STRUCTURAL, SEMANTIC, GRAMMATICAL AND STYLISTIC ANALYSIS OF PHONETIC EXPRESSIVE MEANS IN ENGLISH PRINTED ADVERTISEMENTS

Valentina ŞINGHIREI, Oleg DONEŢ[*]

Catedra Limbă Engleză
[*]*Centrul de Dezvoltare Economică, Afaceri Publice şi Parteneriat în Învăţământul Superior, Chişinău*

Articolul de faţă este dedicat cercetării ştiinţifice şi metodice a limbajului de reclamă în limba engleză. După cum este cunoscut, de decenii savanţii pun în aplicare metode şi tehnici tradiţionale pentru studierea limbajului de reclamă, aceasta atribuindu-se la probleme din diferite domenii, prezentând interes pentru lingvişti. Azi limbajul de reclamă încearcă să găsească caracteristici noi care vor adăuga date necesare pentru înţelegerea mai aprofundată a stilului reclamei. De asemenea, este cunoscut că limbajul de reclamă aparţine stilului funcţional deosebit. Însă nu este destul de clar ce fel de caracteristici aceasta ar trebui să aibă şi cum ar putea fi descris mai aprofundat. Limbajul de reclamă are propria menire în perceperea limbii. Autorii au studiat limbajul reclamei americane din punctul de vedere al analizei structurale, semantice, gramaticale şi stilistice şi prezintă în studiu privind caracteristicile limbajului de reclamă în limba engleză.

In the process of familiarizing ourselves with theoretical studies on advertising and then analyzing the collected material of research, we have made it clear for ourselves that the best advertising is a combination of words that make pictures in the mind and pictures that "make words in the mind". In other words, it is usually a combination of simple, but emotionally loaded words and an arresting, obvious art work combined in a fresh and surprising manner. If the readers are to gain anything from the advertisement, they must become involved and make an effort to learn. Print itself is passive; but the reader should be active. The headline and illustration must be strong enough to grab the readers' attention before they turn the page, and the body copy must then be interesting enough to maintain the attention.

When analyzing the structure of a printed advertisement we noticed that it can be both complicated and simple. Modern printed advertisements serve for the ***sales concept*** that consists of the two orientations, that is ***internal*** and ***external***. The former is the stress on the capabilities of the firm that can meet the demands of users; the latter is the focus on the needs of relevant consumers. All advertising ***informs*** and ***persuades*** to some degree. At the most basic level all messages inform the reader/viewer/listener of the brand name of the sponsor; beyond that, some messages become quite complex in the level of information that they make available. All advertising also attempts to persuade; advertising is an advocacy form of communications that is intentionally one-sided. The firm that pays for the message intends to present its point of view. In some cases the persuasion is mild; in others it may get quite pushy. All messages have some combination of these two elements.

Each advertisement, despite its kind and form, should be convincing, clear, true, bright, capable of attracting and retaining attention; it should be memorable, emotional, laconic and informative. It should not be vague, primitive, abstract, false, rude, and hesitating. Also, the advertisement is not always meant to work within certain cultural or social boundaries as target audience might often be or is often culturally different. Here we have made an attempt to analyze the ways of communicating a message to a potential customer by defining the structure of an English printed advertisement and naming its layers:

➤**The first layer is semantic or linguistic.** It means that literal and direct communication is achieved by using a variety of linguistic resources: semantic, phonetic, and syntactic.

➤**The second layer is context** (pragmatics or indirect communication). In other words, a message is communicated and understood through implication (implicature) in the text.

➤**The third layer is related to extra-linguistic factors relating to readers/viewers.** It is aimed at the needs that are defined by the gender, age, and level of education of the target audience of the advertisement.

➤**The fourth layer is also extra-linguistic factors. They relate to the images and objects of the advertisement.** It is non-verbal communication by body language, pictures, graphs etc.

➤**The fifth layer is the use of expressive means and stylistic devices.** The medium and the audience also define the choice of special stylistic devices.

The semantical meaning of the words is the fundamental structure of the linguistical body of the message of an advertisement. To illustrate it let us take as an example the following advertisement:

e.g. Discover **the look**. - Maybelline

Here the advertisers exploit the possibilities of connotation (suggested meaning) rather than strict denotation (stated meaning) and imply that products have various merits, without saying so explicitly. In this advertisement the word "**the look**" has connotation "your style". Except the invitation to buy we have no idea of how to find our style. Hence, we can suppose this connotation does not give the concrete information to the reader, but it creates the atmosphere of ambiguity and of a mysterious wish of discovering something new.

We have also found out that one common way of doing so is our manner to use pseudo-technical lexis or scientific names for everyday things. Though we cannot say that is applicable in all contexts in English advertising; nevertheless, in English advertising in cosmetic and pharmaceutical products, we have had the chance to single out the use of scientific lexis to suggest efficacy, as in the following examples:

e.g. *"Perle de Caviar draws **the essential elements** of long-lasting beauty*
  *and a youthful complexion from the depths of the ocean...**trace elements,***
  ***amino acids, mineral salts, iodine and plankton.** Combining a perfect*
  ***balance** of these **precious elements,** each Perle de Caviar product provides*
  *an intense **thalassotherapy treatment** designed to **hydrate and regenerate**."* – Perle de Caviar

e.g. *"one simple tablet helps safeguard your diet with **botanicals, natural***
  ***carotenoids, vitamins and essential trace minerals...**Advance your beauty*
  regime with Perfectil® - because true radiance starts from within." – Perfectil

When analyzing the choice of words in these advertisements, we have concluded that the word "**regime**" elevates the use of cosmetics to something complex, while the ® symbol suggests that there is something technically sophisticated in the product. It may really simply denote the registration of the trade name to protect against misuse. This pseudo science is also found in the advertisements through enumerating so-called "professionalisms" like "**amino acids, mineral sales, iodine, plankton, thalassotherapy** (the therapy based on the sea bathing and sea products), **hydrate, regenerate, natural carotenoids**". Thus, the reader is made to believe that this degree of information distinguishes licensed pharmaceutical products from common beauty products.

In relation to food and drink, however, advertisers are usually keen to stress its naturalness. So, while the product packaging will list all additives, flavourings and colourings, advertisements will identify the brand and basic food content, as in the following:

e.g "Filippo Berio/The World's Finest **Olive Oil**/Filippo Berio/**Olive Oil**/**Pure** Genius" – Olive Oil

The brand name "**Olive Oil**" and the principal ingredient appear twice, along with the adjective "**pure**", to suggest the idea that there is nothing but the natural oil in the bottle that the advertisement depicts.

We have analyzed the word-stock in the English printed advertisements and have found the data on the distribution of its **three** main layers as the **literary, neutral**, and **colloquial** ones. The results of the word count in our factual material are given in Figure 1.
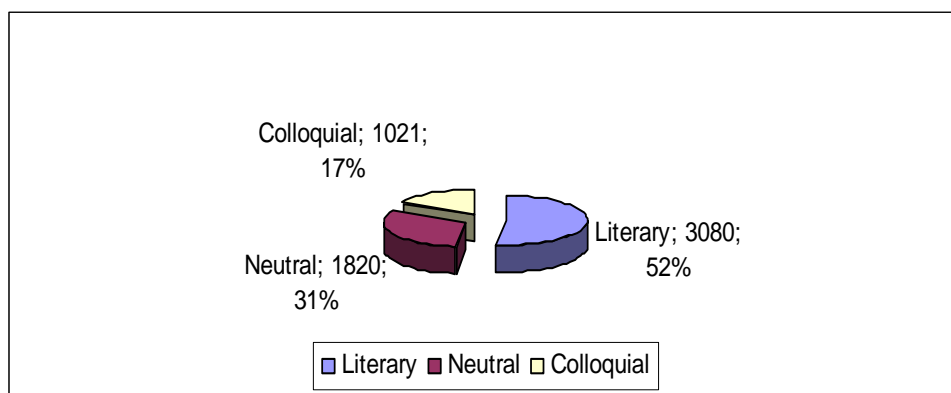

Figure 1. Distribution of Literary, Neutral, and Colloquial
Layers of Vocabulary in English Advertising

From these statistical data we can state that the literary layer is represented in the biggest amount (52%), the colloquial one being only 17 %.

In its turn the **literary** layer of vocabulary has been represented by the following groups of words:

1. *common literary ones*, such as ***ownership, solution***, ***universal remedy***, ***general***, ***payment etc***, for example:
e.g. ***Ownership*** of The Range Rover is a state of being. – LAND-ROVER

2. *terms and learned words*, such as ***rate of interest***, ***pharmaceutical***, ***cure***, ***panacea***, ***alleviate***, ***elucidation***, ***all-purpose***, ***dispatch etc***, for example:
e.g. We give you ***pharmaceutical*** care. – Ricardo

3. *poetic words*, such as ***array*** (=clothes), ***woe*** (=sorrow), ***behold*** (= see), ***oft*** (= often), for example:
e.g. Special ***array*** for special occasion. – Orient Fashion
e.g. Keep ***woe*** apart. – PharmaPower

4. *archaic words,* such as ***thee*** and ***thy***, for example:
e.g. Aromatherapy for ***thee***. – OilEssentials
e.g. ***Thy*** odour. - Naturals

5. *barbarisms and foreign words*, such as ***chic***, ***bonnet***, ***cardigan***, ***fiesta*** (Spanish = a party), ***pizza***, ***cognac***, for example:
e.g. Last ***chic*** touch. – Clemantina

6. *literary coinages* including *nonce words*, such as ***must-know, longer-lasting, must-haves etc,*** for example:
e.g. McQueen's New ***Must-Haves*** – McQueen

The results of the distribution of the groups of words of the literary vocabulary in English advertising are given in Figure 2.
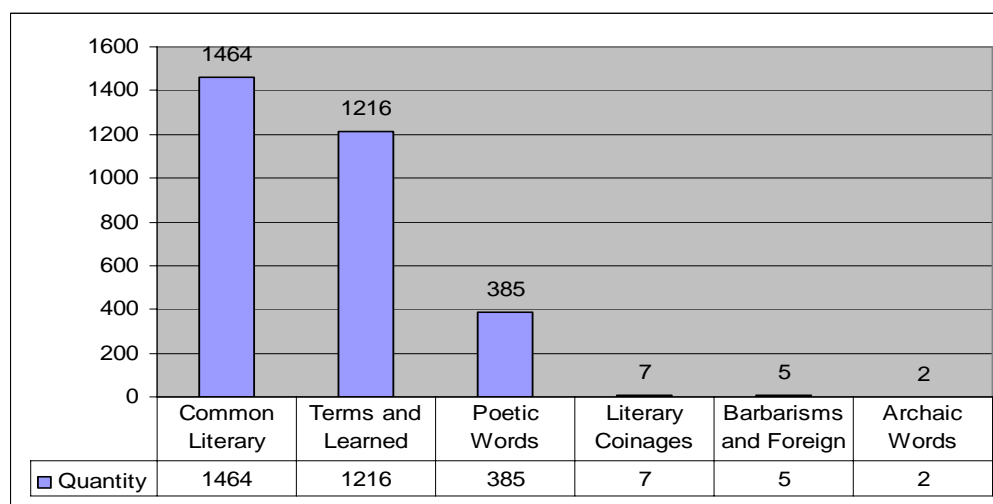

Figure 2. Distribution of the Groups of Words of the *Literary* Vocabulary in English Advertising

The **colloquial** vocabulary, in its turn, has fallen into the following groups of words:

1. *common colloquial words,* such as ***kid***, ***guy*** (= a man, a person), ***to be up to sample*** *(= to meet/satisfy the sample)*, ***like anything***(= possible, likely), ***what on earth***…(= why, the exclamation expressing the surprise or indignation), for example:
ex. Something ***like*** a dinner! – Meat House
Замечательный обед!
ex.**You gotta believe -** Tays
ex. ***What on earth*** shouldn't you taste Cook ? - Cook

2. *slang*, such as ***fun*** *(= pleasure)*, ***crazy*** *(= eager for, very interested in)*, for example:
e.g. Have ***fun***! Taste it. – Computer Games
Jamiroquai – **a funk** Odyssey

3. *jargonisms,* such as ***cookie*** (= AmE noun, "a man". It is often used with a defining adjective.), ***cowboy*** (=AmE noun, "a reckless or inconsiderable driver".), ***mouth*** (=AmE noun, "an extravagant, insolent, or boastful talk; empty bragging, impudence; especially in the phrase ***to be all mouth***".), ***Delhi belly*** (= An upset stomach accompanied by diarrhea such as may be suffered by visitors to India. It is originated from the name of Delhi, the capital of India.), for example:

e.g. Be a real tough *cookie*. – Master Shirts

e.g. We have to weed out *the cowboys*…

    We need the top professional drivers. - SpareParts

e.g. Try it! It is not *all mouth*! – SIVALDI

    Попробуй! Это – не просто хвастовство!

e.g. Just for *Delhi belly*! - PHARMA

    4. *professional words*, such as *compute*, *software*, *heterogeneous conductors etc*, for example:

e.g. Special *software* for your computer! – Domestic Spy

    5. *dialectal words,* such as *Whoduit* and *hundaweah (= underwear),* for example:

ex. *Whoduit*? – MPA

ex. We buy our *hundaweah* at Hames. – Hames (AmE, Bostonian area)

    Bostonians sometimes add *h* to the beginning and to the end of the words that begin with a vowel.

    6. *vulgar words*, for example, *damn, bloody(= very), couch potato(= AmE, someone who spends leisure time as passively as possible, especially watching TV or videos,eats junk food, and takes little or no exercise)* as in:

ex. Don't be flippant, *damn* it! This is serious. - BrakesFixing

    The word "*damn*" is used here as an interjection.

ex. *Bloody* strong. – WhiskyRoll

ex. Stop being *couch potato*! – Fitness Center

    7. *colloquial coinages*, for example, *carryall (=*AmE, big bags*), as in*:

ex. *Carryalls* are bigger than ever-literally. – TravelBags

    The results of the distribution of the groups of words of the **colloquial** vocabulary in advertising English are given in Figure 3.
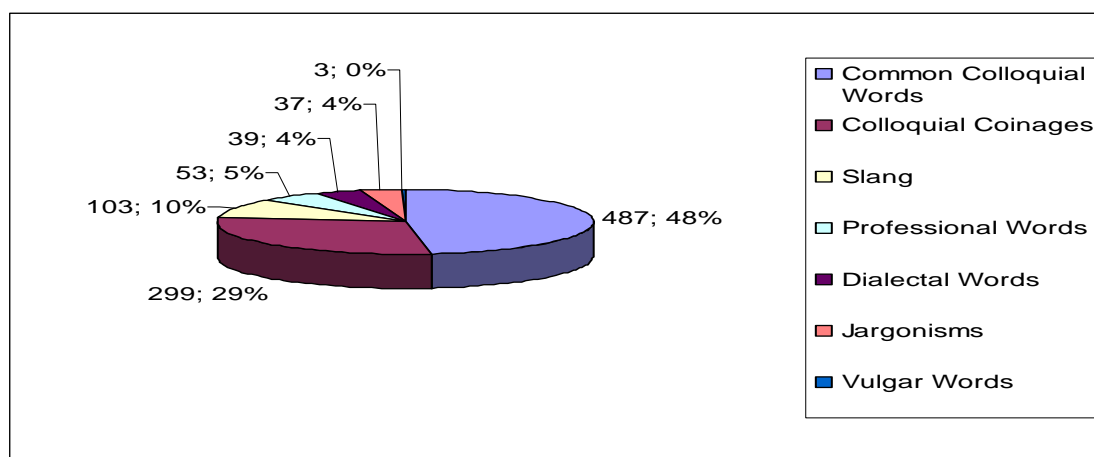

Figure 3. Distribution of the Groups of Words of the *Colloquial* Vocabulary
in English Advertising

    One very common technique is for the author to set *nouns* and *noun phrases* or *verbs* on their own, where the reader or listener supplies the missing elements by conjecture - rather as in interpreting notes, so that, for instance, "*does what it says on the tin*" is understood as "*this product meets the claims that are printed on the side of the tin*". This form may sometimes but not always resemble the forms used in headlines, so that it is especially suitable for adverts in newspapers. Here are some examples of slogans taken more or less at random from some daily newspapers:

- Happy New Rate
- Deals to remember
- Currys sale/Free delivery plus Buy now pay 2004
- EMAIL, INTERNET & TEXT MESSAGES
- Winter welcome
- Free servicing for 3 years
- Summer seats on sale

- new year new fares
- The confidence to succeed
- Precious metal for precious little

The simple grammatical analysis of these slogans shows that they are not always grammatically complete structures (sentences or main clauses), and the incomplete outnumber those that are complete in a proportion of at least three to one. Among the complete structures there are the following:

- i want extra MONEY
- Apply now
- How do you see yourself?
- Look at the clues
- Travel with Eurotunnel from just £5

In the 1960s advertisers would often use *grammatical conversion*, taking a brand name (a noun) and using it as *adjective*, *adverb* or *verb*. This tendency has recently returned as in the following examples:

- That's so Suzuki
- How refreshing, how Heineken

There is no attempt to alter the form of the word to correspond to its grammatical category, such as by adding a suffix like -ish, -ic or -esque, nor of using an extra word, compare: "*that's so like Suzuki*" "*how like Heineken*".

There are emphatic grammatical constructions that accentuate the semantically important word, as follows, e.g. ***It's your watch that tells most about who you are***. - SEIKO

In fact, the slogan sends the reader the message "Look at the picture of the Seiko watch. Do you want to buy this one? "

The frequent and wide use of stylistic devices is an important characteristic of English advertising, which is an effective way to make the advertisement attractive. As we know from Galperin's definition, a use of stylistic devices is an example of the figurative use of words, which produces a particularly rhetorical effect when people use the language creatively in a specified context.[1] Thus, we may say that the use of stylistic devices in slogans aims at arousing and persuading consumers to buy what is advertised. And the advertisement writers can make a slogan sweet to the ear, and pleasing to both the eye and the mind. So they often use stylistically coloured lexis in slogans, for example **barbarisms**.

Barbarism differs from foreign words in that they have synonyms of the native origin, e.g. French words: **chic** (stylish), **chagrin** (vexation), **enter nouns** (confidentially). The stylistic function of *barbarism* is to add to the atmosphere and character a peculiar flavour, as follows:

e.g. ***Chic*** that ever be. – Lottani (The slogan of the printed advertisement of the American jewelry store.)

The barbarism "***chic***" is originated from the French vocabulary. The analysis of ***phonetic expressive means and stylistic devices*** in English advertising has given the following results. There are cases of the use of **onomatopoeia** (it is a combination of speech-sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc), by things (machines or tools, etc), by people (sighing, laughter, patter of feet, etc) and by animal. For example, this stylistic device is used in a brand slogan of Mazda, as follows:

e.g. MAZDA **zoom-zoom** (for the new Mazda MX-5 Arizona).

This is the *direct* onomatopoeia (containing the imitation of natural sounds of the sand and dust of Arizona under the wheels of a new make of Mazda). Another case of the *direct* onomatopoeia is the following:

e.g. "Snap! Crackle! Pop!" - Kellogg's Rice Krispies (the sound while eating crisps)

Another phonetic stylistic device that is widely used is ***alliteration.*** Alliteration can make advertising words rhythmic and pleasing to the ear. This stylistic device usually makes people admire the slogan at first sight. In the advertisement alliteration is used to strengthen the effects of the adverting words and the appeal of the slogan, for example:

e.g. **S**ea, **s**un, **s**and, **s**eclusion-and **S**pain. You can have thi**s** when you vi**s**it the New Hotel. – The New Hotel

Reading the slogan people will promptly call to mind the beautiful scenery of sunshine, a sandy beach and rough sea. So they will be attracted easily by the advertisement. The words "**sea, sun, sand, seclusion**" describe a vast expanse of sea, the bright sun, a beautiful sandy beach and quiet villas, and what's more, the

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[1] Galperin I.R.Stylistics. - Moscow, 1971, p.23.

repetition of the initial letter of the words "s" - alliteration, makes people feel that sea breeze is stroking their faces, that the sea tide is singing and that lovers are murmuring; because the coherent sound makes a smooth and continuous reading. Some other examples of alliteration in slogans are the following:

e.g. "**W**here D**o** You **W**ant T**o** G**o** T**o**day?" - Microsoft, 1990s

e.g. **F**ree **F**orever – HMV

e.g. **F**eel the di**ff**erence – **F**ord (a brand slogan)

e.g. **W**OOL**W**ORTHS **W**ELL **W**ORTH IT – **W**OOL**W**ORTHS

e.g. **S**en*s*e *a*nd **s**impl*ic*ity – PHILIPS

In the last example, besides the alliteration with the sound [s], there are two cases of **assonance**, namely in the words "**sense**" and "**and**", here there is the repetition of the vowel sound [**e**]. Also, in the word "simplicity" there is the assonance based on four reappearance of the sound [**I**] . As a result of these phonetic stylistic devices, another stylistic device, the **euphony,** takes place in this text.

Another phonetic stylistic device, **rhyme**, is often used in English slogans. The purpose of this stylistic device is to obtain the effects pleasant to the ear. In has the same lasting and strong appeal as an *alliteration* because it makes people easy to read. Compare:

e.g. THE MIRACLE NUT **HAZELNUT**

– a brand slogan of the company HAZELNUT

Some other examples are the following:

e.g. Spend a **dime**, save you **time**. – PAPER CLIPS

e.g. Live your **skin** you are **in -** Olay

This advertisement of an electrical appliance uses the "**dime**" and "**time**" rhyme to tell the reader cleverly that the appliance can help him save time and that time is money. The rhymes given below are the examples of *internal rhyme* containing the repetition of sounds in accented syllables within a verse line, just before the **caesura**, compare:

e.g. "You can't **resist** the **twist**!" – Twister

e.g. "A mars **a day** helps you work, rest and **play**" - Mars

e.g. "**Beanz Meanz Heinz**" - Heinz

e.g. "**Clover**, loved all **over**" - Clover butter

e.g. Get the **most** from you **post** – Royal Mail

e.g. And now the CD Trousers with the Italian **Fit** make a **hit! –** CD Trousers

e.g. **Ready**, **steady**, go! – A Franklin Heir Dolls Exclusive (An advertising slogan on the advertisement of the doll named Baby Ben).

This kind of a short playful rhyme is usually used in advertising English is usually called *a jingle.*

To sum up, we can conclude from the results of our investigation that the vocabulary of English advertising is mostly defined by the target audience in order to be more appropriate. If the supposed consumers are young people or common ones, the utilized vocabulary is the same that is used in the speech of these consumers. The literary words are more frequently used in the advertisements for the respectable people, the representatives of the higher strata of the society. The choice of words in the combination with the phonetic expressive means and the stylistic devices serves for creating the pleasant setting of offering the consumers the extremely necessary, best and wonderful goods and services. It is a psycho-linguistical "hook" that draws and retains the consumer's attention and helps to think about the advertised service or product. The study of this stratum of the English language is very important for both the advertisement writers and for the linguists because they deal with the advertising language from the opposite ends of the sending message, namely the advertisement writers compose the message, but the linguists try to analyze the means with which the message was sent.

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