Digital marketing augmented linguistically: a case of three websites

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Abstract. The study focuses on the cognitive prerequisites of website content writing through the lens of image-schema theory. This linguistic observation has been made with the help of conceptual analysis. The case study is based on the content of three websites. It has been established that the website text augmentation is achieved due to specific verbal manifestation of image schema clusters. The insights gained give the grounds for an empirical follow-up on reader's response to image schema verbalisation in website texts.

Keywords: website language, image-schema clusters, digital marketing, augmentation

1. Introduction

In the world of mediated realities, a human being is surrounded with an increasing number of experiences delivered through multiple apps, social media, gaming and virtual reality technologies. In addition to interactive video and audio content producing the effect of transportation into a virtual reality, content writing is also given an extra function nowadays, as thoroughly planned verbal strategies are used to enhance the perceptual power exercised on media consumers.

In the realm of digital marketing, a text is not a text anymore in its traditional and habitual meaning but rather a medium for a seller-and-consumer interaction, a conglomerate of the well-knit textual elements endowed with particular value and argumentative power. The messages are delivered quicker, they reach prospective customers on any device and are effective by "hitting the bull's eye". A wide range of digital media, from full-size websites to specific device-tailored apps, are all used to deliver advertising or marketing content across countries and continents.

This research provides some insights into the cognitive prerequisites of website content writing. Two perspectives are taken in the exploration of the pre-conceptual basis of digital marketing texts. On the one hand, the cognitive level is explored through the lens of image-schema theory. On the other hand, the linguistic approach is adopted to establish the verbal means of achieving a pragmatic aim of a digital marketing text, with the focus on possible

effects on the audience for facilitating customers' choices and pre-decisions made in favour of certain digital marketing companies.

The paper focuses on the cognitive tools of enhancing specific perceptions of the digital marketing websites. This objective is achieved due to a range of the tasks solved:

1) to review the feasibility of the image schema theory for website text analysis;
2) to review metaphorical potential of advertising and marketing messages delivered in a concise and content-intensive way;
3) to identify the dominant schemata-charged verbal means for each website analysed;
4) to evaluate the pragmatic potential of schemata-charged verbal means augmenting linguistic effectiveness and efficiency of websites, with effectiveness viewed as the degree of impact of website content, and efficiency – as relation of the time spent on processing to the response rate to website content.

Therefore, the cognitive prerequisites of digital marketing websites are explored in terms of their possible influence on the target audience.

2. Literature review

Theoretically, the study relies on a set of traditional and contemporary findings in the framework of image schema and cognitive metaphor theories with reference to their application in the development of digital marketing content.

The following premises outline the conceptual basis for the descriptive study of the website language augmented with image schema combinations underlying the verbal level of representation of digital marketing ideas.

Premise number one lies in the traditional view on the image-schema notion. Following Johnson's definition, an image schema is an abstract representation of "a recurring dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience" [7]. The scope of this notion comprises the idea that image schemas are "directly meaningful", they are "experienced" and "embodied", "highly schematic gestalts", they are "continuous" and exist "beneath conscious awareness" [4]. Analysing these aspects of image schemas in terms of website content, we may predict that image schema underlying the verbal content of websites may activate collective sensorimotor experiences and call for specific actions preprogrammed by a website text.

Premise number two relies on the claim made by Rohrer saying that "brain areas formerly thought to be purely sensory motoric are turning out to have important roles … language makes much more use of the brain's processes of spatial, visual and mental imagery than previously thought" [14]. In this regard, language preserves the traces of image schemas, which may not only reveal an author's way of reasoning, but also can be used deliberately as elements to be subconsciously recognised by the audience and thus evoke the readers to perform certain actions in response to the image schema charged website text.

Premise number three is based on recognising the "flexible" nature of image schemas and that, as it follows from the linguistic analysis of websites, such "flexibility becomes manifest in the numerous transformations they undergo in various experiential contexts" [4]. Therefore,

the image schemas exist not as separate preconceptual entities functioning as a sort of filter in the process of perception and structuring of information. Instead, their numerous combinations may provide for specific reading experiences in line with certain shapes of thoughts and thus stimulate the seller-and-customer interactions based on specifically designed website text.

Moreover, the studies on image schema theory in various fields of human activity are promising. For instance, an image schema language was developed by Amant et al. [1] who tested a number of image schemas in chess, tactics in military scenarios, and behaviour in a simple robot arm simulation [1]. Another study by Hurtienne and Blessing [6] shows the potential applicability of image schema theory for intuitive user interface design, testing users' sensorimotor behaviour and reasoning process. Other considerations of image-schema theory in a similar direction also include the study by Macbeth, Gromann and Hedblom [10] bringing bringing cognitive and artificial intelligence together to describe conceptual dependency theory as one of the meaning representation theories, and the study by Hedblom and Gromann [5] on automatic image schema extraction for the establishment of relations between conceptual blending and artificial intelligence; as well as further research by Zhou, Xu and Shu [16] on knowledge graph visualisation.

Yet, there is a niche for the study of applicability of the image schema theory in the development and designing of digital marketing website texts [13]. Based on the assumption that image schema reasoning is integral to natural language processing, the content writers' awareness of the image schema theory can be advantageous for augmenting media messages.

The analysis of digital marketing websites for the manifestation of image schemas in the verbal content can shed light on verbal signals activating sensorimotor experiences guided by specific image schema combinations. At the same time, understanding the principles of image-schema-grounded reasoning may help marketing specialists enhance specific mappings and increase the rate of the customer's response to advertising content.

A wide range of image schemas is considered in the paper, from the most to the least discussed by Lakoff and Johnson [8], as well as image schemas listed by other researchers [3, 4, 7–9, 11, 14] to identify the most and least typical ways of representation of digital marketing ideas designed to win the audience's attention and prospective customer loyalty.

Alongside the image-schema theory, the theory of cognitive metaphor is also considered to trace possible metaphorical extensions of the elementary preconceptual patterns and their combinations in various contexts of human activity. The given paper relies on the cognitive metaphor theory [8] to establish the aspects of representation of abstract notions, e.g. emotions and feelings communicated to customers based on website verbal content, accompanying the argumentative and persuading power of advertising messages.

At the verbal level, the structural language levels are at the core of attention as a perspective to analyse the possible pragmatic aim achieved with the help of website text. A description of functional properties is given as a result of the website content analysis made.

3. Methods and material

Methodologically, the paper provides for linguistic observations over the verbal manifestations of image schemas in the texts of three websites in digital marketing industry selected by

random choice. The case study comprises the websites of such companies as *The Imagists* [15], *Moxie Sozo* [12], and *Creative Direct Marketing Group, Inc.* [2]. The website textual content was taken as material and language data for conceptual and linguistic analysis.

The theoretical perspectives taken enable us to conduct a conceptual analysis in the framework of image schema theory, moving from language units to respective schematic patterns structuring the ideas communicated to the audience.

The procedure of the analysis includes the following stages:

1) description of basic verbal features of each website;
2) identifying schemata-charged language units;
3) identifying image schema clusters;
4) structuring language data into categories and explaining semantic contextual interrelations in verbal manifestations of image schemas;
5) revealing dominant image combinations and metaphorical extensions;
6) evaluating pragmatic potential and peculiarities of website content.

4. Results

The language data analysed are taken from the basic content of the websites. The texts from such rubrics as *home, services, about us, work, interviews, amazing content, resources, why us* were extracted as language material for the conceptual and linguistic analysis. The total number of words processed is 3171. The focus was given both to formal features such as affixation, grammatical forms of parts of speech, and lexical-and-semantic features, as well as syntactical patterns, supplying texts with specific meanings. The results are grouped as image schema classifications: *spatial motion group, force group, balance group, transformational group,* and *other image schemas.*

The common and distinct features were established in the image schema conceptual organisation of the given websites, as well as verbal traces of typical and atypical image schemas were identified. One of the important findings of the conceptual analysis is the tendency toward the combination of image schemas actuating through verbal means or in specific clusters. Another observation also refers to that one and the same phrase may enter various groups of image schemas, depending on the focus of reader's attention.

4.1. Case study 1: The Imagists

The Imagists is a digital marketing company specialising in brand strategy, business development, and design. Its slogan – *We believe in a holistic, honest approach to branding for ALL* – sets the ideological conception of the website content and predetermines the peculiarities of the image-schema verbal manifestations.

4.1.1. PART-WHOLE / CIRCLE cluster

The website highlights the idea of comprehensive approach, actuating such meanings as *range, holistic, unification, wholeness, completeness, general, universal, total vision*, etc. These meanings are created due to the language units actuating the combination of PART-WHOLE / CIRCLE.

For instance, the meaning of wholeness is represented in the following examples: 1) *a holistic approach*; 2) *to deliver well-rounded results*; 3) *brand is a whole*; 4) *develop your brand as a whole*; 5) *lean, one-stop shop*, in the meaning of a place where one can get a full range of services; 6) *Christophe is a big picture guy*; 7) *agency's preparation is comprehensive*; 8) *unify a beautiful brand with the business* in the meaning of *merging into a whole*.

The formal features include the usage of compound words, adjectives, adverbs, idiomatic expressions, verbs and prepositions. The figurative meanings are created due to metaphorical extensions of image schema mappings. We can observe the case of personification; the agency is seen as a *person*. At the same time, a *big picture guy* provides for metaphorical representation of the CEO's personal qualities, and projection of the agency as *a shop* objectivises the digital company as a physical entity.

Apart from the *part-whole* image schema, the concept of *wholeness* is also supported with IN image schema actuated in language units with the meaning of *involvement* and *environment*, e.g.: *We believe in a holistic, honest approach to branding for ALL; they remain involved in every aspect of our brand environment* giving rise to container metaphorical extensions in the website text.

4.1.2. PATH / SOURCE-PATH-GOAL cluster

Another extensively represented group of image schema combinations is PATH / SOURCE-PATH-GOAL actuated through verbal means bearing both direct and figurative meanings as well as formal elements. The dominant verbal pattern is the syntactic structure [...*from ... to*...] which supports the media message about the full range of services and enhances the meaning of wholeness realised by the previously discussed image schema *part-whole*.

With path-related image schemas, the meanings of *road, a way to, route, approach, stops on the way to, the start of the journey and destination point* are realised at the verbal level mostly with reference to *goal achievement* or *end-product creation*, for instance: 1) *approach to branding*; 2) *reach your goals*; 3) *we oversee everything from start to finish*; 4) *you have a vision, we can get you there*; 5) *it all starts* with a plan of action; 6) *we issue a roadmap to achieving your goals*; 7) *directing everyone's efforts toward the realization of the objectives*; 8) *good branding is the intersection of good planning and good execution*; 9) *follow a holistic approach*; 10) *from thoughtful crowdsourcing to meticulous internal project management*; 11) *from establishing your roadmap to crafting the perfect brand and designing all the collateral material*; 12) *from ideation to delivery*; 13) *with their expertise and guidance*; 14) *a forward-thinking brand expert*; 15) *one-stop shop* (here the language unit *-stop* serves as a formal element with direct meaning of *a stop on the way to end-product acquisition* but in the context of the text the phrase serves as a phraseological unit supporting manifestation of the *part-whole* image schema). The most recurrent metaphorical extension refers to the JOURNEY metaphor and PATH image schema mapping.

At some points this cluster activates *motion/front-back* image schemas representing *action* and *movement forward* and is usually enhanced with active voice verbal forms, as in: *Whether you are launching a new brand or product*; and nouns with *-er/-or* and *-ist* suffixes, as in: *brand strategists, designers and creative directors*.

4.1.3. UP IS GOOD / MASS-COUNT / ABOVE / VERTICAL ORIENTATION / ITERATION cluster

A particular feature of *The Imagists* is that the *up*-related phrase means activate the cluster of image schemas with *vertical orientation* plus *mass-count* representing the concept of *manyness*.

Therefore, we can distinguish three conceptual lines relating to UP-related schemata: 1) UP is GOOD representing positive thinking; 2) UP / MASS-COUNT representing the concept of *manyness* and *bigness*; and 3) UP / VERTICAL ORIENTATION / ABOVE / ITERATION representing the structural concept of *adding, building*, etc. with the orientation to UP.

These three lines are intertwined and represented in the verbal contexts as holistic entities, for instance: 1) *maximize their potential*; 2) *better efficiency*; 3) *to maximize the way you do business*; 4) *the very best designers*; 5) *we value our clients' trust above all*; 6) *we deliver big agency results*; 7) *to maximize our clients' visibility and reach*; 8) *a great logo, an efficient and attractive online platform, great print material is not the "end-all" of good brand strategy* (here the meaning of up is good is achieved semantically based on the context); 9) *a promising start-up, an up-and-coming fashion label*; 10) *they are perfectionists, who strive for excellence*; 11) *The Imagists, and Christophe specifically, are superb*; 12) *highly efficient, creative …* .

Verbally, the meaning of *upness* as positive thinking and as conceptualisation of *orientation toward up* is achieved with the help of semantic means, i.e. lexical language units with positive connotative meanings, and with the help of grammatical and morphological features, for instance through adverbs *highly*, compounding with *high-* root morpheme, *up-* and *-up* affixation, comparative and superlative degree of adverbs and adjectives, *above* used as a part of adverbs.

The UP / VERTICAL ITERATION cluster of image schemas manifests in such verbal means as: 13) *a lean and efficient structure, …. at every step*; 14) *… and beyond*; 15) *my clients who want to build and solidify their brand*; 16) *on every aspect of building a strong brand*. This cluster represents the meanings of *gradual rise, structuring* and *building stages* with the help of determiner *every*, as well as semantic means. Such an image schema combination is likely to give rise to the emergence of structural conceptual metaphors for building of argumentation in favour of the advertised digital marketing company.

4.1.4. CENTER-PERIPHERY image schema

With this image schema actuation, the meaning of *customer uniqueness* is delivered to the audience. Augmenting the effect of personalisation, the company persuades the audience that it works specifically with a particular customer. This effect is achieved due to the *you*-strategy used with the focus on the customer. Therefore, the concept of *centripetence* represents the customer as the *center* of attention, whereas particular *needs* and *nuances* are represented with the shift of focus to the *periphery*, which is achieved due to lexical units with the meanings of *tailoring, dedication, needs, details, identity, authenticity*, etc., e.g.: 1) *we craft tailored solutions*; 2) *dedicated to*; 3) *we're all about results and ROI*; 4) *design pros around your needs*; 5) *a brand that is truly YOU*; 6) *good relationships are at the core of successful endeavors*; 7) *necessary for your success*; 8) *… and beyond* (here the contextual meaning of periphery is used); 9) *destined to … visibility and reach*; 10) *conversant in the most granular details*; 11) *they seek the perfect tone and approach for each project*; 12) *brand identities, authenticity*.

4.1.5. LINK image schema

Next most common image schema identified in language units is link representing the meanings of *help, interaction, cooperation, partnership, relationship, collaboration, connection*, etc., verbalised either semantically in respective lexical units or formally, based on prepositions and phrasal verbs: 1) *helping all brands*; 2) *bring together the best designers*; 3) *passionately connect with your brand*; 4) we help our clients; 5) through a collaborative and engaging partnership; 6) *collaborative and professional partners and we continue to work together*; 7) *The Imagists and Ellipses partnered on a tremendous new business opportunity for both of our agencies*; 8) *attentively collaborated with us.* At the same time, the metaphorical extension occurs in representing a *brand* as a *living being* with whom the connection must be established. Sometimes the *link*-related semantic units are used together with epithets and adverbs with connotative meanings.

4.1.6. ENABLEMENT / REMOVAL OF RESTRAINT / ATTRACTION cluster

Semantically, this cluster of image schemas is actuated with the help of lexical units with the meanings of *allowing, gaining access to smth, removal of restrictions, attraction*, etc., but at the same time a certain shade of *force* meaning is traced, as in: *ensuring, execution*, etc., whereas the formal features include morphological units such as *-able, -ible* suffixation, which can be traced in the following representations: 1) *ensuring consistency and accountability*; 2) *our expertise allows you to identify opportunities*; 3) *ensuring perfect execution, and optimal visibility*; 4) *allow us to deliver results*; 5) *access to the best minds and talents*; 6) *yet execution is key*; 7) *you gain access to the very best designers*; 8) *to ensure our work resonates with your audience*; 9) *accountability at every step*; 10) *attract attention and develop public confidence*; or both *enablement* and *force* meaning at the same time, as in: 11) *The Imagists are my secret weapon.* The combination of these image schemas may ensure the transmission of the overall meaning of *solution of the problem* and *attraction of new clients for the customer.*

4.1.7. BALANCE / SCALE cluster

Alongside the previously discussed image schemas, we can observe that the most salient and conspicuous meaningful parts of *The Imagists* website content are compensated at the expense of equilibrating language units actuating BALANCE and SCALE image schemas.

Formally, they are represented through syntactical patterns like *as… as*, thus creating the effect of measurement and balance, e.g.: 1) *you are as efficient as you can be*; or *while* + participle forms representing the parallel action, e.g.: 2) *while staying on time and on budget.* The concept of *scale* is actuated in the lexical units denoting measurement, e.g.: 3) *clear costs, measurable results are what we live by.*

4.1.8. ROTATION image schema

This transformational group of image schemas is represented by ROTATION. The rationale reasoning underlying the argumentation built in the favour of *The Imagists* is accompanied with the concept of *magic* most commonly verbalised through lexical and grammatical features bearing the meaning of *transformation, renovation, turning into, redoing*, etc., e.g.: 1) *reinventing*

your image; 2) *turn their strategic vision into reality*; 3) *to redefine their brand.* The prefix *re-* is used to enhance the rotation effect. The *rotation*-related verbal phrase means to activate the image of a *rotating cycle* as a result of which the emergence of a new value, or product, or a phenomenon, or reality transformation is conceptualised.

4.1.9. Other image schemas

The LIGHT-DARK image schema belongs to the group of rarely discussed and less common image schemas. However, it should not be disregarded, as its representations may predetermine the unique content writing and deautomatised perception. In *The Imagists* website, this image schema manifests in the verbal phrase denoting *brightness, light, turning on*, e.g.: 1) *no shady business*; 2) *We work on projects that "turn us on"*; 3) *make their business shine.*

    As interim conclusions, we may say that the key messages are augmented at the conceptual level by such image schemas as PART-WHOLE, PATH, FORCE, ENABLEMENT, CENTER-PERIPHERY, UP, MASS-COUNT, etc., thus attracting prospective customers' attention to such distinctive features of the company as power, wholeness, impressiveness, individual approach, ability to solve a problem, whereas less typical image schemas shape the individuality of the digital marketing content.

4.2. Case study 2: Moxie Sozo

Moxie Sozo is a digital marketing company specialising in brand design and development. Its slogan is *Make Art Work*, which focuses on creativity as their core activity. The concept of *creativity* is incorporated in every section of the website content and is augmented with a network of image schemas discussed below.

4.2.1. IN / OUT/ CONTAINMENT / FULL-EMPTY/ CENTER-PERIPHERY cluster

These image schemas are tied together as a bundle representing the idea of an unconventional, non-traditional approach of the company to their work. The respective lexical units bear the meanings of *inspiration, madness, something atypical, unique, outstanding*, etc., whereas formal features include phrasal verbs with the preposition *out* and the prefix *un-, out-*. For instance, 1) *Art captivates the senses*, 2) *We've helped startups to stand out*, 3) *They inspire a certain kind of madness, one that leads to unconventional thinking—and unconventional success*; 4) *If you have an outstanding portfolio...*; 5) *uncover fresh insights and opportunities*; 6) *to create unconventional brands for clients of all sizes, categories, and aspirations.* These semantic features predetermine the metaphorical projection of *art* and *inspiration* as abstract concepts through the lens of physical entities. At the same time, the concept of *containment* and *fullness vs emptiness* is also actuated based on image schematic combinations giving rise to CONTAINER-related metaphorical extensions, e.g.: 7) *our office is chock full of places to look*; 8) *The walls of our office are packed with an eclectic mix of curiosities*; 9) *an insatiable curiosity...* The image schema IN is also combined with ACROSS at the intra-sentential level producing the meaning of *everywhereness* and omnipresence contained in certain entities, e.g.: *Information is all around us, so inspiration is everywhere — in data, in the past, in people, and in the world around us.* Moreover, this idea is augmented syntactically through parallel constructions.

4.2.2. CONTACT / LINK / ATTRACTION / ENABLEMENT / REMOVAL OF RESTRAINT cluster

This image schema cluster refers to the *force* group and actuates the concepts of *interaction with clients*, *customer attraction* and *engagement*, as well as the *removal of restrictions*, which finds its particularisation in the website language context.

The examples below are given in larger contexts, at the syntactic level, unfolding and specifying the messages communicated to the audience.

For instance, in the case 1) *Humans <u>respond to art</u> in powerful ways. It makes us feel curious, <u>connected</u>, inspired, entertain<u>ed</u>, excit<u>ed</u>, motivat<u>ed</u>, mov<u>ed</u>, and under<u>stood</u>. It is lov<u>ed</u>, shar<u>ed</u>, memor<u>able</u>, and valu<u>able</u>. In other words, art is everything a brand aspires to be*; we can observe not only *link* mapping and actuation of *connection* but also the *force* concept activated through passive verb forms or past participle forms representing the passive state of the audience *as if the customers have already been won*. Therefore, we can state that the *force* image schema underlying the verbal level of the website content is a tool to exercise influence on the audience, whereas the *link*-related meanings such as *connection* are given the forefront at the verbal level of presentation.

The *link*-related verbal phrase also includes the lexical units denoting *something common people have in*, e.g.: 2) *We begin with a <u>shared</u> understanding of the team, project, goals, and constraints*; the concept of *interaction* is also enhanced with the lexical meanings of response, e.g.: 3) *and a <u>burning desire</u> to make art work, we'd love to <u>hear from you</u>.*

At the same time there is a range of lexical units belonging to the *military* and *religion*-related thematic groups which actualise the concept of *force* as soft power and in figurative meanings: e.g.: 4) *<u>harnesses the power</u> of art in branding*; 5) *informed by data and <u>driven by</u> insight*; 6) *<u>beloved</u> brands and <u>passionate</u> brand <u>fanatics</u>*; 7) *Despite the <u>trophies</u> hanging on our walls, we are not big game <u>hunters</u>*; 8) *Brands and people have the <u>power</u> to change their categories*; 9) *Creative cult seeking <u>fanatical followers</u>.*

Therefore, we can state that behind the *link*-related website content language elements there is a strong focus on the *force* image schema actuation, about which the above discussed phrase means to certify.

At the same time, this group is complemented with the concept of *removal of restraint* and *enablement* manifesting in: 10) *Curiosity, intelligence, and intuition are the keys to harnessing it*; 11) *There are <u>limits</u> to much of the human experience. <u>Not the human imagination</u>. Its <u>boundlessness</u> is where we'll <u>find solutions</u> to even the most <u>complex challenges</u>.* These image schema mapping give rise to the structural metaphorical projections conceptualising the idea of *overcoming the obstacles* and delivering the message that *everything is possible*.

4.2.3. PATH / SCALE / LENGTH / ACROSS / WIDE-NARROW cluster

This cluster of image schemas represents the scope of the services both through formal morphological or grammatical features and lexical and semantic verbal means. For instance, the concept of *path* is actuated in the [*from… to*] syntactical pattern, as in: 1) *<u>From brand development to</u> packaging design and even website development*; and through lexical unit approach and lead, as in: 2) *we've found the <u>following approach leads</u> to the most consistently inspiring outcomes.*

The concept of *vast representation of the company activity* is actuated with prepositions such as *across, around* and lexical units denoting *large territories*, e.g.: 3) *around the globe*; 4) *category leaders explore new opportunities on all seven continents, yes seven*; 5) *We think expansively before thinking critically…*; 6) *on the most exciting conceptual territories*; 7) *implement that concept across the right brand touchpoints*; 8) *from across the ages and around the world.* The illustrated examples show a range of figurative meanings resulting from the ORIENTATIONAL metaphorical projections.

4.2.4. ROTATION image schema

With this image schema actuation, the meaning of *transformation* is conveyed, as in: 1) *We translate inspiration into ideation*; 2) *We focus and refine the best concept*; 3) *We revisit project goals and performance, looking for further opportunities to refine and improve*; 4) *change their categories, create new ones, or reshape society.* These lexical units given in the contexts as well as the use of *re-* prefixation provide for creating the ideas of changing the reality, metamorphosis, improvements, renewal, conversion and reinvention, as if *another loop or circle of cycle is made and everything is changed as a result of rotation*-like spatial perception of the messages preprogrammed in digital marketing content writing.

As an interim conclusion, we must admit a certain degree of subjective view on website content peculiarities, but given the typical nature of content writing, we can predict that the empirically collected perceptions would be more or less in line with the proposed vision of the subject matter of the study.

4.3. Case study 3: Creative Direct Marketing Group, Inc.

Creative Direct Marketing Group, Inc. is a digital advertising company. Its slogan says *"Direct Response and Digital Marketing for the 21st Century"* and organises a network of key messages augmented by image schema actuation. The clusters below shape the conceptual portrait of the website.

4.3.1. CONTAINMENT / PART-WHOLE cluster plus OUT / CENTER-PERIPHERY cluster

The image schemas of CONTAINMENT / PART-WHOLE cluster belong to spatial group and highlight the concept of *getting something from something*, as in: 1) *Our advertising campaigns generate better results from scientifically proven direct response strategies that are highly targeted, creating greater lifetime value from your customers*; 2) *to getting a response from your best prospects* and *integration* which is verbalised with the help of lexical means with direct meaning, e.g.: 3) *Integrated Marketing Solutions*; 4) *data capabilities allow us to integrate*; 5) *Instead, they should be integrated together*; 6) *Integrated marketing is an accountable, time-tested approach*; 7) *integrated marketing campaigns with high-level strategy*; 8) *the foundation of your integrated campaign*; and figurative meaning representing the concept of *wholeness*, as in: 9) *Our turnkey approach*; as well as with the help of syntactical expressive means such as enumeration to represent *what is contained*, as in: 10) *includes*

strategy, branding, campaign development, print and direct mail, digital marketing, social media, video, TV, and radio, where the enumerated elements serve as parts of the whole entity.

At the same time, we can presume that the enumerated syntactical elements may also be conceptualised as *building blocks* with the meaning of *adding* activating ITERATION and UP images schemas and predetermining the structural metaphorical projections. Therefore, the *containment* and *part-whole* image schemas are augmented with *up*-oriented conceptual mappings.

The image schemas of OUT / CENTER-PERIPHERY cluster represent the meanings of *going out of container / closed entity* and *becoming a unique, specific, tailored, being different, personalisation*, as in: 11) *Why we are different*; 12) *Cdmg's tailored and tested approach*; 13) *craft your message and unique selling proposition*; 14) *What makes your product or service special?*

These two clusters may activate each other in the process of exposing the audience to the digital marketing text; they are coupled with related sets of image schema clusters.

4.3.2. UP / ITERATION cluster

This cluster of image schemas shapes the basis of a set of concepts verbalised with language units bearing connotative meanings such as *up is good* and *replicating / adding new elements* creating the meaning of *building the foundation* or *support*.

The concept of *upness* is created due to such verbal means as the adverbial *highly* or adjectival *high* forms used as part of compound words, as well as comparative and superlative degrees of adjectives, or numerals expressing certain numbers, as in: 1) *Our advertising campaigns generate better results from scientifically proven direct response strategies that are highly targeted, creating greater lifetime value from your customers*; 2) *Direct mail, even in the online world, is still one of the most effective and profitable ways to generate leads or to sell your product or service*; 3) *You'll get more leads, make more sales and build your business faster when you build a strong and accountable online presence. CDMG can help you every step of the way, from writing and designing websites and landing pages that convert to driving high-quality traffic to your site*; 4) *Direct mail is a highly targeted marketing approach that gets a much higher response than any other marketing medium*; 5) *high-quality traffic.* This UP/ ITERATION cluster is also augmented which the phrases including the language units of comparative and superlative degree such as *more, better, best*, etc., as in 6) *Our creative has done more than just win us 86 awards. It's generated measurably better response*; 7) *to produce a high response…and high profits*; 8) *to getting a response from your best prospects*; 9) *more than 1,000+*; 10) *integrated marketing campaigns with high-level strategy*; 11) *CDMG uses the most advanced big data in the world to find the most likely-to-buy audience.*

The concept of *support* and *foundation* is verbalised with the help of lexical units with direct meaning as, in: 12) *Lay a powerful foundation with direct mail*; 13) *A powerful and innovative direct mail piece, such as a magalog, newsalog, or in some cases, a 3-D package or videolog, will be the foundation of your integrated campaign*; whereas the concept of *repeated vertical adding of new elements* is verbalised with the help of phrasal verbs, or free word combinations with prepositions such as *above, upon, on* creating the *vertical orientation*, as it follows below: 14) *Build upon concepts with creative design and quality production*; 15) *repeating the same message*; lexical units bearing the meaning of *building, construction, strong*, and *powerful* potentially triggering the activation of image-schemas of the *force* group discussed in paragraph 4.3.5,

e.g.: 16) *building* <u>*powerful persuasion*</u>; 17) <u>*build*</u> *your business faster when you* <u>*build*</u> *a strong and accountable online presence.*

At the same time, UP image schema may reinforce the meaning of *bigness, voluminous,* reorienting the conceptual attention to horizontal direction and to various directions augmenting the concept of *scale, across, extension, motion,* and related image schemas.

4.3.3. SCALE / LENGTH / ACROSS / MOTION cluster

This cluster of image schemas shapes the system of concepts verbalised with the language units bearing the meaning of *volume, measurement, scope, extension, everywhereness, omnipresence, multitude, manyness* with the focus on *location.*

At the same time, we can observe the concept of *motion* verbalised lexically in the meaning of *the action taking place on a wide scale.* Apart from lexical means, we can also identify prepositions such as *across,* and prefixes like *omni-, multi-.* Sometimes, the meaning of *extensiveness* is supported with enumerations or determiners such as *any* or *other.*

These features are intertwined, which can be observed in the following examples: 1) *target the same individuals* <u>*across*</u> *media*; 2) <u>*across multiple channels*</u>; 3) *This message will be consistent* <u>*across*</u> *all of your marketing materials*; 4) <u>*any other*</u> *marketing medium*; 5) <u>*across multiple*</u> *mediums, including drip email campaigns, Facebook advertising, banner and native ads, pre-roll video, and Amazon advertising*; 6) *with a single, focused* <u>*call-to-action (CTA)*</u>; 7) *successful* <u>*launch*</u> *of our premium product.*

This cluster is compatible with *path*-related image schema projection in the meaning of *length, drive,* whereas *motion,* verbalised in lexical units denoting *active action,* may activate the system of image schemas belonging to the *force* group.

4.3.4. PATH / SOURCE-PATH-GOAL cluster

This cluster of image schemas is less noticeable in the texture of the website content, but its lexical means of verbalisation may stimulate the effect of dynamism and responsiveness, and it seems that this cluster is a bridge to the *force* group schemata, which can be observed in the following examples: 1) *CDMG can help you* <u>*every step of the way, from*</u> *writing and designing websites and landing pages*; 2) *convert to* <u>*driving high-quality traffic to*</u> *your site*; 3) *We track every new client and* <u>*lead*</u> *using variant A/B testing.*

4.3.5. FORCE group cluster: COUNTERFORCE / ENABLEMENT / REMOVAL OF RESTRAINT / SCALE

This cluster of image schemas represents the meaning of *power, immediate action, approaching, attacking, acting in response, enabling, removal of obstacles, measuring force, strategy,* etc. Very often we can observe the military-related thematic group. Moreover, the meaning of *responsiveness* may be referred to *counterforce* image schema augmented with *straight* image schema verbalised with the adjective *direct,* represented in the slogan of the company: 1) *Direct Response And Digital Marketing For The 21st Century.*

The combination of COUNTERFORCE and STRAIGHT represent the concept of *target* verbalised in the lexical units with the meaning of *attacking, targeting*, as in: 2) *Direct mail, even in the online world....*; 3) *on your direct mail piece and drive prospects*; 4) *to getting a response from your best prospects; from scientifically proven direct response strategies that are highly targeted, creating greater lifetime value from your customers*; 5) *target the same individuals across media*; 6) *what message is resonating with your audience*; 7) *Targeting your best prospects and leads is critical to the success of your campaign. Our team will help you define your best audience and identify new market opportunities so that you can reach the prospects who are not only likely to buy from you, but also become a part of your loyal customer base*; 8) *Once we've helped you identify your "perfect prospects," we'll strategise a message and a campaign to help convert these prospects into buyers*.

The COUNTERFORCE and STRAIGHT image schemas manifest in the lexeme *direct*, being also compatible with *compulsion* image schema actualised in the lexical verbal means with the meaning of *irresistible, overwhelming, powerful, response*, etc., whereas other verbal means specify this concept contextually only, for instance: 9) *Direct mail, digital ads, Facebook, email campaigns, TV, and radio are powerful marketing tools*; 10) *proven direct copywriting principles*; 11) *define why it is that your prospects absolutely must buy from you*; 12) *building powerful persuasion*; 13) *that your prospects won't be able to resist*; 14) *Lay a powerful foundation with direct mail*; 15) *A powerful and innovative direct mail piece, such as a magalog, newsalog, or in some cases, a 3-D package or videolog, will be the foundation of your integrated campaign*; 16) *Direct mail is a highly targeted marketing approach that gets a much higher response than any other marketing medium*; 17) *deliver even more powerful marketing materials that get you an even greater response.*

The meaning of *influence on the target audience / prospects* is augmented with the idea that such *power* is *measurable*, which activates *scale* image schema verbalised with a range of lexical units such as *cost-effective, measurable, adjustments*, and suffix *-able*, adjectives or adverbs, or past participle form, for example: 1) *and measurable results*; 2) *It's generated measurably better response*; 3) *CDMG, we don't believe in "throwing spaghetti at a wall" and seeing what sticks. We believe that marketing should be accountable, cost-effective, and results-driven*; 4) *When we've analyzed the results, our team will make adjustments where needed*; 5) *a strong and accountable online presence*; 6) *have accountable advertising*; 7) *is an accountable, time-tested approach*. This image schema also activates ENABLEMENT and REMOVAL OF RESTRAINT images schemas, as in: 8) *data capabilities allow us to integrate*; 9) *Creating a breakthrough campaign for your emails.*

4.3.6. Other image schemas

Some other image schemas identified are ROTATION as part of transformational group, MATCHING, and PROCESS. They are not numerous in the website content but may ensure the completeness of messages and serve as linking elements between image schema projections.

The meanings of *transformation* and *complete change* conveyed with the help of verbal means are caused by activation of *rotation* image-schema, these verbal means are lexical units bearing the meaning of *conversion, turning into, changing state*, and prefixation with *re-*, e.g.: 1) *convert to driving high-quality traffic to your site*; 2) *turn our finances around with*

your website <u>*redesign*</u> *and successful launch of our premium product*; 3) <u>*convert*</u> *these prospects* <u>*into*</u> *buyers*; 4) *Retarget and* <u>*convert*</u> *with digital*; 5) *who are not only likely to buy from you, but become a loyal customer base.* The image schema MATCHING softens the meaning of *attack* achieved with verbalisation of the *force* group image schemas and may produce a harmonising textual effect, as in: *All digital marketing elements will* <u>*match the messaging*</u>; whereas the lexical verbalisations of PROCESS image schema, as in: *to* <u>*constantly*</u> *improve what message is resonating with your audience*; *we've mastered the* <u>*process*</u>; may enhance the effect of stability of the digital marketing company advertised.

Summarising the linguistic portrait of *Creative Direct Marketing Group, Inc.*, we can state the dominance of the *force*-related verbalisations and predict the website text possesses high interactive potential and linguistic prerequisites of exercising influence on the audience.

5. Discussion

For the observations made, we applied classical linguistic and conceptual analysis, as well as hermeneutic approach. We admit a reasonable tolerated error of the manual analysis conducted in the framework of this study.

On the one hand, the possible software processing of language data would generate the results with a greater number of formal, i.e. grammatically bound, language units, which would give a more detailed analysis of image schema manifestations in the website texts.

One the other hand, the manual analysis gives an advantage in terms of extracting semantically and contextually bound manifestations of image-schemas in the website texts and provide for a more extensive and amplified vision in terms of pragmatic potential of the website texts augmented with schemata charged language units.

This also allows for tracing the conceptual interrelations between image-schematic projections which may be activated in the course of perception of the website content and function as dynamic preconceptual patterns shaping the contours of the messages delivered in the digital marketing industry.

Another consideration refers to the fact that a greater part of linguistics analysis was conducted at the level of lexical-semantic and morphological features in this study, whereas the immediate constituent analysis would enable us to establish the ultimate constituents that serve as structural elements of the meanings predetermined by the image schema clusters. However, such an approach would require some separate linguistic studies of each website to be carried out at the lexical and semantic language levels. Nevertheless, the methods used in this study enable us to reveal the tendencies in constructing marketing messages and in preprogramming the potential customers' responses. Such an approach also provides for some insights into the nature of website language and enables us to build the design of the further research aimed at collecting empirical data.

6. Conclusions

As a result of the study in the framework of the cognitive prerequisites of the website language efficiency based on the methods of conceptual analysis and linguistic observation we have

gained some valuable insights which encourage us to undertake further research based on the use of empirical methods.

Firstly, the website language is not a plain text but a set of specific messages packed into specific verbal means. A website layout does not allow for writing a plain text, the messages must be visible, readable, quickly received and able to call to action.

Secondly, the website language is highly hyperbolised, however, the figurative language is not enough to produce powerful effects. Therefore, the effect of reaching the audience or prospective customers is achieved at the cognitive level through specific networks or aggregations of image schemas, or their clusters, activating specific meanings which facilitate the delivery of key selling messages to the audience.

Thirdly, the delivery of key ideas is augmented by formal or semantic and contextual verbalisations of recurrent image schemas. These are lexical units bearing direct or figurative meanings, as well as morphological and grammatical forms typical for image-schema projections.

Based on the observations made, we can predict that 1) in the course of processing of the website text, various areas of conceptual domain become profiled; 2) depending of the highlighted domain, image schemas may activate the conceptually neighboring image schemas triggered by contextual factors; 3) these activation occur not chaotically or sporadically but as a chain of related preconceptual entities which are given a forefront in the course of perception of the website content; 4) the elements of the image schema clusters are activated sequentially by a human mind in the process of being exposed to a website text.

The dominant image schemas in all three case studies belong to the *force* group and *spatial* group. Their recurrence speaks for the automated language use and content perception of the website advertising messages which are likely to be consumed by prospective clients as a matter of natural course of events. What makes websites stand out from each other is the focus on one or two distinct image schema manifestations which predetermine a website's charisma and facilitate communication of a specific idea to the audience.

The findings of this study can be used as a point of departure for subsequent empirical studies, which will help us 1) verify the pragmatic potential of website language, trace readers' reactions to the content saturated with schemata-charged verbal units; 2) answer how quickly readers respond to the content-intensive presentation of information; and 3) learn whether schemata-charged language units activate readers' sensorimotor experiences so that the content is perceived automatically.

In conclusion, we can state that website text language is heavily enhanced with verbalised traces of image schemas. The problem of website text augmentation is a prospective field of studies and can be applied in practical terms in other domains of human experience such as social, ecological, and media campaigns aimed at evoking prosocial action.

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