

The Language of Airline Advertising

Gabriela Kostrhunová

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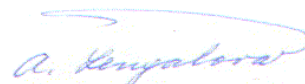
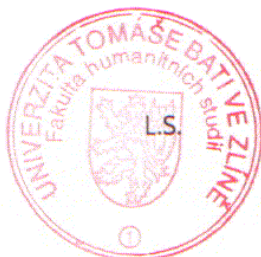
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děkan



doc. Ing. Anežka Lengálová, Ph.D.
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ABSTRAKT

Cílem této bakalářské práce je prozkoumat jazyk reklam leteckých společností. Tato práce se zabývá popisem a funkcemi jazykových prostředků a charakteristikou jazyka, který je v reklamách leteckých společností užitý.

Práce se skládá ze dvou částí, teoretické a praktické. Teoretická část se zabývá teorií jazyka reklamy a zaměřuje se na popis jazykových prostředků objevujících se v reklamě. Praktická část si dává za cíl analyzovat a popisovat reklamy daných leteckých společností.

Klíčová slova: reklama, letecké společnosti, diskurs, figury, tropy, vizuální strategie, slovní hříčka.

ABSTRACT

The aim of this bachelor's thesis is to explore the language of airline companies. The thesis deals with the description and functions of language means and the characteristics of language used in advertisements of airline companies.

The thesis is divided into two parts – theoretical and practical. The theoretical part deals with the theories behind advertising language and focuses on the descriptions of language means in advertising. The practical part focuses on the analysis and description of given airline advertisements.

Keywords: advertising, airline companies, discourse, schemes, tropes, visual strategies, signs, pun.

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INTRODUCTION

In today's world it seems almost impossible to avoid contact with advertisements of some kind. People read them with their breakfast, listen to them on their way to work and even fall asleep while dreaming about swimming in that wonderful sea they saw in the last issue of National Geographic. Advertisements come in various types and sizes. From small toothpick ones they view in restaurants to giant billboards towering over the whole town. It is absolutely clear that advertising affects people's emotions and behaviours, and last but not least, their wallets. Basically advertising has become an inevitable phenomenon of our daily lives.

Every type of advertising has its pros and cons and a different effect on the consumer. While written advertising has longer persistence, advertisements broadcasted on TV last for only a very short amount of time. On the other hand, written advertisements can be very detailed but TV advertisements usually linger in one's mind because of their flashiness. Therefore marketing specialists use different media and types of advertisements in an effort to attract the desired attention. The visual aspect and design of advertisements have a significant effect on the customer but it is the language that makes people remember the product. Thus, the language used in advertising becomes an essential element in creating a successful advertisement. Whether the purpose of an advertisement is to make a profit or not, special attention must be paid towards the selection of language means.

The advertising of airline companies is particularly special among corporate advertising. Even the most careless or humorous people want to be assured that their flight is going to reach its destination safely and that the plane's personnel will do everything to make the flight comfortable. Consumers' decisions are based on the feelings they get from a particular advertisement. Airline companies have to persuade customers with calming and pleasant slogans so that customers are assured that the company is trustworthy. For this reason special attention should be paid to this kind of advertising and especially to the selection of language means.

I. THEORY

1 CHARACTERISTICS OF ADVERTISING

“Advertising is so intimately linked with the social fabric, the laws, the advertising conventions, the buying habits, the aspirations, the sense of decency, the sense of humour, the mentality of a people, that without the weapon of free writing, creating advertisements becomes a doomed task.” (Anholt 2000, 11)

Advertising in the airline industry should be readable, memorable and last but not least effective. This is why marketing specialists use various means and language accessories. However, the choice of appropriate words and phrases is not always that easy. For example extensive use of humour can lead to an advertisement which is more awkward than funny. Advertising should be received positively and should fulfil its basic purpose – to sell.

People in general like to play with words. Advertising language should be playful, unreserved and laudatory. There are a number of features which appear generously in advertising, e. g. poetic devices or figurative language. Even unorthodox punctuation is welcomed. Advertising language is not afraid to deviate from the norm. Words are sometimes misspelled, simplified or overused – on purpose, to create a desired effect. The discourse of advertising tends to be informal and its tone is often conversational. However, the more the language is extraordinary the more the advertisement tends to be successful. (Hermerén 1999)

1.1 Advertising as a genre

In very general terms, an advertisement can be defined as “a picture, short film, song, etc. which tries to persuade people to buy a product or service.” (Cambridge Dictionaries Online 2011)

According to Cook (Cook 2001) not all advertisements promote only products, services and/or events. Thus this term has to be understood more broadly. Since the introduction of TV advertisements, advertising has become more diverse than a simple dictionary entry. It is not easy to specify defining features of today’s advertising as a genre. Not all advertisements are designed for promoting goods or services, they also warn or plead or seek support. The function is not only to persuade, some advertisements serve to inform, misinform, amuse or even make the viewer worried or concerned. Another complication is that there is never a single sender; advertisements are products of agencies, different creative departments or actors. This way the intended function can never be the same. It is right to say, that advertisements share features with many other genres.

1.2 Classification of advertising

Types and classification of advertising can be based on various criteria and from different points of view. Following classification by Hermerén (Hermerén 1999) should not be seen as a definite or a complete list. Sometimes the differences between two or more types are insignificant and it is hard to determine which type it actually is. Moreover, an advertisement of one type can later represent or be used for another purpose.

- 1) **Geographical area** for which the advertisement is intended. Thus we can distinguish between local, national, international and global advertising.
- 2) **Form and medium of advertisement.** Two basic forms are print and electronic advertising. Each one has its strengths and weaknesses. Print advertising, which includes newspapers, magazines, brochures, posters and street signs, is usually cheaper and is more suitable for advertisements which need to provide detailed and complicated information. Magazines in particular can provide nice, eye-taking advertisements which can last for a very long period of time. Electronic advertising, represented by radio, television and internet, has its advantage in the combination of sense-targeted tools. The most useful media in this case is considered to be television. It combines sight, sound and motion especially in commercials which contain demonstrations. On the other hand this is the most expensive media both to make and to screen.
- 3) **Profit making.** Basic types are commercial and non-commercial advertising which have different particularly important subtypes.
 - **Commercial advertising** – profit-making advertising distinguishes:
 - *consumer advertising* – is directed at mass audience and is considered most frequent;
 - *trade advertising* – designed for manufacturers to communicate with their retailers by means of special interest magazines;
 - *corporate advertising* – used by companies that want to affect people's awareness of the organization as a whole rather than advertise a particular product.
 - **Non-commercial advertising** – non-profit making advertising is divided into:
 - *government advertising* – includes public service information and advertising intended for international audience which strengthens public relations between countries;

- *charity advertising* – intended to give publicity to the needs of charity organization or for benevolent purposes.

Additional categorization by Cook (Cook 2001) is more or less connected with the language used in advertisements.

- 4) **Technique** distinguishes between hard-sell and soft-sell advertisement. Hard-selling advertisements make a direct appeal and use very unambiguous means. Soft-selling advertisements use means to call a certain mood rather than appeal to buy a product.
- 5) **Frequency of advertisement release** – slow-drip and sudden burst. Slow-drip commercials are released regularly and steadily, while sudden burst advertisements are released frequently and for a short period of time.
- 6) **Length of the advertisement copy.** Short copy and long copy are distinguished according to the quantity of words used in the advertisement. Short copy advertisements contain less amount of text, while long copy advertisements have large amount of text.

Categorization and techniques of advertisements are not separate elements. Advertising techniques and other indicators such as frequency release usually depend on the medium as well as geographical area.

1.2.1 Structure of advertisement

Advertisement usually follows a certain pattern. Vestergaard and Schroder (Vestergaard and Schroder 1985) state that advertisements in written form such as billboards or newspaper ones usually consist of:

- illustration,
- headline,
- body copy,
- signature line,
- slogan.

According to Hermerén (Hermerén 1999) the advertising usually starts with a picture, headline, slogan or some sort of question. This is a device which is intended to attract the viewer's attention. Followed by this is the body copy which provides more information about the product. Vestergaard and Schroder (Vestergaard and Schroder 1985) claim that the last element of advertisements is the signature line, which gives the name of the product and slogan. The purpose of the slogan is simply to repeat the claim which is

already made in the body copy section. Sometimes if the viewer skips straight to the slogan without reading the body copy he can lose the connection between and connotation already made.

As Hermerén states (Hermerén 1999) advertising as well as any other genres tends to differ from the norm. Thus some advertisements can consist only of a picture or only of a headline or only of a slogan or even just the brand name. The appearance of advertisements can be diverse as long as its purpose is preserved.

Omission of one or more elements can lead to irregularity of advertisement which can thus become original and easily remembered. However, it is important not to omit information which is essential for the advertising message.

1.3 Functions of advertising

According to Vestergaard and Schroder (Vestergaard and Schroder 1985) creating a successful advertisement appears as a very challenging task for many marketing specialists. The ultimate aim of advertising is to sell goods and creating a lasting brand image. However, to make the advertisement work it is necessary to overcome several obstacles. Potential customers do not buy newspapers or flick through onboard leaflets to read an advertisement; the editorial material is what they want. Moreover, half of the paper is likely to be filled with a high number of various advertisements. Thus the first and the biggest task of the ad-maker is to make the advertisement noticeable. The second big step is to convince the potential customer that the advertised commodity is what he/she needs. It is also vital to make the potential customer believe that the advertised brand has unique qualities. The ideal advertisement should attract addressees whose intention was not to read advertisements at all. Advertising can have several different functions, purposes and/or effects. The most important ones are:

- attract attention,
- arouse interest,
- stimulate desire,
- create conviction,
- get action.

However, as the authors state (Vestergaard and Schroder 1985), it is quite rare to find advertising where these five steps are clearly apportioned. The normal structure is to have two or even more steps mixed together.

1.3.1 Attention and interest

The simplest way of drawing attention and creating interest is to place a product's name alongside a picture of it. However this approach is rare with respect to extreme confidence in selling power without more explicit appeals. A more common approach is to inform about the product using a headline or slogan. Sometimes the headline directly singles out the type of customers for whom the product - and advertisement - is designed to appeal to.

Other means of catching attention can be done by

- flattering the customers (naming them directly),
- attempting to arouse addressees' curiosities, e. g. using the word 'secret',
- pretending that the advertisement is not an advertisement at all. (Vestergaard and Schroder 1985)

Another ways of making the potential customers interested in the advertisement involve usage of language means such as buzz words or other extraordinary adjectives.

1.3.2 Desire and conviction

The best advertisement can sell the advertised product to the customer who did not even need it originally. Ad-makers use a wide variety of means of persuasion so that their product is necessary in the eyes of the customer.

In order to create a real conviction among consumers in a product's superiority compared to its competitors, ad-makers need a 'Unique Selling Proposition' which is "The factor or consideration presented by a seller as the reason that product or service is different from and better than that of the competition" (Entrepreneur Media 2011). One way of how to make a product at least somehow special, is to describe how painstakingly the quality of each item has been checked. Although it is illegal to advertise the product as 'the cheapest of its kind' unless one has a way in which to prove it, it is possible to say the same thing in different words. Any company can claim its product as 'best value for the money' or they can just add the word 'probably.' This kind of expressions can arouse suspicion in potential buyers. Therefore there are several methods available as to how to make advertisements more credible:

- Using a celebrity to recommend a product.
- Recommendation of the medical profession or scientific authority ('recommended by doctors').
- Role borrowing - paradoxical phenomenon when the advertisement tries to be conspicuous by resembling other genres.

- Compatibility with generally well-known goals (such as fighting pollution). (Vestergaard and Schroder 1985)

1.3.3 Action

Calling for action is the last of the functions of advertising. However, even if all the previous steps are accomplished successfully, there is still a chance that the advertisement will not succeed.

In general, the more imposing the advertisement is, the more likely is customer's negative reaction. This is why strictly direct messages are quite rare. Ad-makers have to find just right amount of pressure to convince customers to buy a certain product and not to push them away with overly aggressive advertising. Advertisements that want to attack the viewer in the most direct way usually contain openly directive language. The least persuasive advertisements impel viewers as to the product's use or availability rather than providing advice on why they should buy it. Modal verbs such as 'can' or 'will' are very common for this type of advertisement. (Vestergaard and Schroder 1985)

1.4 Attention-seeking devices

According to Goddard (Goddard 2002) the most important purpose of advertising is to lure the potential customers. Anholt argues (Anholt 2000) that recent reality points out that people tend to read less and less. This applies especially in mass-media consumer environments. Nowadays, viewers do not have the time to pause and read advertisements flooded with words. If the core message is not demonstrated visually the chance that it will be conveyed to the addressee is quite low.

Attention-seeking devices are undoubtedly elements which every advertisement should contain. It is necessary for the advertisement to be somehow different from the other ones and simultaneously be informative and credible enough.

1.4.1 Images

According to Goddard (Goddard 2002) when catching a glimpse of an advertisement addressees usually do not read the text and perceive images separately. There is always some kind of connection between the written text and other means surrounding it. The way an image is presented can suggest certain ideas. Crha and Křížek (Crha and Křížek 1998) claim that image has the ability to describe an item more truthfully, its shape, its size or its colour. Words on the other hand give better insight as to its function, its characteristics or utilization.

The usage of images in advertising is essential for the addressee; he or she can easily connect the advertisement to its product. Also if the image of certain product is appealing, the change that the potential customer will buy it is very high.

Goddard (Goddard 2002) adds that along with images, text fonts and overall appearance of the text is vital too. It is clear to say that writing is a form of image-making, too. People are more likely to feel touched by a handwritten type font rather than a machine-produced font. Also, the size and colour decide how the text is read and understood. Features of punctuation also have a significant function.

1.4.2 Layout

Goddard (Goddard 2002) claims that aside from the meaning, writing can also be used to create different text shapes. In this way, advertising can be compared to works of poetry, as verbal language can be used to make pictures. Considering layout, blank space also serves an important function. White space helps to gain attention and unifies the advertisement. It is as meaningful as the other features of the advertisement. According to Jeni Simcoe (Jeni Simcoe 2011) the amount of text should be adequate to the size of the advertisement. After illustration, body copy is the next element that viewers are likely to notice. Thus special attention should be paid when writing and formatting the text.

Layout of the advertisement should be well balanced. Large amount of text written in a font too small can discourage the addressee from further reading. Advertisement with too small amount of a text can lack important information for the addressee and thus can appear less credible.

1.5 Signs

Semiotics, the theory of signs, also plays an important role in advertising. Basically, “if something can be used to communicate, it is because it can stand for something else.” (Vestergaard and Schroder 1985, 36) In semiotics this stand-for function is referred to as a sign function. There are three types of relations between a sign and its object:

- icon,
- index,
- symbol.

This tripartition of the icon, index and symbol can be regarded as a division of signs according to a degree of naturalness: “The icon is a sign whose connection with its object rests in some kind of similarity, the indexical relationship is a relation of contiguity, and

finally the symbol is a sign where the connection between the sign and its object is based (more or less) purely on convention.” (Vestergaard and Schroder 1985, 39)

The usage of signs in advertising should be thoughtful and fine. Maybe not all addressees are able to identify some of the semiotic signs and thus the advertising message does not have the desired effect.

1.5.1 Icon

Vestergaard and Schroder (Vestergaard and Schroder 1985) claim that an icon has the closest similarity to its object. This similarity can range from physical properties to a remote similarity of use. These iconic signs are quite rare in language; typically there is no natural connection between a word and its denotation.

1.5.2 Index

The authors (Vestergaard and Schroder 1985) identify index as a representation of its object because of a close association. Rhetorical figure metonymy is based on indexical relation. These indexical images are frequently used in advertising illustrations. Advertisements try to make an indexical relationship between their product and a favourable connotation. If this is done successfully, customers’ minds connect these positive connotations to a certain product.

Index can be identified in an advertisement for Tame Airlines depicting a scuba diver surrounded by various sea animals. These animals connote an adventurous and spectacular holiday (see P XV).

1.5.3 Symbol

According to Vestergaard and Schroder (Vestergaard and Schroder 1985) symbolic representation carries a powerful meaning in texts of all kinds. Closely connected to the symbol is the metaphor. Thus it is hard to establish a direct link between a symbolic image and a product. Goddard (Goddard 2002) further specifies that symbols are much more about the association of ideas rather than a straightforward equation. Also, the meaning can differ in different cultures and it can also change over the years. In advertising symbols are often used as logos – the identifying mark of companies.

An example of a symbol can be found in a Turkish Airline advertisement. The headline, ‘Turkish Airlines is serving you more than 150 destinations,’ is supported with a plate full of national monuments of various countries (see P XV).

2 LANGUAGE ASPECTS OF ADVERTISING

Language is one of the most powerful tools in the world. No wonder that it said that the pen is mightier than the sword. The overall language should be, in the case of airline advertising, understandable and clear but still extraordinary. Considering one of the most significant language aspects, vocabulary of advertising should consist mostly of short and easily remembered words. This part of the bachelor thesis will focus on the terminology and language means used in advertisements. It will explore use of pronouns and buzz words; types of sentences will be also mentioned.

Crystal (Crystal 2005) describes advertising language as unreserved and complimentary with use of elements of spoken language. Its vocabulary uses vivid words and grammatically it appears quite vague.

2.1 Vocabulary in advertising

Vocabulary is one of the most important elements of advertisements. The correct choice of language means can have a unique effect on customer's mind. The ad-makers also have to pay special attention to the type and purpose of the advertisement and at whom the advertisement is targeted.

2.1.1 Use of pronouns

Pronouns represent an important element in advertising. They make the advertisement more credible and create an impression of close relationship between the advertisement and the addressee. The latter is especially vital for arousing of the attention.

Cook (Cook 2001) considers pronouns and their usage as one of the most typical features of advertising. "In discourse in general, the third person pronouns may be either endophoric, referring to a noun phrase within the text" (Cook 2001, 157) or "exophoric, referring to someone or something manifest to the participants from the situation or from their mutual knowledge" (Cook 2001, 157). The usage of first and second person pronouns is in most cases exophoric; except when used in quoted speech. Their reference is straightforward, 'I' means the addresser, 'you' the addressee.

Advertisements use all three persons in a very particular way. "'We' is the manufacturer; 'I' is often the adviser, the expert, the relator of experiences and motives leading to purchase of the product; 'he/she' is very often the person who did not use the product, distanced by this pronoun, and observed conspiratorially by 'you' and 'I'; but

most striking and most frequent, even in narrative, and also most divergent from the uses of other genres, is the ubiquitous use of ‘you’.” (Cook 2001, 157)

Cook (Cook 2001) additionally claims that the personal pronoun ‘you’ has other quite distinctive feature, it is a kind of double exophora. It refers to someone in the picture as well as to the receiver’s own self. The characters in advertisements sometimes look directly at the receiver, which offers the receiver to take either the role of addresser or addressee. “This double reference, originating in the text, encourages a completion of the triangle which effects a co-reference between the receiver and one of the people in the picture.”(Cook 2001, 159). With this double exophora phenomenon is closely connected the mysterious identity of the sender, which is often referred to as ‘we’. The visual presence of the character and anonymous sender creates an impression that the dialogue is between the character and addressee.

Personal pronoun ‘you’ might be the key word for the potential customer. He or she can naturally feel flattered and for this reason he or she can decide for that particular product or service. The same may apply for the pronoun ‘we’ which can give a feeling of unity and concern.

“Their ‘you’ is part of a high-involvement strategy which attempts to win us over by very direct address; they step uninvited into our world, expressing interest in our most intimate concerns.” (Cook 2001, 159-161)

2.1.2 Adjectives and buzz words

Goddard (Goddard 2002) regards vocabulary items as important elements in analysing advertising. The number one reason is the uniqueness connected with the product and its selling proposition. These items also reflect important topics of a certain time. For example, pollution is currently an item of concern, so phrases such as ‘a cleaner solution’ or ‘environment friendly’ seem to be received very pleasantly and positively. These terms are called buzz words. Mainly because of their reference to electrical charge which has made the right connection. In advertising, adjectives are often used in their comparative and base form. The main difference is in the place where they occur. Comparative adjectives often take place in the advertisement slogans, while adjectives in their base form occur in the body of the text. It is essential to choose the right adjective with the right connotation to achieve the desirable effect. Most customers are not attracted by words such as ‘untried’ or ‘cheap’. ‘New’ and ‘economical’ are adjectives with more positive connotation so the customer’s reaction would be completely different. Of course not all

audiences are the same and their taste differs, advertisement targeted to a different group of customers will use different choice of words. The clearest example is the word 'expensive'. For one group of customers this word refers to something they cannot afford. Yet to another group of people it can suggest something luxurious.

Adjectives in an advertisement should describe the product or service truthfully. It is a matter of credibility of the advertisement; if the product does not have the qualities claimed in the advertisement, the customer may lose trust in the whole company.

According to Goddard (Goddard 2002) comparative forms of adjectives often take place in so called comparative reference. Hermerén (Hermerén 1999) claims that these comparatives can be more or less specific. Very few advertisers venture to label their competitor directly. In the other cases the competitors are indicated indirectly by means of unspecific comparative construction 'normal' or 'many' or superlative constructions. The latter implies the existence of a competitor since it would be pointless to make a comparison without anyone to compare with.

2.1.3 Homonyms

"A homonym is a word with the same form but different meanings." (Cook 2001, 239) Homonyms are simultaneously homophones which are "words with the same pronunciation but different spellings and meanings" (Cook 2001, 238).

In advertising, homonyms and specially homophones work as tools for punning, mainly because they are ambiguous.

2.2 Sentence types and use of questions

English distinguishes four types of sentences according to their purpose: declarative, interrogative, exclamatory and imperative. This part of the thesis will focus on the use of questions.

According to Hermerén (Hermerén 1999) questions are used in different situations and with different purposes. Besides the persuasive purpose they are also able to arouse a viewer's curiosity and manipulate his or her attitudes and beliefs. In advertising, questions are always asked by the advertiser, although they can be delivered by anyone pictured in the advertisement. Since the language of advertising is one-way mass communication, the addressee cannot answer the question even if he or she knows the answer. This way it brings an interactive element into the situation.

Hermerén (Hermerén 1999) states that ad-makers use all sorts of questions, e. g. suggestions or offers, tag or rhetorical questions. They can be used to express irony, sarcasm and humour to create a friendly bond with the addressee. Question may occur as part of a dialogue between two or more consumers. Intriguing questions or riddles are very special types of questions. They tempt the viewer to examine the advertisement for an answer. Even if there is no solution to the tricky question, the unresolved problem stays in viewer's mind and so does the advertising. Goddard (Goddard 2002) claims that cleverly asked question may evoke some kind of problem in addressee's mind. This problem-solution format is characteristic for many advertisements. The strategy of targeting viewer's insecurity by carefully worded question at the start of an advertisement is very successful.

2.2.1 Ellipsis

Ellipsis is "the omission of part of a structure" (Goddard 2002, 125). Cook (Cook 2001) claims that it is a cohesive device which serves two purposes: due to omission it saves the advertising space and thus saves money, and it draws attention to the part of advertisement which the viewer is supposed to notice. Another typical feature of ellipsis is the ability to create a close atmosphere between the advertiser and the addressee due to conversational tone which ellipsis can resemble.

Ellipsis and elliptical sentences are considered to be informal. Their usage in advertising thus becomes frequent due to the fact that advertisements tend to resemble spoken language.

2.3 Personalization of the advertisement

Even if advertising campaigns and advertisements are released for masses, they are aimed at individual addressees. If potential customers were not addressed individually, they would not give much credibility to the advertisement and the desired effect would not be achieved.

According to Hermerén (Hermerén 1999) lack of personality and individuality of advertising is a primary problem of written communication. It is because magazines and newspapers have static photos without any movement. They lack the life of film, television and on-line commercials. Also in mass communications the receiver of the advertisement finds the message irrelevant knowing that thousands of other people will get the same message. Thus it is a task of the ad-maker to make the advertisement more personal and

give it individuality. One of the simplest ways to achieve this is to address the receiver as an old friend. Another option is to have a celebrity engaged who is often initially sceptical towards the product. In order to add more personality, the product itself may be represented as a human being. The consumer may be also addressed as an individual by the advertiser.

As the author states (Hermerén 1999) individualization can be provided by pronouns. It is advised to address potential customers in second-person singular since they are usually alone when they read the advertisement, and therefore should be addressed as individuals and not as a crowd. “The fact that advertising messages are produced for a mass but received by individuals means that when the advertiser asks a viewer to do something, such as buy the product, this is generally carried out (if at all) singly rather than as a group.” (Hermerén 1999, 44)

2.4 Intertextuality

According to Simpson (Simpson 2004) some advertisements often show typical features of other genres. These features can be considered intertextual. Genre of advertising is not a closed unit and frequently echoes elements of other text. Goddard (Goddard 2002) claims that intertextuality works on various levels of language. It is not even that important that the addressee does not know the established reference, he or she will be forced to investigate the connection and thus will be interested in the advertisement.

Intertextuality can be useful element of successful advertisement. Insertion of familiar songs or even generally known film quotes into an advertisement can lure the potential customers on the basis of positive connotation they can have with particular song or a movie quote.

2.4.1 Idioms

“Idioms are conventionally defined as clusters of words whose meaning cannot be read off their constituent parts.” (Simpson 2004, 93). Čmejrková (Čmejrková 2000) argues that some idioms are known throughout many cultures while others are specific in one particular language. Some stay unchanged while some undergo many modifications over the time. Idioms are a part of language and cultural code. Sayings, proverbs, familiar utterances (e. g. *veni, vidi, vici*) or even quotes of famous historical persons can be considered idioms.

3 RHETORICAL DEVICES

Since the most important function of advertising is to attract attention and moreover to stay in viewers' minds, it is vital to be creative. No one will be really seized by a boring or meaningless advertisement. For these purposes there are extralinguistic means. Especially in airline advertisements, the language should be persuasive but not too pushy. One wants to be assured that the flight will arrive to its destination so there is no room for sarcasm.

This chapter will describe some major schemes and tropes which make advertisement much more attractive. Some very significant means such as language play and puns will also be mentioned.

The most important function of rhetorical devices is to motivate the viewer to start and finish reading the advertisement. Rhetorical figures usually appear when the expression deviates from expectation. Moreover this deviation shows that figurative advertising language produces more positive attitude towards the advertisement compared to literal advertising language. Even if it does not appear so, some figurative expressions are very common in everyday speech. Thus people accept figurative language in advertisements more positively. Figurative modes distinguish between schemes and tropes. Schemes carry excessive order or regularity in a text, while tropes occur when the text contains a deficiency of order or irregularities. The most familiar examples of schemes are rhyme and alliteration; examples of well-known figures are metaphors and puns. (McQuarrie and Mick, 1996)

As Anholt states (Anholt 2000) English language is very suitable for creating an advertisement. Its grammar is minimal, whereas its vocabulary is wide-scaled. It has simple syntax and its words are quite short. That is why it is possible to say so much in so little time.

3.1 Schemes and tropes

Schemes can be understood as deviant combinations while tropes can be understood as deviant selections (McQuarrie and Mick, 1996). According to Hermerén (Hermerén 1999) the name of schemes is based on the involvement of the arrangement of words into schematized patterns based on sound or syntax. Tropes involve the content side of language. These rhetorical figures often presuppose each other and also occur in combination. They are considered important for their ability to express oneself clearly and be convincing and persuasive at the same time.

Rhetorical devices enrich advertisements with uniqueness and a hint of individuality. Some of them can have the ability to stay in the mind of addressees and thus be easy-to-remember.

3.1.1 Schemes

As Burton states (Burton 2011) schemes usually deviate from the ordinary arrangement of words. They can be further divided into structures of balance, changes in word order, omission and repetition. Not all known schemes are included.

1. Structures of balance

- Parallelism – the repetition of identical or similar syntactic elements
- Antithesis – opposition of ideas or words in parallel constructions
- Climax – the arrangements of words, phrases, or clauses in an order of increasing importance

2. Changes in word order

- Anastrophe – inversion of natural word order
- Parenthesis – insertion of a verbal unit that interrupts normal syntactical flow
- Apposition – addition of an adjacent, coordinate, explanatory element

3. Omission

- Ellipsis – omission of a word or phrase in a sentence through implied by the context
- Asyndeton – omission of conjunctions between a series of clauses
- Brachylogia – omission of conjunctions between a series of words

4. Repetition

- Alliteration – repetition of initial or medial consonants in two or more adjacent words
- Anaphora – repetition of the same word or group of words at the beginning of successive clauses
- Epistrophe – repetition of the same word or group of words at the ends of successive clauses
- Anadiplosis – repetition of the last word of one clause at the beginning of the following clause

3.1.2 Tropes

Burton (Burton 2011) identifies tropes as an artful deviation from the ordinary or principal signification of a word. There are five groups of tropes: reference to one thing as wordplay and puns, substitutions, overstatements and understatements, and semantic inversions.

1. Reference to one thing as another

- Metaphor – reference to one thing as another, implying a comparison
- Synecdoche – a whole is represented by one of its parts
- Metonymy – reference to something or someone by naming one of its attributes
- Personification – reference to abstractions or inanimate objects as though they had human qualities or abilities

2. Wordplay and puns

- Paronomasia – using words that sound alike but that differ in meaning (punning)
- Onomatopoeia – use of words whose sound corresponds with their semantic value

3. Substitution

- Periphrasis – a descriptive word or phrase is used instead of a proper name

4. Overstatement / Understatement

- Hyperbole – obvious exaggeration for emphasis or for rhetorical effect
- Litotes – understatement used deliberately

5. Semantic inversions

- Rhetorical question – asking a question for a purpose other than obtaining the information requested
- Oxymoron – a self-contradictory combination of words or smaller verbal units
- Irony – expression of something which is contrary to the intended meaning
- Paradox – an apparently contradictory statement that contains a measure of truth

3.1.3 Metaphors in advertising

Hermerén (Hermerén 1999) claims that the use of metaphors in advertising is very important. Firstly for they can express a message briefly in a limited amount of space, secondly they are able to bring together very different types of information by relating new information to familiar information. Together with metonymy, metaphor can dramatize a product claim and be very effective in building up a brand image.

However, metaphors should be used very carefully and thoughtfully. Not all people might have the ability to understand the metaphor or its real meaning.

3.1.4 Rhymes

Hermerén (Hermerén 1999) states that in order to make advertisements effectively remembered, it is important that the advertising text sounds pleasant and catchy. This is applied also in written advertising, since people in silent reading are aware of the way words are pronounced. Čmejrková (Čmejrková) defines rhyme as a sound correspondence at the end of words. However, the use of rhyme should be very delicate; rhyme itself is not a guarantee of originality.

If the advertisement contains a rhyme without any sense or meaning, the final result can appear quite embarrassingly. This usually happens when sufficient attention is not paid to the selection of rhymed words.

3.2 Language play and puns

Various forms of language play are used in advertising for the purpose of gaining attention. A good language joke appearing in an advertisement can attract viewers enough to buy that particular product or service eventually.

Crha and Křížek (Crha and Křížek 1998) claim that one of the language strategies for gaining attention is the use of humour. The strength of humour is its ability to create pleasant atmosphere and make people interested to what others are saying. Humour is considered to be a rare spice. Ad-makers should be careful and precise while using humour. In other words, humour cannot succeed over the advertising message itself and its argument. It is not desirable to make addressee remember the joke and forget about the product.

3.2.1 Puns

According to Hermerén (Hermerén 1999) humour generates shared amusement. It also contributes to the harmony between the speaker and listener. Its persuasion also has positive influence on the listeners' attitudes and so can deflect their attention from details which they might oppose. Advertising puns have some specific features. Some puns tend to function better in writing than in speech. Puns tend to be very economical. Since they allow the expression of two or more senses in one form, ad-makers do not have to waste as much expensive advertising space. Puns have the ability to say one thing and mean another. This way puns allow the ad-maker to imply claims without actually promising anything. When challenged, the ad-maker can proclaim that he meant the pun to be interpreted in a completely different way. It is important to mention that pun is a kind of a

code, a bit like a riddle, which the addressee is invited to crack. The viewer's effort to solve the mystery makes him an active participant in advertising process.

A special attention must be paid to the usage of puns in an advertisement. A pun should be ingenious enough so that it does not appear artificially. Such a poor pun can discourage the viewer from further reading of the advertisement and even can add a negative connotation to the advertising message.

As Hermerén (Hermerén 1999) states puns are based on ambiguity, i. e. double or multiple meaning. However, not all ambiguities in language result in a pun. Therefore what defines a pun is an ultimate culture-bound character, as is humour in general. In language there are four different types of ambiguity: lexical, grammatical, pragmatic and bilingual ambiguity. Lexical ambiguity covers the meaning of individual words or expressions; it involves homophones, homonyms and polysemy. Grammatical and structural ambiguity is based on the fact that clause elements can be grouped together in different ways. Pragmatic ambiguity involves socio-cultural situation, the interaction between the verbal and the situational. Bilingual ambiguity combines elements of two or more languages so that the meaning expressed by each language element is activated simultaneously.

Summary of language means of advertising

Advertising consists of various elements and serves various purposes. Commercial advertising and its basic purpose to sell uses certain means of how to lure the customer to buy a product or service. The first thing the addressee is likely to notice is the appearance and layout of the advertisement. Images used in airline advertising should be eye-catching but pleasant. Considering the vocabulary and selection of words the advertisement should not be too pushy or inappropriate. Pronouns help the advertisement to create a bond between the advertisement and the addressee and also make the advertisement credible. To arouse the attention, advertising language flatters the potential customers, addresses them directly, asks questions or tries to capture them with the unusual use of words. Various types of questions seem to be rather popular due to the conversational tone they can resemble. Rhetorical devices, such as rhymes or puns, help the advertisement to be memorable, to deviate from what the viewers expect.

II. ANALYSIS

4 ANALYSIS OF AIRLINE ADVERTISEMENTS

The final chapter of this thesis will focus on analysis of selected advertisements. The information explained and conclusion drawn in the theoretical part will be applied to examine airline advertisements.

For this analysis, fourteen various airline advertisements from all around the world have been selected. This way a wide scope of language can be examined. All of the advertisements are in written form, primarily from billboards and newspaper advertisements. The following companies are represented by the advertisements:

- Southwest Airlines
- Pan Am
- Air France
- Uzbekistan Airways
- Virgin Atlantic
- Thai Airways
- Korean Air
- National Airlines

Illustrations of all following advertisements can be found in the appendices at the end of this thesis.

4.1 Structure of advertisements

The human mind usually tends to preserve stuff which is somehow different from what is expected. This can be applied to the structure and use of individual features of advertisements. Seven of the fourteen advertisements analysed contain the most common features used in advertising (illustration, headline, body copy, signature line and slogan). The other half lacked one or more of the features. The most omitted element is body copy which adds information to the headline. The second is absence of an illustration, which is usually compensated for with unusual font. Two advertisements even omitted use of a slogan (see P XIII and P III). On the other hand, headline and signature line are present in all of the advertisements that were chosen.

Some peculiarities can be also identified. The advertisement for National Airlines has its signature implemented in their logo (see P XIV). Pan Am's advertisement (see P VII) for advertising a business class has its signature line implemented directly in the slogan:

*Expect more from **Pan Am**'s Clipper Class*

4.2 Visual strategies

Language is not the only element that makes advertisements unique and easily remembered. The best way in which to get the advertising message into the minds of potential customers is to create a remarkable connection between the text itself and its visual representation. Usually the image or picture supports the body copy and adds features that cannot be either properly described by words or its written form would not be that clear.

An example of such a case can be seen in a Pan Am advertisement (see P VI). The body copy is surrounded by two rows of national flags, representing the countries which are Pan Am's frequent destinations.

Pan Am to 23 European cities. See how proudly we fly.

Cultural references are also essential in airline advertising, especially when the advertisements promote a country whose culture is diametrically different from what people are used to. An advertisement for Thai Airways (see P X) shows four busts of Asian women rising up above the clouds as if they were welcoming arriving planes. They are all dressed in rich decorated national costumes resembling the unique adventures that the passenger can experience.

Another visual strategy is the use of blank space. Its purpose is described in the theoretical part. This strategy is widely used by Southwest Airlines (see PI and PII). Two of their chosen advertisements lay their visual strategy on the contrast of black extraordinary font, usually in the headline, and a plain white background. Apart from the logo depicting the plane, there is no other illustration. Korean Air (see P IX) also uses white colour which can resemble calmness. Along with hues of blue colour representing the sky and a woman holding a blue dove, the whole advertisement has a very comforting effect.

4.2.1 Signs

Icons, indexes and symbols play a key role in the uniqueness of advertisements. They represent objects in various levels of similarity.

An example of index (sign which represents its object by association) can be found in the advertisement for National Airlines (see P XIV) which promotes flights to Florida. The illustration shows a picture of a large palm tree by the sea. Examples of lexical index (metonymy) can be found in the body copy: Fight a marlin (swordfish occurring on the coasts of Florida; it is also in a logo of Florida's baseball team) and Watch a jai alai game (typical Florida squash-like game).

Symbol is represented in a Southwest airlines advertisement, which is targeted to job seekers (see P IV). An illustration of an air sickness bag is supplemented with the headline *Sick of your job?* This kind of combination also creates humour.

Another symbolic representation is featured in an advertisement for Pan Am (see P VI). Two rows of national flags are illustrated, representing individual countries. Flag is considered to be one of the basic symbols.

4.3 Vocabulary

This subchapter of the thesis will analyse vocabulary elements in selected advertisements. The use of pronouns and adjectives will be discussed. Finally, features of informality will be explored.

4.3.1 Pronouns

The importance of pronouns in advertising is undeniable. Pronouns not only address the viewer, they also serve as an element of personalization and create the bond between the advertiser and the customer. Eight headlines from advertisements from the selection contain some kind of pronoun, whether it is personal or possessive.

- a) *Can **you** name the airline with low fares on every seat of every flight, everywhere it flies?* (see P I)
- b) *To make as many touchdowns as **we** do, **you** have to run some incredible routes.* (see P III)

- c) *Sick of **your** job?* (see P IV)
- d) *Pan Am to 23 European cities. See how proudly **we** fly.* (see P VI)
- e) *Haven't **you** earned a bigger office?* (see P VII)
- f) *Play with **yourself**.* (see P XII)
- g) *From departure to arrival, the world is **my** destination.* (see P IX)
- h) *Let **us** pamper you.* (see P XI)

In example e) the phenomenon of double exophora can be identified. The illustration shows wide plane deck with a flight attendant talking to one of the passengers. Although the flight attendant does not look directly at the receiver, the addressees can still feel as through they are the ones sitting on the plane and feeling comfortable.

4.3.2 Adjectives and buzz words

The use of adjectives is very widespread and is favourite element of advertising. Not only they can point out the uniqueness of the product or service, but they can also add a positive advertising message. This part of the thesis will analyse various utilization of adjectives and its meanings.

Adjectives help to gain a positive connotation for the advertisement by using an adjective with positive meaning. Examples of such adjectives, which can be considered as buzz words at the same time, can be found in the headline of Air France advertisement (see P XI).

Attentive cabin Crew

Exquisite cuisine and wines

Seamless service

The slogan of an advertisement for Southwest Airlines (see P II) carries an adjective in a form of homophone. Homophone *plane / plain* suggests that flying with this airline is nothing but simple.

*Just **plane** smart*

Another advertisement of Southwest Airlines lures customers on low fares (see P I). As the thesis has already stated, it is illegal to advertise the product or service as cheapest of its kind unless there is some evidence. However, the slogan of this advertisement suggests such a thing without actually saying it. An adjective in its base form *low fare* is preceded by the definite article *the*, which is commonly used with the superlative forms of adjectives. Whereas it would be expected this advertisement to read *The lowest fare airline* it reads:

The low fare airline

4.3.3 Features of informality

The advertisements selected for analysis were all published as written advertisements. However, language used in advertising tends to be informal, it does this by using features of language common to spoken language. By using informal language in advertisements, viewers can become more connected to the advertisement.

Informality can be best expressed by usage of contracted forms of verbs. Most of these contracted forms can be found in the body copy, some examples also occur in the slogan or headline of the advertisement.

- a) *Whether **you're** going short...* (see P III)
- b) ***There's** a full menu to choose from...* (see P VIII)
- c) *If **you'd** prefer a career **that's** fun and challenging...* (see P IV)
- d) *Pan Am. You **can't** beat the experience.* (see P VI)
- e) ***Haven't** you earned a bigger office?* (see P VII)

In an advertisement for National Airlines (see P XIV) informality is expressed by formation of a unique word *jetaway*. Jetaway was created by blending of the words jet and getaway thus connoting a quick escape by plane.

*Escape to Florida. Let national plot your **jetaway**.*

Various levels of informality can be also found within one advertisement. An example of such a case is represented by an advertisement by Southwest Airlines (see P II). The

headline appears as some kind of formal statement with extended usage of longer words which are considered formal (*deliberation, corporate response*), while the body copy tends to be rather informal by using many features of spoken language:

*Okay. We lost our temper for a moment. Northwest **didn't really** lie. And its pants **aren't** actually on fire.*

Another feature which is considered informal and is commonly used in spoken language is elliptical sentence. Such sentence omits some element that is clearly recoverable from the meaning of a sentence.

- a) *Liar, liar. Pants on fire.* (see P II)
- b) *Sick of your job?* (see P IV)
- c) *Pan Am. First in space.* (see P V)
- d) *Pan Am to 23 European cities.* (see P VI)
- e) *Serving the whole Asia from the hub of Asia.* (see P X)
- f) *Making the sky the best place on Earth.* (see P XI)
- g) *9 inches of pleasure.* (see P XII)

4.4 Sentence types

Declarative sentences are usually used for stating a simple fact or explanation; they do not command or request something. These sentences do not require a reaction from a viewer and are punctuated with a full stop. They are commonly used in slogans or headlines of advertisements.

- a) *Pan Am. You can't beat the experience.* (see P V)
- b) *From departure to arrival, the world is my destination.* (see P IX)
- c) *After lengthy deliberation at the highest executive levels, and extensive consultation with our legal department, we have arrived at an official corporate response to Northwest Airlines' claim to be number one in Customer Satisfaction.* (see P II)
- d) *To make as many touchdowns as we do, you have to run some incredible routes.* (see P III)

Imperative sentences call the viewer to some action. They express various levels of pressure on the addressee by using different directive speech acts; they can simply suggest some idea or give straight recommendation to buy the product or service.

- a) *See how proudly we fly.* (see P VI)
- b) *Play with yourself.* (see P XII)
- c) *Escape to Florida. Let National plot your jetaway.* (see P XIV)
- d) *Travel in style. Dine in style.* (see P VIII)

Interrogative sentences serve many purposes and are widely popular among ad-makers. They can serve as suggestions or offers; they can express irony or humour.

- a) *Can you name the airline with low fares on every seat of every flight, everywhere it flies?* (see P I)
- b) *Sick of your job?* (see P IV)
- c) *Haven't you earned a bigger office?* (see P VII)

Example a) can be considered as a riddle which the addressee is invited to solve in those few seconds before his attention skips to the answer represented by the slogan at the very bottom of the advertisement.

4.5 Intertextuality

An example of intertextuality was found in only one advertisement for Southwest Airlines (see P II). Here the headline is in form of formal political statement. Also an idiomatic expression *Liar, liar. Pants on Fire.*, which is children's phrase used when one is accused of lying, can be considered as a form of intertextuality.

4.6 Personalization

In most advertisements, personalization is indicated by using a pronoun in the second person singular.

- a) *Can **you** name the airline with low fares on every seat of every flight, everywhere it flies?* (see P I)

- b) *To make as many touchdowns as we do, **you** have to run some incredible routes.*
(see P III)
- c) *Haven't **you** earned a bigger office?* (see P VII)

4.7 Rhetorical devices

The most important purpose of using rhetorical devices in advertising is that they usually make the advertisement unique and easily remembered. If it is used properly, figurative language can contribute to the positive attitude of the viewer.

4.7.1 Schemes

Schemes affect ordinary word order or their patterns can be based on sound. Several schemes from the repetition category were identified in the selected advertisements.

Alliteration, which is repetition of initial consonants, was found in the Air France advertisement (see P XI).

Seamless service.

Polyptoton, a scheme where one word is repeated in different grammatical forms, is in the headline of the Southwest Airline advertisement (see P I).

*Can you name the airline with low fares on every seat of every **flight**, everywhere it **flies**?*

In the same headline an anaphora was identified. Rhetorical anaphora is a repetition of the same word at the beginning of clause

*Can you name the airline with low fares on **every** seat of **every** flight, **everywhere** is flies?*

Very similar scheme - epistrophe occurs in two of the selected advertisements. Epistrophe is repetition of the same word at the end of clause.

- a) *Serving the whole **Asia** from the hub of **Asia**.* (see P X)

b) *Travel in style. Dine in style.* (see P VIII)

The last scheme is epizeuxis in another Southwest Airline advertisement (see P II). Epizeuxis is the repetition of the same words immediately next to each other.

Liar, liar. Pants on fire.

4.7.2 Tropes

Tropes are deviations from the ordinary or expected meaning of a word. Following tropes were identified.

Examples of metaphor were found in two advertisements. In the following advertisement for Southwest Airlines (see P III) metaphor can be identified in word *touchdowns*. According to the context, touchdown can stand for a landing of a plane.

*To make as many **touchdowns** as we do, you have to run some incredible routes.*

Another metaphor occurs in Korean Air advertisement (see P IX). In this case, departure and arrival might suggest a cycle of life; departure meaning birth, arrival meaning death.

*From **departure** to **arrival**, the world is my destination.*

In the body copy of National Airlines advertisement (see P XIV) metonymy can be found. Metonymy is a figure of contiguity, where one word is replaced by naming one of its attributes. Coconut tree, marlin, jai alai game etc., are all unique elements designed to bring up images of Florida in the viewer's mind.

*Climb a **coconut tree**. Fight a **marlin**. Watch a **jai alai game**... Swish through the **Everglades** on boats that ride over the water.*

Paradox, a contradictory statement, appears in the Air France advertisement slogan (see P XI).

Making the sky the best place on Earth.

In an advertisement for Uzbekistan Airways (see P XIII) a trope irony can be found. Irony expresses something which is contrary to intended meaning, thus it is not a very credible element. The irony in this case most probably developed from a bad translation, considering the country of origin. Together with an illustration of plane disappearing in clouds, the whole advertisement does not generate a positive feeling. A possible correct translation of such case could be *Pleasant journey*.

Good luck.

4.7.3 Rhymes

Rhymes occur only in advertising of Southwest Airlines. Rhyming makes advertisements more memorable and contributes to pleasant sound of the text.

- a) *Liar, liar. Pants on fire.* (see P II)
- b) *To make as many touchdowns as **we do**, you have to run some incredible **routes**.*
(see P III)

4.7.4 Language play

Humour, which is one of the most powerful tools of language when used effectively, is definitely an element of good advertisement. With the use of humour, the advertisement gains the attention of an addressee.

Humour can be identified in an advertisement of Southwest Airlines (see P II) where a formal-like statement headline is combined with a children's rhyme.

Another example, also from Southwest Airlines (see P IV) generates humour from the combination of illustration of air sickness bag and the word *sick* in the headline.

Considering humour, puns seem to be very effective in advertising language. Their purpose is to gain attention and help promote the product. An example of lexical pun can be found in an advertisement for Pan Am (see P V). In the headline there is a homonymy *space* which can suggest either room or the universe.

Pan Am. First in space.

In a series of suggestive advertisements for Virgin Atlantic (see P XII) a pragmatic ambiguity can be identified. Headlines of both advertisements have quite a sexual overtone; however the body copy implies that they advertise nine inch private seatback screens.

Play with yourself.

9 inches of pleasure.

CONCLUSION

The aim of this bachelor thesis was to explore the language means of airline advertising. The theoretical part described various aspects and characteristics of advertising. It is not easy to specifically define advertising as such. Apart from the fact that advertising promotes not only goods and services but also informs and alerts, it tends to share features with many other genres. Well-made advertisement should serve several functions; its main purpose is to attract attention of potential customers and arouse their interest. Once these are fulfilled, advertisement should stimulate desire, or creates one if it is not there already, and finally calls for addressee's action. Many strategies and elements are employed for arousing the attention of a potential customer. These so called attention-seeking devices are an essential part of every advertisement; mainly they use pleasant images, which can describe the product from various aspects, although an interesting layout or use of semiotic signs are also efficient elements.

The language of advertising itself seems to be the most important element. The right choice of particular language means can have a unique effect on the viewer's mind and thus can be very convincing. As the most significant language aspect can be considered vocabulary. In today's world where advertisements accompany us every step of our journey, it is vital for the advertisement to speak to the addressee. This can be achieved by the proper use of pronouns which are the most typical features of advertising. By using the right pronoun, ad-makers can personalize the message which sometimes tends to be too impersonal thus not appealing. Individualization of advertisement can also be achieved by direct addressing of the addressee as an individual or having a famous celebrity involved. In order to make the advertised product stand out of the crowd of competing products, it is necessary to describe its unique characteristics. Adjectives and buzz words are able to make the product seem more unique and desirable. Another important element is the type of sentences used. According to the fact that people are curious creatures by nature, ad-makers like to use questions in advertising headlines. The choice of sentence type can make the addressee interested in reading of the whole advertisement in order to find out the answer.

Creative advertisements necessitate rhetorical figures. Schemes and tropes add irregularity to the advertisement and can make it stand out from others. Schemes influence the ordinary arrangement of words while tropes change principal signification of a word.

Among the most important tropes metaphor and metonymy can be included. To make the advertisement easily remembered, rhymes are widely used. Humour, another language strategy for gaining attention, can be achieved by using puns, language elements based on double or multiple meaning.

The practical part of this thesis provides an analysis of fourteen selected advertisements of various airline companies. The selection was based on uniqueness of individual advertisements; the variety of companies was also another criterion. All of these advertisements can be considered as commercial advertisements of consumer type. According to the language means used, all advertisements are soft-sell; the distinction between short and long copy is variant.

Considering the structure, half of advertisements contain all the major elements of a written advertisement. The most commonly omitted part is body copy and illustration which is usually represented by an unusual font.

Dealing with vocabulary, pronouns were the most frequent of the analysed elements. On the other hand, adjectives and buzz words did not occur as often. As highlighted in the theoretical part, informal or even spoken language make the advertisement more interesting. The most apparent features of informality identified in selected airline advertisements were contracted forms of verbs and elliptical sentences. These features help the advertisement to speak to the addressees and make them interested in the advertisement. Another element of analysis, sentence types, demonstrated the frequency of usage individual types. Excluding exclamatory sentences all other three types were present in more or less same number.

The last part of analysis investigates rhetorical devices. Schemes seem to be rather more popular than tropes, according to frequency of usage in selected advertisements. Together with humour, rhymes and puns contribute to the advertisement to be more memorable and distinct.

Language of airline advertising does not differ from standard advertising. Airline advertisements try to be readable, laudatory and memorable. The elements used tend to be very close to the viewer, thus informal means and familiar words appear in many advertisements. Advertising language thus becomes vital element of every successful airline advertisement.

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APPENDICES

- P I Southwest Airlines 1
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- P V Pan Am 1
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**CAN YOU NAME
THE AIRLINE
WITH LOW FARES
ON EVERY SEAT
OF EVERY FLIGHT,
EVERYWHERE
IT FLIES?**



SOUTHWEST[®]
THE Low Fare AirlineSM

APPENDIX P II: SOUTHWEST AIRLINES 2



After lengthy deliberation
at the highest executive levels,
and extensive consultation
with our legal department,
we have arrived at
an official corporate response
to Northwest Airlines' claim
to be number one
in Customer Satisfaction.



“Liar, liar. Pants on fire.”

Okay. We lost our temper for a moment. Northwest didn't really lie. And, its pants aren't actually on fire. Northwest simply excluded Southwest Airlines from its comparison.

Fact. According to the U.S. Department of Transportation's Consumer Report for May, the real leader in Customer Satisfaction is Southwest Airlines. That means we received the fewest complaints per 100,000 passengers among all Major airlines, including Northwest.

More facts. The Department of Transportation's Consumer Report also shows Southwest Airlines best in On-time Performance (highest percentage of system-wide domestic flights arriving within 15 minutes of schedule, excluding mechanical delays), best in Baggage Handling (fewest mishandled bags per 1,000 passengers),

as well as best in Customer Satisfaction, from January through August, 1992. It's all there in black and white.

Fly the real No. 1. You'll know there's no substitute for satisfaction. Call Southwest Airlines or your travel agent for reservations.



SOUTHWEST AIRLINES™
Just Plane Smart™

1-800-T-FLY-SWA (1-800-435-9792)



APPENDIX P III: SOUTHWEST AIRLINES 3

TO MAKE AS MANY TOUCHDOWNS AS WE DO, YOU HAVE TO RUN SOME INCREDIBLE ROUTES.



Whether you're going short or going out long nobody can get you to more games this season than Southwest Airlines. With almost 1,200 flights a day to 32 cities—and the lowest fares around—Southwest can help you follow your team just about anywhere.



© 1993 Southwest Airlines

APPENDIX P IV: SOUTHWEST AIRLINES 4



© 2005 Southwest Airlines Co.

SICK OF YOUR JOB?

If you'd prefer a career that's fun and challenging, join the crew reported in *Fortune* magazine as one of "America's Most Admired Companies" — Southwest Airlines. Visit www.southwest.com to learn about job opportunities. You'll also find details on how to create and submit a resume online. (Or you may fax your existing resume to 314-703-7015.)


SOUTHWEST AIRLINES
A SYMBOL OF FREEDOM
Equal Opportunity Employer

APPENDIX P V: PAN AM 1

Pan Am. First In Space.



The first thing you notice as you enter the First Class Cabin of a Pan Am 747 or L-1011 Clipper® is the extraordinary feeling of space.

First In Comfort.
And as you settle into your Space Seat, your Pan Am Sleepwrite® Seat, this sense of spaciousness becomes even more impressive. There's space in front of you, around you, above you. But above all, space to give you something so very rare in air travel today, a sense of privacy.


First In Food And Wines.
And because of the comfort so much space offers, Pan Am's First Class Dining is gracious dining. Offering a wide selection of international entrees from the kitchens. Served on fine china. On silver-lined. And you'll savor your appetite with some of the world's most respected wines, especially selected from the wines of the world by Pan Am's international wine consultant.

First In Service.
Pan Am enjoys a 56 year tradition of fine service, impeccable service. Truly First Class from the time you're welcomed aboard till your coat is returned. It seems, in fact, as though we invented luxury in the air. But then, after all, we did.

For reservations and information call your Travel Agent or Pan Am.

 **Pan Am. You Can't Beat The Experience.** 

APPENDIX P VI: PAN AM 2





Asterdam • Athens • Belgrade • Berlin • Brussels • Bucharest • Budapest • Dubrovnik • Frankfurt • Geneva • Hamburg

Pan Am To 23 European Cities. See How Proudly We Fly.

No other U.S. airline serves Europe like Pan Am. We fly to the most destinations, with 129 nonstops a week. We offer the only nonstop service to Nice and Hamburg. And we fly nothing but our big, comfortable 747's across the Atlantic.

In addition, when you fly Pan Am to Europe, you'll enjoy a level of service that has always been part of the Pan Am experience. And that's something we're very proud of.

Pan Am. You Can't Beat The Experience. 



London • Ljubljana • Moscow • Nuremberg • Paris • Rome • Stuttgart • Vienna • Warsaw • Zagreb • Zurich

APPENDIX P VII: PAN AM 3

HAVEN'T YOU EARNED A BIGGER OFFICE?



PAN AM OFFERS A ROOMIER, MORE COMFORTABLE BUSINESS CLASS.

You deserve a promotion to Pan Am's Clipper® Class. It's time you moved up from the 8-across seating other airlines offer to the roominess of our 6-across seating. To seats that are wider, letting you spread out and work or simply spread out and relax. You're also entitled to a cabin that now features brighter lighting and bigger storage bins for more carry-on space. And in Pan Am's Clipper Class that's just what you get.

When in New York

you're entitled to more. Like the exclusive use of our Private Terminal at Kennedy Airport. Free helicopter service between Kennedy and midtown Manhattan or Newark Airport. And with Pan Am you get one of the best on-time records in the industry. All of which puts our business class in a class by itself. Who deserves it more than you?

For reservations and information, call your Travel Agent or Pan Am.



EXPECT MORE FROM PAN AM'S CLIPPER CLASS 

Helicopter service is operated for Pan Am by Omniflights Helicopter Services, Inc. and reservations required.

APPENDIX P VIII: PAN AM 4



Travel in style.
Dine in style.

PAN AM

Pan Am's big 747s have a First Class dining room upstairs – the only one in the air.

It's not just another restaurant but a very special place to dine, with the kind of food you'd expect among the stars ***. There's a full menu to choose from – the roast beef, freshly cooked, is carved at your table. And there is a selection of fine wines and liqueurs.

Like all the best restaurants, you have to book early. So ask your Travel Agent to reserve your table when he books your flight across the Atlantic.

It's all part of Pan Am's World.

PAN AM
The world's most experienced airline.

APPENDIX P IX: KOREAN AIR



From departure to arrival,
the world is my destination

Color of Perfection


Excellence in Reach: Korean Air has one of the largest global networks in the airline industry. With 728 connecting flights to 134 cities in over 37 different countries, you're granted the luxury of flying anytime.

Endless in Flight
KOREAN AIR

APPENDIX P X: THAI AIRWAYS



APPENDIX P XI: AIR FRANCE

AIR FRANCE 
making the sky the best place on earth

- ☐ Attentive cabin crew
- ☐ Exquisite cuisine and wines
- ☐ Seamless service

Let us pamper you.

Seat
8B

AIR FRANCE KLM www.airfrance.com/us

APPENDIX P XII: VIRGIN ATLANTIC

Play
with
yourself.

9-inch private seatback screens. 300 hours of audio/video on demand. 60 movies, over 100 hours of TV, 120 full-length CD albums and 18 video games. All playing on non-stop flights to London and Sydney. Nobody entertains you better in the sky than Virgin Atlantic.

www.virginatlantic.com.hk

 **atlantic** Enjoy.

9 inches
of
pleasure.

9-inch private seatback screens. 300 hours of audio/video on demand. 60 movies, over 100 hours of TV, 120 full-length CD albums and 18 video games. All playing on non-stop flights to London and Sydney. Nobody entertains you better in the sky than Virgin Atlantic.

www.virginatlantic.com.hk

 **atlantic** Enjoy.

APPENDIX PXIII: UZBEKISTAN AIRWAYS



APPENDIX P XIV: FLORIDA NATIONAL



Climb a coconut tree. Fight a marlin. Watch a jai alai game. Pick 5 winners at the dog races. Lose a golf ball in the ocean. Swish through the Everglades on boats that ride over the water. Rent a skin diving outfit and get down inside the sea. Buy your wife a bikini. Dance all night. National Airlines flies you to all of Florida's key cities. Come on.

TRIANGLE FARE: If you're flying from coast to coast, National will throw in Miami for a few dollars more than the direct round-trip fare. See any travel agent for full details or call National.

**IS THIS ANY WAY TO RUN AN AIRLINE?
YOU BET IT IS.**



**Escape to Florida.
Let National plot your jetaway.**



APPENDIX P XV: EXAMPLES FOR THE THEORETICAL PART



Turkish Airlines is serving you more than 150 destinations.

A hand is shown holding a silver tray that balances a miniature, detailed cityscape of various global landmarks, including the Statue of Liberty, the Eiffel Tower, the Great Wall of China, and the Burj Khalifa.

Enjoy the privileges of exploring the world with Turkish Airlines and connect to over 1050 destinations, taking advantage of Star Alliance network.

Globally Yours | **TURKISH AIRLINES**
turkishairlines.com | 1 800 874 8875

A STAR ALLIANCE MEMBER