsor leather, Alcantara, Nappa leather, faux fur, cloth side bolsters, details, aerials, audio system, acoustics, speakers, sound, driver-oriented dashboard, temperature, mats, rubber mats, foot mats, seats, alignment of seat, display, touchscreen monitors, luggage compartment, inlay, plastic tray, design, interior lines, digital rpm indicator, cocoon, driver-focused cabin, window blinds, rear passenger compartment, interior rear view mirror, three feet of legroom for rear seat passengers, automatic climate control, ventilated front seats.

The purity of the materials used in the car emphasises the aesthetics of **perfection** *that is so essential for Bugatti. For example, the polished and anodised aluminium components in the interior are made of a premium alloy specially created for Bugatti.* **Perfectly customisable** *surfaces, materials and colours consummately adjust to the driver's preferences* (Bugatti).

The engine: torque, biturbo torque, engine itself, mid-engine, driving machines, EV powertrain, drive, drive mode, all-wheel drive, dynamic drive, iDrive, remote engine start, electric powertrains, turbochargers, automatic transmission, manual gearbox, exhaust note, weight balance, weight distribution, controller, EDC-C damper control, pneumatic suspension, spring, wheel drive, splash guards, carbon footprint, gas pump, handling, load liner, running gear, drive train, chrome grille, front grille, torque, TSI technology (Twincharger Stratified Injection), chassis, aluminium chassis, engineering, craftsmanship, technology, gears, channels, production facilities, threads, rear wheel drive architecture.

With the **perfect** *balance between performance and efficiency, every Volvo engine gives you on-demand power with low fuel consumption* (Volvo).

In addition, a few processes were referred to the driving process itself (n = 8): dynamics, aerodynamics, race car dynamics, control, fingertip control, performance, comfort, and acceleration.

Individually, each Phantom model stands out on the road with its own distinctive style and commanding presence. Together they echo the legendary words of

Sir Henry Royce: 'Take the best that exists and make it better.' The result, a fusion of enhanced engineering and master craftsmanship, is sheer **perfection** (Rolls Royce).

4.3. Semantic field

The contextual analysis of the adjective *perfect* and its derivatives showed that they occur in conjunction with a vast number of abstract adjectives (n = 361) which add some qualities to the image of the automobiles. The co-occurring adjectives were categorised into 14 groups in accordance with their semantics: personal impression (n = 70), elevation in evaluative meaning (n = 47), idealisation (n = 27), relevance (n = 7), advancement (n = 43), technicality (n = 35), customisation (n = 30), reliability (n = 27), comfort (n = 26), dynamics (n = 18), style (n = 10), noiselessness (n = 9), relevance (n = 7), sound (n = 7), and price (n = 5).

As it was mentioned above, the conceptual analysis points at the two major semantic components of the adjective *perfect*: one related to excellence, and the other referred to compliance to a standard (dominant). The co-occurring adjectives can also be divided into two large categories: the first denoting qualities indicative of the meaning *the best of a kind* (n = 151), and the second describing certain *technical features* and *marketing specifics* (n = 210), thus, exceeding the first category in number by 30%.

Category 1: the best of a kind (excellent).

Personal impression: enjoyable, exciting, favourite, refreshing, sensitive, pleasant, exhilarating, blissful, irresistible, enthralling, inspiring, enriching, totally undiluted, harmonious, restorative, deployable, charming, assertive, direct, spontaneous, instantaneous, thoughtful, enthusiastic, aggressive, painstaking, spine-tingling, savage, ferocious, rule-breaking, unconventional, bold, adventurous, challenging, graceful, dedicated, intuitive, happy, graceful, glamorous, charismatic, passionate, successful, brilliant, persistent, intelligent, realistic, youthful, addictive, qualified, clever, evasive, emotional, sensuous, natural, cosseting, vivacious, evolutionary, resourceful, unique, legendary, steeped in history, traditional, unforgettable, learning, informative, inventive, intense, meticulous, obsessive, clear.

Elevation in evaluative meaning: remarkable, exquisite, emphasised, accentuated, finest, beautiful, glorious, embellished, stunning, breath-taking, exclusive, elegant, aesthetic, starry, excellent, soaring, distinctive, sleek, outstanding, extraordinary, eye-popping, fabulous, magical, lustrous, wonderful, refined, striking,

masterpiece, sublime, thrilling, sensational, formidable, tremendous, impressive, awe-inspiring, eye-catching, spectacular, admirable, panoramic, dazzling, dramatic, expressive, sensational, magnificent, significant, impactful, compelling.

Idealisation: ideal, iconic, supreme, immaculate, superb, superior, impeccable, the best, ultimate, premium, exceptional, absolute, greatest, highest, unmistakable, unmatched, unsurpassed, unparalleled, uncompromising, unreachable, unrivalled, incomparable, unprecedented, seamless, flawless, virtually limitless, beyond imagination.

Relevance: important, prime, necessary, crucial, relevant, eminent, essential.

Category 2: complying to technical and marketing standards.

Advancement: automatic, fully controlled, multifunctional, coordinated, commanding, controlled, enhanced, developed, integrated, immersive, integral, versatile, ground-breaking, enhanced, progressive, hightech, high standard, high definition, high-quality, efficient, technological, well-appointed, well-designed, streamlined, ingenious, edgy, pioneering, technologically advanced, innovative, original, newest, brand new, state-of-the-art, advanced, enhanced, sophisticated, savvy, ultra-efficient, intelligent, computer-generated, computerised, specialised, expertly crafted.

Technicality: ventilated, heated, pure, crash-tested, lockable, immersive, exacting, all-round, polished, fold-flat, upholstered, stain-resistant, spotless, compact, multilink, road-gripping, well-oiled, lightweight, tight, precise, precisely dimensioned, precision-tailored, rigorous, extremely unified, cohesive, combined, well-balanced, balanced, in the golden ratio, finely honed, highly skilled, multichannel, upright, crystal-clear, transparent.

Customisation: optimal, optimised, just-right, acceptable, tuned, suitable, adjustable, adjusted, flexible, fit, organic, individual, authorised, aligned, synchronised, specifically designed, easy fitting, custom-designed, personalised, private, special, focused, custommade, customisable, easily customisable, model-specific, specially created, carefully chosen, infinitely varying, clearly defined.

Reliability: safe, secure, confidence-inspiring, simple, easy, effortless, effortlessly opened, responsive, utterly responsive, ultra-responsive, reliable, qualitative, credible, stable, resistant, substantial, robust, extremely robust, durable, rigid, tested, solid, consistent, practical, purposeful, functional, experienced.

Comfort: comfortable, comfort-orientated, softest, convenient, ergonomic, luxurious, prestigious, plush, sumptuous, extensive, spacious, extended, complete, full-scale, 5-star, exclusive, rich, opulent, plentiful, privileged, first-class, intricate, exquisitely crafted, carefully crafted, meticulously constructed, crisply sculpted.

Dynamics: sporty, athletic, sculptural, dynamic, speedy, agile, crisp (quick and accurate), nimble, race-inspired, fast, fast-acting, powerful, potent, rugged, taut, strong, muscular, relentless.

Style: retro, classic, contemporary, timeless, fashionable, trendy, stylish, genuine, true, global.

Noiselessness: remarkably quiet, ultra-smooth, smooth, smooth-surfaced, quiet, tranquil, peaceful, soothing, whisper-quiet.

Sound: ubiquitous, subtle, endless, inconspicuous, exceptionally discreet, unheralded, entire.

Price: economical, cost-efficient, minimalist, available, budget friendly.

Obviously, Category 2 comprising the co-occurring abstract adjectives matches the original Latin meaning of the modern *perfect – per facere* (made through) and *per factum* (made thoroughly) when characterising technical and marketing features.

4.4. Syntactic structures

Perfect and its derivatives have unequal representation in different syntactic structures: *perfect* as a subordinate attributive in nominal phrases (n = 231); *perfectly* as an adverbial modifier of manner in active structures (n = 109); *perfectly* as an adverbial modifier of manner in passive structures (n = 53); *perfection* in nominative phrases (n = 52); *perfect* as predicate nominative (n = 43); *perfectly* as a subordinate adverbial in nominal phrases (n = 18); *perfect* as a verbal (n = 14); and *imperfections* (n = 3).

The prevalence of nominal phrases is indicative of the descriptive nature of the contextual entities related to *perfect* and its derivatives. Technically, the aim of the text creators was to make a portrait of an automobile pursuing the informative, advertising and imaging functions. Since brochures are quite extensive in comparison with press releases in newspapers, magazines and other media channels, text creators are free to use vast descriptive structures to reach their target of persuasion.

As a subordinate attribute in nominal phrases, *perfect* collocates with unison, basis, interplay, fusion, combination, harmony, system, gift, tempo, location, fit, landing spot, balance, mix, match, travel compan-

ion, vehicle, exhaust, space, instrumentation, paddle shifts, reach, temperature, world, example, insulation, whole, representative, sports car, protection, ambience, formula, conditions, compromise, setting, parking, experience, performance, aesthetics, safety, ambience, environment, synthesis, sound, etc. For example: *the **perfect** basis for a range of Mercedes-Benz transport accessories; computerised technology works in **perfect** sync with the Anti-lock Brake System (ABS); the perfect combination of precise handling and first-class comfort; the **perfect** blend of sophistication and true freedom; a **perfect** blend of TSI technology, direct injection, downsizing and sophisticated turbocharging; the **perfect** environment to work, enjoy a host of entertainment options, or simply stretch out and relax; the **perfect** combination of cutting edge technology, sporting vehicle dynamics, and opulent luxury; the **perfect** balance between the power of the engine and the grip from the tyres, **perfect** alignment of seat, steering wheel and pedals.*

As an adverbial modifier of manner in active structures, the adverb *perfectly* describes states and expresses evaluative aspects of technical features. Typical verbs that collocate with *perfectly* are as follows: balance, blend, suit, embody, stow away, represent, highlight, fit, match, work, complement, combine, sit, capture, look, interact, level, integrate, perform, understand, and conform, among others. For example: *the XCeed Plug-in Hybrid **perfectly** balances efficiency with dynamic driving; **perfectly** blends the centre and surround channels; **perfectly** suits your personal preference; **perfectly** embodies your idea of true inspiration; **perfectly** represents the dual personality of Rapide S; the door mirror caps in Bright Silver matt finish **perfectly** match the Silk Metal window trim; the Genesis G70 Shooting Brake **perfectly** combines elegance with the practicality of an extended boot space; this light, flexible and washable custom-made loadliner fits **perfectly** to the vehicle boot contours; a rear diffuser sits **perfectly** within the bumper; this system adapts **perfectly** to even the most challenging road conditions; the equipment specialists at the Maybach Manufaktur have understood **perfectly** how to convey a sense of the Saloon's dynamism in the interior; Novuna **perfectly** captures the proposition of our business.*

In passive structures, the adverb *perfectly*, as an adverbial modifier of manner, assists in redirecting the focus onto the action rather than the actor of the sentence. The range of verbs occurring in passive constructions is proportionally narrower: round off, place,

execute, position, dampen, integrate, prepare, shape, design, frame, equip, tune, mate, align, proportion, coordinate, etc. For example: *each high-efficiency speaker is **perfectly** tuned to your G90's acoustic signature; **perfectly** synchronised with a welcoming glow from the headlamps; the XC90 is **perfectly** executed and contemporary, yet timeless; the overall package is rounded off **perfectly** with progressive aerodynamics; important controls are **perfectly** placed within easy reach of the driver; vibration of the body is **perfectly** dampened; BMW ONLINE is **perfectly** integrated into the iDrive concept; high-definition 12" touchscreen monitors are **perfectly** placed for fingertip control; two turbochargers are **perfectly** positioned in the centre of the engine; this Sports Activity Vehicle is **perfectly** prepared for all challenges on the road.*

The noun *perfection* was preceded by such adjectives and adjectivals as acoustic, aesthetic, technical, engineering, driving, ergonomic, automotive, and sheer. For example: *a synthesis of design and performance, it has become the symbol of **acoustic perfection**; we strive for **engineering perfection**; technical precision combined with **aesthetic perfection**; the result, a fusion of enhanced engineering and master craftsmanship, is **sheer perfection**; unsurpassed in its **technical perfection**; choose **automotive perfection** and timeless aesthetic quality.*

The range of prepositional phrases with *perfection* was comprised of such nouns as strive, drive, level, pursuit, artistry, limit, appearance, demand, standard, among others. For example: *this drive for **perfection** is at the core of BMW's brand identity; a level of **perfection** never seen before; most have been in the pursuit of **perfection** or preventative maintenance, rather than seeking greater performance; the sporty thrill of driving a Maserati to the limit of **perfection**; this synergy between man and machine, rigorous quality control, and demand for **perfection** make every Acura that rolls out its doors a masterpiece of Precision Crafted Performance; our team's dedication to push beyond accepted standards of **perfection** to achieve an unheralded level of dynamic and aesthetic precision is truly unique.*

The noun *perfection* contextually collocated with such verbs as hone, reach, tailor, enhance, meet, achieve, yearn, improve, finish, seek, and strive.
Perfect also functioned as predicate nominative being in coordination with such nouns in the position of the subject as refrigerator, LED lights, accessories, result, tear-proof net, vehicle, cabin, shifter, proportions, and others. For example: *the thermoelectric refrigerator box*

'Promotional brochures contain useful language material for students specialising in public relations and advertising. Students' exposure to promotional discourse facilitates learning specific vocabulary that is essential for creating the right image and achieving the ultimate goal of writing selling texts. Positive emotional connotations are absolutely necessary for delivering a selling message to the target audience that matches their expectations of the product, depending on the type of need customers have'

was practically **perfect***; side bed-mounted led lights are* **perfect** *for night loading; available all-wheel drive (AWD) performance gives you peace of mind for days that are less than* **perfect***; this tear-proof net is* **perfect** *for preventing things sliding around; create a Volvo that's* **perfect** *for your life; the proportions between dimensions must be* **perfect***; fit, function and finish are* **perfect***.*

The adverb *perfectly*, as a subordinate adverbial component in nominal phrases, took a second position in the left context with reference to the main noun. The intermediate position was occupied by such verbal adjectives as proportioned, arranged, matching, placed, tuned, balanced, connected, personalised, and coordinated. For example: **perfectly** *proportioned exterior;* **perfectly** *arranged interior;* **perfectly** *matching exterior colours;* **perfectly** *placed steering wheel controls;* **perfectly** *tuned multichannel Surround Sound;* **perfectly** *tuned by sound specialists;* **perfectly** *personalised surfaces.*

Perfect functioning as a verbal (part of predicate, infinitive, or gerund) had the meanings – improve, refine, and complete. For example: *Subaru has been* **perfecting** *it for decades; they've built and* **perfected** *the most powerful and commanding MINI; master painters first* **perfect** *their technique by hand; its comprehensive driver assistance systems are* **perfecting** *the ride experience; you can* **perfect** *your surroundings while sitting back in the comfort of your seat.*

5. DISCUSSION

Training professional writing skills in promotion and advertising involves multifaceted student practice which includes developing writing, communication, technical, creative, problem-solving, interpersonal, and research skills. Training the communicative competence is among relevant aims in marketing communications, especially for students who study English as a second language for specific purposes (PR and advertising). Language is a key to creating engaging content and providing attractive product description. The selection of appropriate vocabulary and syntactic structures, on the part of a writer, contributes to generating viewers' interest, stimulating them to take action and converting them into customers. Strong language skills in the field of professional business writing can provide graduates with sustainable career advantages in terms of building productive relationships with customers.

Promotional brochures contain useful language material for students specialising in public relations and advertising. Students' exposure to promotional discourse facilitates learning specific vocabulary that is essential for creating the right image and achieving the ultimate goal of writing selling texts. Positive emotional connotations are absolutely necessary for delivering a selling message to the target audience that matches their expectations of the product, depending on the type of need customers have.

Studying socially relevant concepts in promotional discourse can help reveal extensions and shifts in the meaning of well-known terms and uncover hidden or historically forgotten connotations (Denisova, 2021; Filyasova, 2021; Ivanov & Pogoretskaya, 2021; Goddard et al., 2022). Research into automobile advertising implies disclosure of potentially multilevel marketing strategies which are focused on various social needs. Young and narcissistic consumers prefer such car features as style and performance, whereas mature and responsible drivers tend to opt for safety and practicality (O'Connor et al., 2022). Automobile advertising is characterised by covert communication and implicit linguistic metarepresentation (Diez-Arroyo, 2018). Although upmarket car models are known for their added value, increasing public concern over aggravating environmental conditions makes producers and advertisers create nature-oriented promotional texts (Chen, 2016).

The research showed that the use of the adjective *perfect* is aimed at creating the image of an automobile that matches all possible expectations of the targeted market segments – social grades A, B, and C. Integrating two major categories of meaning – excellence and fitting standards – *perfect* can be described as a universal adjective for almost any brand irrespective of its marketing mix specifics. In addition, the concept of per-

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fection is applicable to most vehicle parts – the exterior, interior, and engine. The study has also shown that the semantic field of the concept *perfect* is comprised of three important areas – emotions, technicality, and marketing. Judging by the number of identified semantic groups in each area, *perfection* is a complex term in which technical and marketing semantemes tend to outweigh emotional connotations (advancement, technicality, sound, noiselessness, style, reliability, comfort, dynamics, customisation, and price vs impression, elevation, idealisation, and relevance). Therefore, *perfect* can be regarded more as an adjective of practical rather than emotional nature.

Perfect and its derivatives function mainly in nominative phrases; this fact is explained by the descriptive nature of brochure-based promotional texts. They mainly function as an attribute in nominative phrases, which is the most frequently occurring syntactic position (58%); as an adverbial modifier of manner (31%); occasionally, *perfect* functions as predicate nominative (8%) and a verbal (3%). On balance, the probability of contextual occurrence is various, but the scope of syntactic positions is almost unlimited.

Relying upon the numerical correlation between the quantity of brochures and the number of contexts analysed, it can be inferred that *perfect* is not the most frequently used adjective, except for certain brands such as Volkswagen, Volvo, and BMW, but it is gaining popularity with its meaning of practicality. The study into the semantic structure of this term helped reveal in-

herent significative characteristics that are indicative of the preserved Latin original meaning 'made thoroughly' pointing at the practical nature of *perfect*. The analysis of contextual perfect-associative descriptive and evaluative adjectives verified the syncretic semantics of *perfect* which combines the idealistic element of excellence and practical actualisation of compliance to a standard. The results of the research will be useful for developing communicative skills necessary for students learning English as a second language for specific purposes in application to public relations and advertising. From the theoretical perspective, the results can be of interest for the development of linguistic worldview through the lens of promotional axiological models and norms.

6. CONCLUSION

Considering the increased relevance of promotional text in the era of globalisation and digitalisation and the importance of creating the right image of products in the global digital world, the present study used a corpus-based analysis to investigate the semantic structure of the conceptual paradigm *perfect*, integrated into promotional context, to unveil its historical traces and modern perceptions. The research revealed a trend towards the prevalent role of practical meaning over abstract ideation, which is especially important in relation to the automotive industry products, such as passenger cars, for the purposes of sustainable economic and environmental development. The study of the concept *perfection* showed changes in its functional meaning over the recent decade – in alignment with the industry transition to efficient and environmentally friendly vehicles with electric drive motors. Highlighting practical values, corroborated by technical features of the car exterior and interior, currently seems to be more persuasive for the target audience than saturating promotional text with idealistic abstractions. Considering all mentioned above, the concept *perfection* is among those abstractions that match two types of persuasion strategies employed in advertising – both rational and emotional.

This study involved some limitations as it was confined to the previous decade and one industry – passenger car production. Obviously, it undergoes salient transformation and so does the field of promotion and advertising. Exponential growth of digital data and language material makes it possible to do future research and analyse development and modifications of the concept in other areas of human activity in the long run.

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